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VARIETY

PRICE 35¢

Published Weekly at 154 West 46th Street, New York 36, N. Y., by Variety, Inc. Annual subscription, $15. Single copies, 35 cents.
Entered as second-class matter December 22, 1905, at the Post Office at New York N. Y., under the act of March 3, 1879.
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VOL. 210 No. 10 NEW YORK, WEDNESDAY, MAY 7, 1958 80 PAGES

TV MAKING PIX BIZ LOOK GOOD

N.Y.'s Performing Arts H.S. Hits Merger With No-Talent School

New York City's High School of Performing Arts, founded in 1949 and believed the only publicly-supported academy of its type in the world, though the model for proposed British imitations, may lose its own building and its own identity. Proposal which has parents and alumni very unhappy is to "merge" the 600 student body into an existing high school serving the "zoned" west side.

Defenders of Performing Arts argue that here is one high school where there is no delinquency and almost no disciplinary problems, where attendance runs 99%, and students do not "groan." Plea to Mayor Wagner is: *"Why spoil an ideal situation?"* It wouldn't be too bad if the school were merged with the other special talent High School of Drama & Music but to submerge one of New York educational "showcases" in a typical couldn't-care-less student body has stirred real distress.

Admission to Performing Arts, on W. 46 St., demands high scholastic rating for openers and after that students must "audition" to qualify. Dance, drama and music predominate, followed by camera technique. In last auditions 272 passed, 765 failed, so the school is in no sense "pampered." A full four-year course is completed.

Speaking of the school, one former instructor, Leo Blond, recently wrote in a scholastic work: "The building is very old, but we lived in a castle. Facilities are meagre, but the youngsters are inspiring; classes are overcrowded but dis-

(Continued on page 77)

Pledge $10-$24,000,000 Radio-TV Ad Campaign 'To Lick the Recession'

Washington, May 6.

From a meeting here of 225 top business leaders came a pledge of between $10,000,000 and $24,000,000 worth of advertising space and air time in the next four months as part of an effort of "vast dimensions to lick the recession." The Advertising Council called the powwow today to organize the campaign, called "Confidence In a Growing America."

All the radio and television networks, most of whom had representatives present at today's session behind closed doors, promised all-out cooperation on their sustaining programs, according to Marion Harper Jr., prexy of McCann-Erickson, which he said would voluntarily handle the entire campaign. He also disclosed outside the meeting room of the Hotel Statler here that every broadcast advertiser is being approached to carry upbeat public service message about the economy on their sponsored stanzas.

Another step outlined by Har-

(Continued on page 23)

NBC-TV Schedules June 1 Recital for Van Cliburn

Van Cliburn, the hottest young longhair concert pianist, has been grabbed by NBC-TV for a 30-minute recital on Sunday, June 1, at 5:30 p.m.

He's also slated to make a brief appearance on the Steve Allen Show over NBC-TV before doing the half-hour Sunday afternoon recital.

Cliburn, who won the Tchaikovsky competition in Russia and is currently touring the USSR, is going to get a typical ticket-tape reception when he returns to Gotham May 20. The 23-year-old pianist's second Carnegie Hall concert on May 26 is SRO.

Brussels Cool To 'South Pacific,' Also Todd-AO

BY JOHN FLORQUIN

Brussels, May 6.

"South Pacific" preemed here on May 1 in Todd A-O and while Jean Dalrymple, addressing the press two days before, observed, "We think such a film will nicely break the ice for the theatrical season to follow," the current question here is "Did it?"

American filmusicals have never been overly popular here. Even the best fail dismally. People here have extremely conservative tastes; they still live in the past

(Continued on page 14)

DULL VIDEOSHOWS UPBEAT FILM B.O.

By ABEL GREEN

Hollywood, May 6.

A national disenchantment with television program formats has made itself felt in the pendulum swing back to the film boxoffice, and the Hollywood end of the picture business is considerably heartened. It even foresees a "comeback" of the motion picture industry.

To the show biz observer from the east the Hollywood upbeat at the boxoffice has had a direct ratio effect on industry morale and, coupled with the realization that television programming of the moment is at its lowest—considering the progression of the medium—there is even a feeling that "if tv keeps batting the way it has, it's a cinch to chase 'em back to the boxoffice."

The occasion of the annual convention of the National Assn. of Broadcasters in downtown Los Angeles last week further heightened the Hollywood versus tv stance. Fact that the broadcasters themselves admitted (1) that the bloom was off the feature films for television and (2) that video programming was having its public reaction problems added to the pix biz optimism.

Just as it was fashionable some years back, with the upsurge of the video medium, to observe "I haven't been to a movie for who knows how long," so too the pendulum has turned anti-tv, with viewing Coast-to-Coast downgraded compared to a year ago. One hears just as often that he "hasn't turned the darn thing on for weeks!"

Meantime, despite the of-the-moment, if perhaps unstable, bullishness in film industry thinking,

(Continued on page 79)

'Jew Suess' Film Alive in Germany; Big Plum For Beirut and Cairo

When the German director, Veit Harlan, publicly destroyed the negative of his notorious "Jud Suess" (Jew Suess) on April 21, 1954, he told the assembled journalists that "presumably I own the last existing copy."

Harlan was wrong. Several prints of the anti-Semitic Nazi picture do still exist. And it has just come to light that, until very recently, a German businessman, with the aid and support of the tax ministry of one of the German states, was doing his best to sell the film. Theatres in Beirut and Cairo were ready to pay him good money for an Arab-dubbed version.

Story came to light in a recent issue of Der Spiegel, West Germany's counterpart to Time Magazine. It relates that the West German Federal government has now stepped in not only to prevent any export of "Jew Suess" under the heading of "German culture," but also to get the print away from its current owner. The way the government sees it, ownership of "Jud Suess," with its vicious racist propaganda, may be a violation of the law.

In addition, Terra Film Kunst in Berlin, successor to the old Terra outfit, which produced "Jud Suess" and got Harlan to direct it, now claims ownership, arguing that its rights continue for 50 years. Terra is government-owned.

The way Der Spiegel tells the yarn, a copy of "Jew Suess" was acquired in 1952 by Hugo Bender, head of a trucking concern, as a

(Continued on page 79)

National Anthem Bill Says It With Music

For the first time in the history of Congress a bill with a musical score was introduced last week by Representative Herbert Zelenko (N. Y.). The bill proposed a change made by Paul Taubman, musical director of "21" and other NBC-TV shows, in the score of "The Star Spangled Banner" in order to make it more singable.

The bill spells out in an attached music score the lowering of two tones and 13 notes beginning with the phrase "and the rockets" and further lowering of two tones and five notes beginning with the phrase "and the land of the free."

London Queues Up For 'Lady' Disk As TV Cues Ban's End

London, May 6.

A morning rush on record stores last Thursday (1), just a few hours after the ban on the public performance of the music from "My Fair Lady" was lifted, left many retailers without stocks of the Philips album featuring the original Broadway cast. About 14 other disks of the music, which hit the market at the same time, were still on the shelves, but hopes ran high that they too would be snapped up as soon as they had been aired.

Britain's official introduction to the long awaited music was a

(Continued on page 77)

Eye-Gouging Verboten, But There's No Rule On Swastika in TV Wrestling

Atlanta, May 6.

Couple of performers in cast of "Live Atlanta Wrestling," staged weekly on WLW-A, have stirred up a storm of protest by their speechifying and actions in ring.

A viewer reported to an Atlanta newspaper that one member of a tag team, ostensibly made up of two Germans, announced: "We are Germans. We are a master race. We don't want to stay in America where we receive unfair decisions." Then, it is said, the pair gave an unmistakable Nazi salute and shouted: "Heil Hitler!"

Complaining looker contended that all of this was an insult to American GIs who died in the war.

Norman Shavin, tv-radio editor of the Atlanta Journal, followed up on complaint by getting comment from Howard Haire, secretary of City of Atlanta Athletic Commission.

"They do that all the time," Haire told Shavin. "They give the goosestep and the Nazi salute. They want people to hate 'em. It kinda makes my blood boil down

(Continued on page 79)

Boston Common to Hoot Mon Belt They Rock 'n' Riot Out of This Veldt

The future of live-performance rock 'n' roll—if not the disk and deejay versions—may be riding on how theatres and arenas elsewhere react to incidents stemming from the Alan Freed show in Boston on Saturday (3) and the immediate ban of similar shows there by the mayor. Balance of Freed's "Big Beat" tourer also is freighted with imponderables, with some facts already known as to impending appearances.

Freed's date in Troy, N. Y., skedded for last night (Tues.), was quickly cancelled. It was to have been presented at the RPI Fieldhouse under auspices of station WTRY as a benefit for the Catholic Youth Organization of the Albany Diocese. Latter is understood to have put the kibosh on the rocker, via the Rev. J. Joseph Delaney, diocesan CYO director with whom the station had set up the date.

In Providence, R. I., city officials were to meet yesterday to decide whether to bounce Freed's show slated for today (Wed.). An okay would call for strict policing, however.

In New Haven, Conn., city fathers slowed down "Big Beat" by banning a performance scheduled for tomorrow (Thurs.) at the Arena. Nate Polodoff, Arena's general manager, is not involved in the controversy, having rented spot on four-wall basis. Freed was reported seeking an injunction against the city to prevent cancellation, claiming a license already had been issued.

In Lewiston, Me., Freed's show went on Monday (5) with but one incident, that of a 14-year-old boy arrested for clambering onto the stage of the Armory, where there was a 2,500 turnout. Freed didn't

(Continued on page 58)

Word By

Vet songsmith Al Stillman, himself a prolific "words by" author, observes.

"With songs like 'Tequila,' and 'Lollipop' we have a new breed of songwriter whose billing should read 'word by.'"

Dubious About 'Subliminal' Claims Made Without Science Control

Ann Arbor, Mich., May 6.

The possibility of giving film or video viewers sneaky, hidden subliminal messages that would influence them to buy something was discounted by Asst. Prof. Richard L. Cutler, of the U. of Michigan psychology department, at an Advertising Conference on campus.

He raised many questions about published reports in which "Eat Popcorn" and "Drink Coca-Cola" signs were flashed on a New York screen for a moment so brief that the messages were not visible. The promoters reported vastly increased sales.

Cutler said that the failure to provide scientific data on these experiments clouds their validity. He did not entirely brush off the idea of applying the principles of subliminal perception to advertising, however. "From previous research in the field, it may appear that the influencing of human behavior by means beyond the level of conscious awareness is not only possible, but an established fact. However, the kind of behavior influenced is not a particularly significant sort and many of these early experiments demonstrate that the effect of the stimulation decreases noticeably as it proceeds further and further below the level of the individual's awareness."

Professor said it was necessary that psychologists and advertising experts collaborate on a code of ethics on this form of subconscious advertising before legislatures were panicked into passing unbearable restrictions. "To tamper with the motives of individuals seems, at best, risky, and at worst, completely unethical and dangerous," he said.

Vance Packard, author of the

(Continued on page 23)

Poland Tops U.S. In Experimental Film Festival in Brussels

Brussels, May 6.

Fire and fountains were merrily playing outside the Great Auditorium at the World's Fair where Experimental Film Competition, grouping 18 countries, came to an end with Pierre Vermeylen, chairman of Belgian Cinematheque as well as Minister of the Interior, proclaiming names of winners and reducing to two minutes the time allotted members of the jury — John Grierson, Norman McLaren, Curt Oertel, Pierre Prevert, Man Ray, Edgar Varese, Alexandre Alexeieff—to air their views on competition.

Five days of almost uninterrupted film showings culminated in Poland winning the first Grand Prix (and $10.000 in cash) with Walerian Borowczyk's "Dom" (The House) and U. S. the second (plus $5.000) with Len Lye's "Free Radicals." Both countries scored again,

(Continued on page 79)

Capitalistic Spec Prices for Moiseyev

Broadway ticket scalpers were back in business in a big way during the recent three-week run of the Moiseyev Dance Co. at the Metropolitan Opera House, N.Y. They hadn't had it so good since the earlier days of "My Fair Lady."

The demand for ducats to performances by the Russian terp troupe was so heavy that some of the better-heeled capitalists reportedly shelled out as much as $80 for a pair of $8.05 tickets. Ironically, many brokers were caught without tix to the offering, having failed to purchase them in advance on the theory that the public wouldn't go for the Russian performers.

The Met, seating 3,600, with additional space for 200 standees, went clean on all performances during the three-week run, which ended last Saturday (3). A similarly tight ticket situation is shaping up for the four return performances scheduled for the group in June at Madison Square Garden.

Films, Video Vexed At FBI's Hoover

Washington, May 6.

Film and television industry spokesmen lashed back at J. Edgar Hoover's blast at the two biggest media of mass entertainment. And, in turn, the FBI boss stood his ground that the "film trash mills" of Hollywood and video contribute to the "nation's terrifying crime wave."

This is not the first time that Hoover has been critical of theatre and home screen for allegedly encouraging juve crime. His latest blast, however, in form of his monthly letter to law enforcement officials, sparked a wave of comment both pro and anti. No industry spokesman would talk on the record, but privately many were stung by Hoover's charges. Tv rep,s many of whom have had to fight

(Continued on page 23)

Christian Dior Rights

Worldwide, exclusive theatrical film and tv rights to the biography of the late Christian Dior have been assigned to Richard de Rochemont by the Dior estate. De Rochemont heads Vavin Inc., which produces films. He was once head of The March of Time and in fact produced a short on Dior.

Before his death, Dior had written his autobiog under the title, "Christian Dior and I." Currently under discussion is a musical play dealing with Dior's contribution to the world of fashion.

Joe E.'s Horse-Laugh

Las Vegas, May 6.

Joe E. Lewis, who always complains because he "follows horses who follow horses," finally got lucky. The El Rancho Vegas star picked up a bundle on the Kentucky Derby.

Lewis had second running nag Lincoln Road for both straight and place, but declined to comment on the sum wagered. El Rancho owner Beldon Katleman also bet on Lincoln Road, "because Joe E. has been touting this horse to me—and to his audiences—for nearly two weeks."

Inbal Dancers To Pro-Arab India

New Delhi, May 6.

Israeli dance troupe, Inbal, which has been touring the United States for impresario Sol Hurok has been officially invited by the Indian government to give performances in this country.

Conveying his government's invitation to the dancers, Gaganvihari L. Mehta, Indian ambassador to the United States, is reported to have remarked that after seeing Inbal he really believed Israel was a part of Asia.

It can be expected that the vitality and warmth of Inbal's forthcoming performances in India will dispel some of the coolness to Israel that was coincident to this country's friendship for the Arab lands.

Obverse of the Indo-Israeli terpsichorean exchange has been the successful tour of Israel by Shanta Roa and her company of Indian dancers. The troupe recently played to packed houses in all the major cities of Israel.

Inbal's further commitments include another European tour and a return visit to America.

Sammy Davis Jr.'s 50G For Youngstein's Pet Charity, Asthma Inst.

Sammy Davis Jr.'s one-man benefit show for the Children's Asthma Research Institute & Hospital at New York's Town Hall on Sunday (4) was a click in all departments. The almost four-hour, tour-de-force by Davis held the packed house of 1,500 and cued an ovation. United Artists veepee Max E. Youngstein, honorary chairman of the affair, reports that the Davis show raised a record of $50,000 for the Asthma Institute in Denver.

The charity also stands to get further support from the evening's entertainment. The Davis songs and routines were recorded at the Hall by Decca and will be brought out in an LP album. Comedian has pledged half of his royalties from the disk to the Asthma organization.

Youngstein, temporarily abandoning his career as an industry executive, joined with Thelma Ritter to do the narration for the show. Youngstein figured in the evening's proceedings in another way. In behalf of the film industry, Dore Schary presented Youngstein with an award for his pioneering efforts in the interests of the Asthma cause. With the award goes an endowment establishing the Molly & Elias Youngstein Research Laboratory at the Asthma Institute in Denver in honor of

Jack Benny made a surprise appearance to introduce Davis for the first half of the show. Bob Hope, taking a breather from his promotional rounds for "Paris Holiday," was the evening's m.c.

Cantor's TV Slogan

Hollywood, May 6.

Eddie Cantor's new signoff slogan, "'Bye Now, Buy Now," which comedian coined and last week was wired to President Eisenhower as an anti-depression motto, is now being used on number of tv shows.

Eddie Fisher debuted slogan on his April 29 program, and it will also be used by Bob Hope, Dinah Shore and others.

Cantor previously coined such catchy slogans as "The March of Dimes" for President Roosevelt, and "Children should be seen but not hurt," as a safety slogan.

Show Biz Raises Iron Curtain

By IRVING R. LEVINE

(*Moscow Correspondent, NBC*)

Moscow, May 6.

When it comes to television saturation no one can hold a candle to the Russians. Take the case of V. I. Lenin's birthday. On the 88th anniversary of Lenin's birthday the entire day's transmission —all four hours of it—was taken up with programs concerning the founder of the Soviet state. The evening's transmission (there's no daytime tv in order not to offer temptations for people to stay home from work) began at 7 p.m. with a "remote" pickup from the Kremlin apartment where Lenin lived and which now is a museum, open only to selected groups.

The tv tour was followed by a live pickup of proceedings at the Bolshoi Theatre where various Soviet leaders delivered eulogies to Lenin in whose name all Kremlin policies are now pronounced.

Finally, the remainder of the time until 11 p.m. was filled with a program called "Lenin's favorite music."

With tv entirely state-owned, any Kremlin-endorsed event can enjoy the full saturation treatment on all 25 Soviet stations.

TV Commercial Comes to Moscow

The tv commercial has finally come to Russia.

Naturally, it's a government product that's the first to be advertised. Actually several government products. In prime time, too.

A series of commercials have been run for the government lottery. In order to raise money the USSR Ministry of Finance is selling tickets at five rubles (50c) each. The 250,000 winning numbers will be entitled to Pobeda (Victory) and Moskvitch (Little Moscow) cars, motor scooters, tv sets, radios, cameras, washing machines and fountain pens.

The tv commercials—some in cartoons, others in film—show these prizes with a background voice urging Soviet viewers to buy lottery tickets.

Another commercial, five full minutes in length, was devoted to demonstrating the workings of a government-manufactured sewing machine.

Beaucoup Cultural Exchange

The results of the Soviet-American cultural exchange agreement are becoming ever more evident in Moscow. It seems that almost every plane brings in someone concerned with one of the "lively arts," with book publishing or with a special project. Not only have representatives of Ziv and Fremantle been to Moscow to try to sell or trade their wares, but also movie producers, including Sam Spiegel, legitimate theatre producers such as Josh Logan, and representatives of various publishing Prentice-Hall and Fawcett.

Not to mention, of course, an American ice hockey team and a men's and women's backetball team.

Coming soon, the Philadelphia Orchestra.

It's a variegated array, and it's teaching the Russians a great deal about the United States beyond the stories of economic recession, breadlines, Little Rock bigotry and suptnik failures that Russians read about in their newspapers.

Buchwald's Stand-In

When Art Buchwald, Paris columnist for the New York Herald Tribune, visited Moscow recently he attended an informal "briefing" session held regularly with American correspondents by U.S. Ambassador Llewellyn Thompson. Introduced to the ambassador, Buchwald goodnaturedly explained, "I'm in Moscow filling in for Walter Lippmann."

Directors' Strike Looks Possible

Hollywood, May 6.

Screen Directors Guild will make last-ditch effort to negotiate a new pact with the major film studios here plus the Television Film Producers, and if this fails there will be cessation of services to all nonsignatory producers in 30 days.

Guild voted Sat. (3) unanimously to reject "package deal" offered by Producers Assn. and Alliance, and instructed negotiating committee to continue talks only on basis of its last "rock bottom" counter proposals.

Under terms of resolution adopted, no SDG member can sign personal service contract from now on without first submitting it to Guild.

Producers offered overall 5% wage hike, nixed by directors. Directors are supported by Screen Actors Guild, Writers Guild, Radio and Television Directors Guild and Screen Directors International.

Directors are incensed that producers want any tollvision playoff in future treated exactly as theatrical pix, meaning directors would not get new monies; also over refusal to discuss post-1948 features which may go to sponsored television syndication. Majors would allow clause for "discussions" in event such post-'48 product is sold no more. General wage demands of directors rejected by producers.

London Hipp as Cafe

London, May 6.

Hippodrome Theatre, which is being rebuilt as a theatre restaurant, will be known as 'The Talk of the Town' when it reopens later in the year.

A new company with that name is being formed with a directorate to include Charles Forte, Bernard Delfont and Robert Nesbitt.

5/7

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154 West 46th Street New York 36, N. Y.

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Trade Mark Registered

FOUNDED 1905 by SIME SILVERMAN; Published Weekly by VARIETY, INC.
Syd Silverman, President
154 West 46th St., New York 36, N. Y. JUdson 2-2700
Hollywood 28
6404 Sunset Boulevard, Hollywood 9-1141
Washington 4
1292 National Press Building; STerling 3-5445
Chicago 11
612 No. Michigan Ave., DElaware 7-4984
London WC2
8 St. Martin's Pl., Trafalgar Sq., COVent Garden 0135

SUBSCRIPTION Annual, $15; Foreign, $16; Single Copies, 35 Cents

ABEL GREEN, Editor

Volume 210 128 Number 10

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DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$15 a year. $20 Foreign.

BLOCKBUSTERS' FALLOUT RISK

$6-Mil of Par Coin 'Tied' O'Seas

Paramount at the close of its last fiscal year had $6,000,000 in gross rentals tied up abroad. Money, which is subject to international exchange restrictions, when and as deposited in New York, will be shared between the film company and participating producers.

Also on the Par fiscal front: In 1958 the company bought in 65,400 shares of its own common stock on the open market as the policy of shrinking capitalization continues. At the corporation's annual meeting in New York June 3 stockholders will be asked to vote on the management-proposed retirement of a total of 126,400 treasury-owned shares.

Literary Agent & Money Writer Behind New Gulf Coast Inc. For Budget Pix

Series of low budget films is being readied by Gulf Coast Productions Inc., headed by Max Wilkinson and John D. MacDonald. Pix, to be based on several of MacDonald's thrillers, would be lensed for the most part as Florida locationers. Huddles reportedly have been held with United Artists execs in regard to a distribution deal.

Associated with Gulf Coast in the venture are Herbert Dalmas of Dalmas Productions, producer of commercial films for the last three years, and George Justin who's been production manager in such pictures as "On the Waterfront" Col) and "A Face in the Crowd" (WB). Robert Condon is prepping the first two scripts, adapted from MacDonald's "Dead Low Tide" and "The Brass Cupcake."

Wilkinson, formerly fiction editor of Collier's and managing editor of Good Housekeeping, joined Samuel Goldwyn in 1944 and headed his Hollywood story department for four years. He returned to New York in 1949 to set up Littauer & Wilkinson, a literary agency. MacDonald, a prolific writer, has more than 30 novels to his credit. His latest, "The Executioners," hits the stands May 25 via Simon & Schuster.

Youngstein on BG's

Back in New York after a two-week swing of European capitals, United Artists v.p. Max E. Youngstein stated this week he couldn't see eye to eye with the labor interests who are insisting on the production of American pictures in America—not abroad.

Exec noted, for example, that "Ten Seconds to Hell" is backgrounded in postwar Berlin and to shoot the film in any other area simply would be unsound. Same obtains with the lensing of "Goya," he said.

Japan May Skip N. Y. Film Week

Tokyo, April 24.

Japan may not repeat film week in New York as a result of proposal by Shiro Kido, Sochiku topper and chairman of Eiren (Japan Motion Picture Producers' Assn.).

Kido recently returned from global tour, recommended that next year's film fair be held either in Egypt, India or Latin America. Under consideration are Colombia, Brazil, Peru, Argentina, Uruguay, Madras, Bombay, New Delhi and Cairo.

New York is not definitely out, as reported in some stories, but according to Eiren official, is now only an entry along with other sites where Japan industry feels it might expand its market.

Col Echelon's Product Huddle

Top Columbia execs were in huddles again on the Coast this week as the company continues to press for a well-sustained production schedule. Joining President Abe Schneider in the new huddles, from homeoffice, are distribution head Abe Montague and v.p.s Leo Jaffe and Paul Lazarus. Schneider has been west for more than two weeks, and will continue there for several more.

Some time ago there was a movement on within Col to shift a substantial part of the exec team from New York to the studio on a permanent basis. Late Col president Harry Cohn told associates he favored such a shift. But nothing ever was done about it.

'ANATOMY FOR MURDER' RIGHTS IN DISPUTE

Who owns Robert Traver's best-selling "Anatomy for Murder?"

Dispute is between Ray Stark and Seven Arts Productions on the one hand and Otto Preminger on the other. Latter last week offered $350,000 for the novel, but Stark registered the title with the Motion Picture Assn.'s Title Registration Bureau.

Book certainly started out being Stark's, who hasn't paid a penny on it so far. He had a deal with John van Druten to do the dramatization for the screen. But van Druten died before any deal had been signed. Signature was later affixed by the executors of his estate, who said he'd started work on it already.

With van Druten's death, the publishers held the rights reverted to them free and clear inasmuch as van Druten hadn't signed and no moneys had been paid. They felt they could accept other offers, which Stark now disputes.

Joseph Bellfort Scouts Gotham; Seeks Paris Rep Contacts For Producers

Joseph Bellfort, 10 years in Europe as Continental chieftain for RKO Radio Pictures and 28 years with the company, is in New York aligning producers' representation abroad with independent filmmakers. Bellfort plans to continue residing in Paris, with the French capital as his business base and, in fact, will have his same plush office in the RKO hq on the Champs-Elysees.

Under the RKO-Rank sales coordination abroad, utilizing the latter's facilities for the physical distribution, Charles Rosmarin continues as RKO's European boss with Marcel Gentel as the French sales manager. Rosmarin was Bellfort's longtime assistant.

Bellfort has been discussing the European sales representation with a number of independent Hollywood producers. He will be in New York for about three weeks.

MICHIGAN ALLIED PAYS FULL '58 COMPO DUES

Detroit, May 6.

As a result of National Allied resuming its charter membership in COMPO, Michigan Allied has turned over $2,300 in full payment of 1958 dues to COMPO.

The money had been held in a special trust fund pending decision on whether or not to rejoin.

SLOWED RECOUP OF BIG COSTS

The new concept in motion picture production and presentation —the super blockbuster accompanied by hard-ticket exhibition—is causing a change in the amortization tables of the film companies. Because of the slower playoffs of the king-sized entries in fewer situations, it has resulted in a slower payoff for the companies involved. For example, "The Ten Commandments," which cost about $10,000,000, cannot be expected to recoup its cost and show a profit as quickly as an ordinary big picture which goes through the distribution mill in the normal routine.

As a result, several of the film companies may find their production investment coin tied up for a longer period. This situation makes it difficult for them to pour coin into the large number of pictures the exhibitors are demanding so as to keep the majority of the theatres going. In addition, an analysis of the super blockbusters indicates that the producers regard them as long-range investments, that is, pictures that can be reissued time and again in future years without fear of the timeliness being impaired.

"Gone With the Wind" is the classic example of such a picture. A study of the current and upcoming supers reveals that all of them can loosely be classified as "costume" pictures which can be shown, similar to "Gone With the Wind," to future generations without hurting their effectiveness. "Around the World in 80 Days," "The Ten Commandments," "The Bridge on the River Kwai," "South Pacific," and the upcoming "Ben Hur," are all in that category. This leads to the conclusion that the producers are well aware of the future potential of these properties and perhaps regard these pictures as annuities. The true value of these pictures therefore cannot be shown each year solely on the basis of the current b.o. returns. They should be evaluated in terms of the long pull and as part of the slow payoff.

Stan Donen's 3 for Col

Hollywood, May 6.

Stanley Donen is set with Columbia Pictures to produce and direct three features, all to be shot abroad.

Initialer will be "A Gift From the Boys," based on Art Buchwald's upcoming novel.

South Bend No Longer Reviews Films, Paper Denies Chain Request

South Bend, Ind., May 6.

Issue of press censorship—foisted by an advertiser—may be involved in the dropping of film reviews by the Tribune, this town's only gazette. Some sources close to the situation claim that's the case, but the paper's top management insists otherwise.

According to one report, the reviews were dropped after the pan of a horror bill last December at the Palace, one of three Great States Theatres here. Critique was penned by Cynthia Schmidt, who was later removed from the staff. She's the wife of Frank G. Schmidt, the Trib's amusements editor.

One report is that Great States district manager J. Ramon Wheeler beefed to the paper, though it's not said that he threatened to yank ads unless reviews were favorable or dropped altogether. Trib's editor-publisher, Franklin D. Schurz, and managing editor John J. Powers, stoutly deny the charge and say Wheeler didn't even discuss the criticisms with them. Schurz, rather, explains that consideration had been given for some time to dropping picture criticism, his reasoning being that too few good pix were coming along. He said the paper was planning to give more play to tv with the available space, but that "perhaps" the future would see limited film reviewing (of important features) returned.

It's believed that since reviews were dropped, around first of the year, theres been "a lot of citizens comment" via calls and letters. Depreciating this rumor Editor Powers asserts only reaction has been a solitary letter—from a Notre Dame professor expressing disappointment.

Powers reasons that teenagers comprise most of the theatre clientele nowadays, *"and they don't read the reviews."*

Since the alleged incident, the only thing resembling a review went to "How to Murder a Rich Uncle," British feature which reopened the main stem Avon as an arty in mid-April. It was treated as a news story, covering the decor and attendance, though it also synopsized the picture.

South Bend has four downtown theatres and one nabe situation, plus four nearby drive-ins.

Seek Prolog To Make Hard Ticket Item of 'Old Man and The Sea'

Calgary Heard From

Calgary, Alta., May 6.

A call for the banning of films starring Lana Turner "and other Hollywood stars who are contemptuous of marriage" was made from the pulpit of Grace Presbyterian church here by the pastor, Dr. F. S. Morley.

In a Sunday sermon he described Miss Turner as an "associate of gamblers and gigolos." Riding both horses, condemning and forgiving, pastor declaimed:

"The church should pray for her and hold out forgiveness so that there will be no attitude of hate," he declared. "This is a time for a recall to principles and decent living."

Dr. Morley said his sermon was not an indictment of Miss Turner, "but it is hard to excuse her wretched care of her child."

It was rather, he said, an indictment of society and the church.

Loew's Quartet In Studio Fish-Eye

Four top officials and directors of Loew's Inc. will convene at the Metro studio later this week to discuss the studio operation. Quartet, consisting of prexy Joseph R. Vogel, board chairman George Killion, financial v.p. Robert H. O'Brien and director Louis A. Green, will weigh the possibility of selling some of the Culver City lot's peripheral real estate as well as consider oil explorations on the company's property.

Vogel, Killion, O'Brien and Green are NY-to-LAing today (Wed.). For Green, a key figure on the Loew's board, it will be his first trip to the studio. Previously, his associate, Jerome A. Newman, who is chairman of Loew's newly-formed finance and budget committee, made a survey of the studio operation. Green and Newman control some 150,000 shares of Loew's stock.

George Seaton is nixing a fourth term as prexy of Academy of Motion Picture Arts & Sciences. Board of governors will elect a successor May 20.

Warner Bros. has definitely decided to show its "Old Man and the Sea" on a roadshow basis and is currently searching for a suitable prolog to the 86-minute film. It's set to open in a half dozen key cities in mid-August.

In New York, plans are to have the Spencer Tracy starrer open in two houses, day-and-date, on Broadway and the east side. Deals are currently being closed.

Feeling at WB is very much upbeat at the moment, with the outlook for a quartet of strong summer releases. Latter include "No Time for Sergeants" and "Indiscreet" in July and "Naked and the Dead" and "Old Man and the Sea" in August.

According to Charles Boasberg, Warner sales chief, "Old Man" is going to be showcased in six spots across the country "and then we'll stop and take a look how it goes." He said he expected a top critical and audience response to the film, based on the Ernest Hemingway novelette.

Dates set so far are at the Astor in Boston, the Stage Door in San Francisco, the Beverly in Beverly Hills and the River Oaks, Houston. Plan is to include a 10 or 15 minute prolog, possibility a symphony orch, but it may be decided to let "Old Man" roll by itself.

"Old Man and the Sea" was produced by Leland Hayward and ran up a very high nut due to a number of false starts, etc. Budget is reported as around $5,000,000.

A New Newsreel! (It's for Schools)

At a time when the theatrical newsreels are finding the going rough, a new reel aimed at schools and colleges is coming into being. To be produced by Hearst Metrotone, the first issue of the once-a-month reel is due for release at the start of the schoolyear in September.

Reel is called The Screen News Digest and is distributed to educational institutions by the State Departments of Education. It'll include a "review in depth" of current events, features, etc. Each subject will run 20 minutes, being shot in 35m and released in 16m.

Screen News Digest is being offered as a public service, but has commercial sponsors whose messages will be tacked on to the beginning and end of each issue. Several of the Screen News subjects will have color inserts. First one has a tint feature on Fort McHenry and the Star-Spangled Banner.

Reel is to be put out under the supervision of Jack Le Vien, former v.p. and news editor of Warner Pathe News and now special productions director for Hearst Metrotone, which also puts out Metro's News of the Day. Working with Le Vien are Martin Kendrick and Cloyd Aareth who are among the former Warner Pathe personnel which put out the Pathe School newsreel. Latter was a successful enterprise until the Pathe setup dissolved. It's now on the block.

'Hell Raisers' Readying

Boston, May 6.

Jerry Wald, 20th-Fox producer, and Philip Dunne, director, planed in from Hollywood Friday (2) to pick locations for "The Hell Raisers" to be shot around Boston and environs in June.

Film is an adaptation of "The Big War" and has scenes at Harvard Yard, Massachusetts General Hospital, Charlestown Navy Yard, Beacon Hill, South Boston, Gloucester and Salem.

Some 300 extras and stand-ins will be used. The cast includes Robert Wagner, Hope Lange, Bradford Dillman, Dana Wynters, Sherree North and Richard Widmark.

Hollywood Preview System 'Obsolete'?

More Realistic Sneaks Almost Anywhere Else, Argues Philip Dunne

Hollywood's preview system needs an overhaul, writer-director Philip Dunne said in New York last week. He added that no preview method really was adequate, but that producers at least should get away from screening new films in the Los Angeles area. "Even if we take our pictures up to San Francisco, where they aren't used to previews, we get better and more realistic results," he held.

Dunne said that one of the problems involved in spreading previews across the country was a technical one, since picture and sound are separate and a theatre must be equipped to have two machines run simultaneously.

Having directed "Ten North Fredrick" for 20th-Fox and Jerry Wald, Dunne is currently prepping to direct "The Hell Raisers" (from the novel "The Big War") for Wald. He's under contract to 20th to do a maximum of two a year for two years.

Confirming that he had no participation in the pictures on which he works, Dunne said he was "one of that vanishing breed" who still believe in the future of the big studios. "I am very optimistic about the future," he commented. "I think the big studios are here to stay."

Dunne said he felt the "Ten North Fredrick" film had captured the essence of the John O'Hara novel. He observed that Hollywood would have to turn more and more to making realistic "slice of life" pix. "The public is no longer interested in slick films," he said. "We'll have to let tv do the easy thing while we tackle the challenges."

None of the changes in the book-to-film transition of "Fredrick" was due to outside pressures, Dunne insisted. He said the Code had been relaxed and that this was "an excellent thing" but that the Code after all only represented a reflection of public opinion. "I think audiences will accept much more now

(Continued on page 13)

N. Y. to L. A.

Rae Allen
Gladys Auster
Martin Baum
Lawrence Carr
Peggy Cass
Bill Doll
Robert Fryer
Louis A. Green
George Killion
Ed Lindner
Robert H. O'Brien
Dorothy Rice
Arnold Stang
Ben Stein
S. A. G. Swenson
Joseph R. Vogel
Jerry Wald
Dale Wasserman
Randy Wood

L. A. to N. Y.

Irvin Arthur
Robert Alan Aurthur
Eliot Daniel
Billy DeWolfe
Paul Douglas
Philip Dunne
Jose Ferrer
Arthur Freed
Zsa Zsa Gabor
Samuel Goldwyn Jr.
Arthur Hull Hayes
Leo Jaffe
Merle Jones
Paul N. Lazarus Jr.
Bea Lillie
Jody McCrea
Vincente Minnelli
Gregory Morton
Ellen Muir
George Murphy
Mike Nidorf
Tony Owen
Milton R. Rackmil
Marty Ratner
Donna Reed
Allan Reisner
Hubbell Robinson Jr.
Bob Schear
Jan Sterling
Andrew L. Stone
Virginia Stone
Franchot Tone
Billy Vaughn

Europe to N. Y.

Joseph Bellfort
Jenny Collins
Jean Dalrymple
Merle Jones

Franchot Tone's 'Vanya' May Cue More Films

Plans to bring other stage plays to the screen "if 'Uncle Vanya' is going to be the success that we hope it is" were reported in N. Y. last week by actor Franchot Tone, co-producer of "Uncle Vanya" and one of its stars. Tone said he was thinking of staging a new Pirandello play—"Il Giuoco delle Parti" (The Rules of the Game)—in the fall and "it would make a great film."

"Uncle Vanya," based on the Chekhov play, has been taken on for U. S. distribution by Continental Distributing. It opened Monday (23) at the Baronet Theatre.

Picture was shot in four weeks in N. Y. by the cast that originally appeared in it off-Broadway. It introes Dolores Dorn-Heft. Tone's wife, who won a prize at the San Francisco International Film Festival for her performance in it. According to Tone, "Uncle Vanya" was brought in for $350,000, which however includes (deferred) salaries, etc.

It's Tone's feeling that plays put on film, but imaginatively photographed to remain faithful to the play without inheriting a "static" quality, have a new outlet in the growing number of art houses.

Par Eyes Moravia Novel

Hollywood, May 6.

Paramount has optioned upcoming new Alberto Moravia novel, "Two Women," for Sophia Loren starrer, to be produced by Carlos Ponti and Marcello Gerosi.

If option exercised deal would involve around $100,000.

N. Y. to Europe

Eve Arden
Seig Bart
Barbara Bel Geddes
Ludwig Bemelmens
Frank Blair
Peter Brook
Carmen Capalbo
Giuseppe Campora
Stanley Chase
Claudette Colbert
Bette Davis
Don D. Davis
Gracie Fields
Dick Gabe
Fred Hift
Bernard M. Kamber
Leontyne Price

EGYPT UNBLOCKING

But Little Change As Regards U.S. Film Distribs

Unfreezing of Egypt's blocked balances in the U.S. isn't going to help the American film companies any since they've already drawn on the blocked account with the approval of both Washington and the Egyptians.

Problem is in Britain, where the British Treasury shows no inclination to follow Washington's example and thaw the Egyptian assets. Under the American film industry's arrangements with Cairo, the companies get half of their remittables out in dollar and the other half in pound sterling.

The British so far have resisted the Motion Picture Export Assn. pitch to make the blocked pound balances available to those whom Egypt owes money.

Bad Bus Service At 25c Sure To Hit Downtown

Minneapolis, May 6.

Another expected bus fare boost to 25c will further reduce filmgoing traffic into the loop, it's feared by downtown exhibitors.

Transit company here has applied for the increase from the present 20c Because of the frequent extreme cold and hazardous driving conditions here, many people put up their private cars for the winter. Also only three of the nine local loop theatres provide free (outdoor) parking for patrons.

The infrequent bus service along with its high cost has hurt the loop boxoffice, exhibitors here agree.

Par Services Prints For Columbia in Britain

London, May 6.

Paramount and Columbia have made a deal whereby the former company will take care of the repair and despatch of all Columbia prints in Birmingham, Cardiff, Glasgow, Leeds, Liverpool, Manchester and Newcastle. Under a previous arrangement Par is already handling Columbia prints in Belfast.

The arrangement, made to reduce overheads, is entirely independent of Columbia's sales organization and the company will continue to handle its repair and despatch of prints in London and Dublin.

National Boxoffice Survey

Biz Spotty; 'Kwai' Still First, 'Lions' 2d, 'Pacific' 3d, 'Marjorie' 4th, 'Pet' 5th

Business is spotty this week in some 23 key cities covered by VARIETY. Daylight saving, inclement weather and in some instances—poor product—all have combined to bring about less coin at the wicket. Unaffected by these factors, however, are the blockbusters that have been pacing the nation's b.o. in recent months.

Still out in front, same as last week, is "Bridge on the River Kwai" (Col). Booked in a flock of sites, it's been displaying great staying power. Running neck-and-neck in second and third positions respectively, are "Young Lions" (20th) and "South Pacific" (20th). Both held down the same spots last week.

"Marjorie Morningstar" (WB), fourth last round, remains there despite an uneven pull at the turnstiles. Biz has been tepid in some keys and great in others. "Teacher's Pet," helped by an abundance of playdates, has forged up to fifth place to replace "Search for Paradise" which dropped down to sixth. "Pet" was seventh last session.

Copping seventh money is "Long Hot Summer" (20th). "Around World in 80 Days" (UA), marathon longrunner, qualifies for eigth while "Paris Holiday" (UA) is ninth followed by Allied Artists' "Macabre," which completes the Top 10 list. Runnerup pix include "Run Silent, Run Deep" (UA), "Windjammer" (National Theatres) and "Another Time, Another Place" (Par).

A newcomer, "Place" was disappointing in most of its premieres but managed to pull enough coin to rate mention. Among other fresh pix, "Return of Dracula" (UA) is sad in Portland and fair in Denver. "The Goddess" (Col), steady in Boston, is slick in L.A. "Fraulein" (20th), swell in Detroit, is good in Chicago.

Light in Cleveland, "Cowboy" (Col) is limping in Philly. "Screaming Mimi" (Col), poor in Denver, is sluggish in Louisville and slow in Seattle. Although a house record in Toronto, "Chase a Crooked Shadow" (WB) is only fairish in Cincinnati and weak in Omaha.

"St. Louis Blues" (Par) looms fair in Providence and okay in L.A. "Lineup" (Col) is okay both in Frisco and Portland. "The Sheepman" (M-G) is mild in Chicago. Soft in Buffalo, "Touch of Evil" (U) is slight in Washington and tepid in Indianapolis.

"God Created Woman" (Kings), the Brigitte Bardot perennial, is nifty in Kansas City, fast in Washington and lean in Philly. American International's package, "Jet Attack"-"Suicide Battalion" is so-so in Portland and fair in Buffalo.

(Complete Boxoffice Reports on Pages 8-9.)

New York Sound Track

With picture company investors stepping up their interest in corporate affairs, flurry of upcoming annual meetings likely will bring more than the usual amount of trade watching. There's nothing controversial on the agenda of any of the conclaves (mainly elections of officers are the slated business), but the trend has been toward sharper stockholder questions put to the presiding officers. In any event, both 20th-Fox and American Broadcasting-Paramount Theatres have their meetings scheduled for May 20. Paramount's is set for June 3 and the United Artists session is June 10. All in New York.

John Davis denies a persistent rumor, current in London, that he is leaving the Rank Organization, of which he is deputy chairman and managing director, to join a public corporation.

Add hard luck chain-reaction: Columbia Pictures' Continental chieftain **Harry Novak** has been in the American Hospital at Neuilly-sur Seine (outside of Paris) since last fall, a cancer victim, and has been faithfully visited by his French wife, Janine, every day, to the degree that the medicos suggested she stay away a few days. She was about to take off in her new Citroen when an Army man's kids released the brake on their car, which rolled down the grade that leads to the hospital entrance where Mme. Novak was parked, and accordeon-pleated her Citreon. The GI's car and youngsters were barely scratched. PS—no vacation for the film man's wife.

Bette Davis, playing Catherine the Great in "John Paul Jones," gets $50,000 for four days before the cameras and five days of costume fitting in Spain. Actress sailed for Madrid yesterday Tues.) . . . 20th-Fox prexy **Spyros P. Skouras** back from Europe where, among other things, he looked into Eidophor progress . . . **Harry Brandt** has taken on a French cosmetics line.

Rossano Brazzi has just lost a court suit in Italy to **Mario Cavalieri**, lawyer, who claimed the actor had failed to pay him his legal fees. Court found that despite thesp's protests, the lawyer had actually served Brazzi in a legal capacity, and ordered him to pay some $8,400 in damages.

Arnold Schulman, who converted his Broadway play "Hole in the Head" to the screen, has altered the family background of the characters from Jewish to Italian to meet the requirements of **Frank Sinatra** who will play the role originated on Broadway by **Paul Douglas. Schulman** left for the Coast last week with his completed screenplay which will be produced and directed by **Frank Capra** for Sinatra's company. United Artists will release . . . **Max A. Connett, Fred Lenz** and **E. J. Clumb** made up the exhibitor panel for the Sindlinger ticket-selling workshop held yesterday (Tues.) in Great Falls, Montana, under the direction of **Mike Simons.** Montana Theatre Owners Assn. sponsored the session . . .

George Seaton, president of the Academy of Motion Picture Arts & Sciences, reported anxious to bow out, on the feeling he's accomplished most of his aims (including the inducement of film industry sponsorship of the Academy Awards) plus the fact the job should be more of a rotating one. There's some industry sentiment favoring **Jerry Wald.**

Stanley Warner's **Moe Silver** named national exhibitor chairman of the Will Rogers Memorial Hospital for the fifth year in a row. The national leadership lineup of the amusement industry's sponsored hospital is now complete, with Silver heading the exhibitor group and 20th-Fox sales chief **Alex Harrison** steering the distributor unit . . . Mail order advance ticket sale for Metro's legit-style presentation of "Gigi" starting May 15 at the Royale Theatre has passed the $35,000 mark . . . **Cecelia Parker** will recreate her role as Andy Hardy's sister in Metro's "Andy Hardy Comes Home," sequel to the successful series of several years ago. **Mickey Rooney**, who created the part of **Andy**, portrays him again in the new film . . . Universal topper **Milton R. Rackmil** returned to New York from the Coast over the weekend following conferences with studio executives.

Soviet Russia currently shooting a series of color subjects on rocketry . . . **Judy Nathanson**, daughter of United Artists publicity chief, **Mort Nathanson**, got a N.Y. State Regents Scholarship, is off for Cornell in the fall . . . Paris-Press colmunist, **Phillippe De Baleine**, says audiences' political leanings can be gleaned from their reaction to **Brigitte Bardot** in her latest, "Les Bijoutiers Du Clair De Lune" (The Night Heaven Fell). Newspaper reaction split accordingly, with the right calling the film incompetent and absurd and the left acclaiming it as realistic and original . . . Contemporary French youth gets the spotlight in **Marcel Carne's** next, "Les Tricheurs" (The Cheats), the French director's first film in several years, reports the French Film Office. Also, **Claude-Autant Lara**, who directed "Rouge et Noir," is tackling another classic, Dostoievski's "The Gambler." **Gerard Philipe** will star . . . Belgium's international film fest—May 30 to June 15—will see "Montparnasse 19" and "Sans Famille" as the French entries.

"Dunkirk," a **Michael Balcon**-Ealing production for release by Metro, added as an entry for the Brussels Films Festival to be held May 30 to June 13 . . . "This Is Cinerama," first picture in the three-strip process, returned to the Warner Theatre, N.Y. Sunday (4) for an eight-week engagement. It replaced "Search for Paradise," which concluded a 31-week run. During its original Broadway outing, "This Is Cinerama" ran for 122 weeks and three days . . . Swiss actress **Elizabeth Mueller** set to costar with **Robert Mitchum** in "The Angry Hills," Cine World production for Metro, to be filmed in Greece with **Robert Aldrich** directing and **Raymond Minnelli** in Gotham to bally the May 15 opening of "Gigi." . . . **Andrew and Virginia Stone**, husband-and-wife producing team, in N.Y. in connection with the opening of their latest film, "Cry Terror."

Max E. Youngstein returned from two weeks in Europe and within a day **Roger Lewis** was off on same . . . **Steve Kane**, son of M. P. Daily editor **Sherwin Kane**, entered the Trappist monastery in Conyers, Ga. . . . Crusier Olympia Assn., wrich spearheaded the movement to save the Admiral Dewey flagship Olympia as a national shrine, awarded a plaque to **Barney Balaban** for his help.

Dore Schary dedicates the book version of his play, "Sunrise at Campobello," just published by Random House, to "my best friend Miriam" (whom he married). The Theatre Guild-Dore Schary coproduction is now well-established; commended, therefore, is an extraordinary foreward by the playwright to the published version of his play, detailing the evolution of the work.

Walter Brennan joins **John Wayne, Dean Martin** and **Ricky Nelson** in **Howard Hawks** indie for Warner Bros., "Rio Bravo" . . . Imperial Pictures has **Lee Van Cleef** with **Mamie Van Doren** and **Gerald Mohr** in "Guns, Girls and Gangsters" . . . tv producer-director **Edward Garrett** formed new indie company, Garrett Productions, with "The Campus Politician" set as first theatrical film, starring **Gloria Wood** . . . Metro recalled **Fay Holden** to repeat her mother role in "Andy Hardy Comes Home" . . . producer **Sidney Harmon** cast four members of original 1944 Broadway cast for his film version of "Anna Lucasta," including **Frederick O'Neal, John Proctor, Alvin Childress** and **Rosetta LeNoire**, plus **Charles Swain** of London company.

Small reflections: in San Juan, the film studio of Community Education Program is located at the converging of Tranquility, Virtue and General MacArthur Streets . . . special article this issue of VARIETY on the crude film industry of Free China was written from Taipai, capitol of the former Formosa, by a former U.S. Film Row film booker, **Don Frifield**, now with Hamilton Wright Organization . . . his dad,

(Continued on page 18)

SOVIET PIX: SO FAR STALEMATE

Cultural Exchange Called 'One-Sided'

The former newsreel and home film producer-distributor, Eugene W. Castle, who has been devoting his energies for several years to a one-man campaign against America's "foreign aid" policies (he's made some 15 appearances before Committees of Congress) has now turned his fire upon the Russo-American "cultural exchange" treaty, currently in process of implementation.

Conceding that exchanges of athletes, piano-players, dancers and college valedictorians is not too hazardous, Castle argues that the swap of films and television facilities entirely favors the Soviet and is a bad bargain for the Yanks. Speaking last Friday (2) to the American Public Relations Assn. at the Waldorf-Astoria, N. Y., Castle declared:

"In the United States there are more than 52,000,000 tv sets, mostly 21-inch screen. In the Soviet Union there are between two and three million tv sets, mostly 10-inch screen. In radio the comparison is equally overwhelming: In the United States approximately 475,000,000 radios. In the Soviet Union 40,000,000 sets. And there is another statistical item worthy of mention. Out of a population of 228,000,000 Russians there are only 8,000,000 card carrying, 'Party Line' Communists. These 8,000,000 are the 'elite' and it is reasonable to assume that they own all of the tv sets and one fifth of the radio sets. No good Yankee trader would buy this deal on an even exchange basis. No wonder Khrushchev is so happy and his new Ambassador, Michael Menshikov, is all smiles all over Washington."

Going on to motion pictures, Castle chided Turner Shelton of United States Information Agency for inconsistency in spending years warning Congress against Russian propaganda only to act as one of negotiators to bring in Soviet films. Commented Castle:

"To date, the dozen or so Soviet propaganda films that have been imported annually through the Soviet Agency Amkino here in New York City have had very limited exhibition, and mostly in "flea bag" type theatres where the American comrades gather to absorb messages from Mother Russia. However, that is all being changed by the USIA's Mr. Shelton. Now, the made-in-Moscow movies are to be shown in the leading theatres throughout the United States despite the fact that American exhibitors learned long ago that movies with a message are unpopular at the box office, because Americans, like foreigners, will not pay for propaganda with their entertainment. I will let you be the judge as to whether of not this is good public relations for the United States."

Turner Shelton, Optimist

By FLORENCE LOWE

Washington, May 6.

Despite skepticism from some industry sources, the official attitude on the Russian-U. S. film negotiations was definitely on the rosy side. The abrupt "recess" past week, after a month of bargaining, gave rise to opinion that, once again, efforts to do business with the Reds had failed. This, however, is not true, according to Turner Shelton, film boss for U. S. Information Agency, and one of two members of the U. S. negotiating team.

Turner told VARIETY here that he is "absolutely certain" that some agreement would come out of the joint efforts of the two committees, representing both countries.

Talks recessed after Russians had sat through 40-45 of the 164 Hollywood features submitted. Screenings were held at MPAA h.q. on a "strictly business" basis, sans partying or socializing. Occasionally, reps of Russian Embassy joined the three-man official team. Simultaneously 25 Soviet films were shown to industry reps in New York. Best guess is that Russians will wind up buying 10 U. S. films; that we will buy about half that number of Soviet product for consumption in art houses and specialized theatres. General area of discussion has centered around $50,000-$60,000 for Hollywood films; the Russians would like as much for theirs, despite their limited appeal in this country. Best guess is that they will settle at a $25,000-$35,000 price tag.

In addition to agreement on approval rights for editing, etc., following points received joint nod:—

(1) Films will be licensed by each country.

(2) Product will be paid for in a flat sum of dollars for each negative.

(3) Each country will supply its own prints.

(4) All other details of Section 7, portion of East-West treaty dealing with films, will be deferred until agreement is reached in sale of pix. These include exchange of personnel, production exchange, etc.

YANKS FIND 'EM HARD BARGAINERS

Adlai Stevenson will represent the Authors League of America in negotiations in Moscow next August. League wants royalties for its members. Soviet has never paid any although Jack London, Theodore Dreiser, Ernest Hemingway, John Steinbeck and Mickey Spillane and others are notable favorites.

Stalemate in the first round of the Soviet-American film negotiations resulted "because the Russians were not prepared to give an inch," a U. S. film exec close to the talks said in N. Y. last week.

He also disclosed that, during the last week of the discussions and the final parleys in Washington, the American companies no longer were acting individually, but had licensed their available pictures to the Motion Picture Export Assn. which was acting for them as a group.

This was done partly to avoid allowing the Soviets to play off one company against the other, but—more important—to get away from the Russians' pronounced tit-for-tat in their dealings with the companies. The Moscow emissaries made it plain that they would not buy from any company that did not intend to acquire Soviet films for release in the States. By licensing their films to MPEA, the companies sidestepped the "barter" aspects of the negotiations since the Russians will have to still huddle with the individual outfits when it comes to selling their pix to American distributors.

It's stressed that this doesn't mean a return to the old situation under which MPEA had Russia as one of its licensed territories. That license has expired and is being renewed only on specific films.

Status at the moment is that the negotiations are suspended, with the understanding that the Soviet delegation would be back. It's possible too, and provided for under the cultural exchange agreement, that MPEA prexy Eric Johnston and U.S. Information Agency film topper, Turner Shelton, may go to Moscow.

The Soviet-American film talks broke up after a series of lengthy last-minute huddles in Washington in which Johnston participated. The Russians apparently stuck firmly to their "mutuality" pitch in any film deals, and they insisted on a given number of their pictures being taken on by the American companies. This was a gaurantee which Johnston wasn't able to give. The Russians were interested in about a dozen U.S. films. They wanted MPEA to take on eight. "It was this 'practical' problem that finally broke us up," was the comment.

Insiders say that, while the talks were friendly, they left the Americans side frustrated and somewhat uncertain of the Soviets' ultimate intentions as to a deal. Feeling is that resumption of the talks depends largely on the overall international atmosphere. Once Johnston was authorized to speak for the companies (MPEA originally was in the picture only as a liaison), price was discussed, with the Russians offering a good deal less than the U.S. side felt it had a right to expect.

'Socialism Realism' Vs. 'Bourgeois Art'

Communist Film Makers Uneasy About New Competition With Films From West

By FRANK BOURGHOLTZER
(*NBC News Correspondent*)

Vienna, April 26.

Communist bloc film makers are unhappy at the predicament developing as a result of the so-called "cultural exchanges." A recent event in the Polish (former German) city of of Szczecin (Stettin) may be cited.

"During the performance of the West German picture '08/15'" a Polish newspaper reported, "in the 'Polonia' theatre, hooligans broke the door and forcibly entered the theatre. Policemen, instead of re-establishing order, grasped the opportunity to purchase tickets for the next performance without standing in line."

The popularity of western films in iron curtain lands, illustrated by this by no means singular incident, poses a serious problem of competition for communist producers.

The newspaper "Dziennik Ludowy" reported last January—"Several thousand film fans assaulted the cinemas of Bydgoszcz to see the French picture. 'I Had Seven Daughters.' Order had to be re-established by the militia and the army."

A Polish weekly publication surveyed theatre attendance at the first-run theatres in Warsaw during the period from March through December 1957. Among the 10 top films in attendance, five were from the United States. Three were French. One was British, one was Polish. No Russian or other Red bloc films made the first 10.

To rub it in, the weekly also surveyed the least popular pictures shown in these theatres. Here the Russians did better. They placed three on the "worst 10 list." Other East bloc countries crashed through here, too—two Czech and one Hungarian films were among the worst 10. The other four were Western, if a Japanese film can be so-designated, along with Swedish, West German and French.

(In the Most Popular 10, incidentally, the top three were "The Indian Warrior," "The Son of Monte Cristo" and "The Last Apache.")

American films were unavailable to Polish audiences for eight years, and the post-Stalin loosening in the Communist world most affected Poland, which accounts for the larger number of pro-West-films incidents in this country. Such incidents already have Red producers apprehensive when more U.S. and other Western films become increasingly available throughout the Russian-Communist bloc.

News recently came through of an East Bloc conference held in December on this subject, in Prague, Czechoslovakia.

Discussion became heated among Communist film producers on the subject of "socialist realism." The dilemma was simply—can the Communist go on producing films that conform to the ideological demands of "socialist realism" and wind up anywhere but on the "Worst Ten" lists?

Russian and Czech delegates insisted on strict application of "socialist realism" and attacked Polish and Hungarian delegates who spoke out for *"coexistence between socialist realism and bourgeois art trends."*

Hungarian director Laszlo Randy was one so attacked, and one of the attackers was the Czech film executive Rostislav Jurenev. Jurenev said—"as long as there is a bourgeoisie, there will naturally be an art serving its purposes. Can we ever expect this art not to be opposed to socialism?"

Poland's Cancellation

Cannes, May 6.

First instance of politics, East vs. West propaganda brand, is the withdrawal of Poland's "The Eighth Day of the Week." Ostensibly the premier of the satellite country acted to cancel its exhibition at festival.

Film shows two lovers unable to find a bedroom in Warsaw, love defeated by bureaucracy. The author of the film, 28 - year - old Marek Hlasko, currently visiting Paris, has been getting considerable party criticism of late for his dull, grim portraits of the workers' paradise.

Rhoden Calls USSR's Expo Kinema Panorama Same, Not Good As, Cinerama

Elmer C. Rhoden, head of National Theatres, on arrival in Gotham Monday (5) from Oslo premiere of CineMiracle's "Windjammer" and stopover at Brussels World's Fair, reported that while at Fair he took a look at the supposedly new Russian widescreen system, Kinema Panorama, shown in its special building. He said the system is a copy of Cinerama, but not as good. Color, he declared, was good, but not the photography.

Like Cinerama, the Russian method uses three projection booths, two machines in each booth to insure continuity in performance. Two-hour Russian film is a travelog, "How Beautiful Is My Land."

450G AFC Suit Vs. RKO Cites 'Decameron' Sales

Amerit Film Corp., producers of "Decameron Nights," slapped RKO with a $450,000 breach-of-contract suit in New York Federal Court yesterday (Tues.).

Plaintiff claims its picture wasn't given adequate selling attention and prints weren't returned when RKO turned over its product line-up to Universal for domestic handling last year.

Fact-Fattening Process Delays Action on Report To End 3% B.O. Tax

Chicago, May 6.

That special report urging modification of the 3% amusement tax here is still in the hands of the mayor's Citizen's Committee studying the issue although it was reported ready for delivery several weeks ago to the city council. Hotel exec Pat Hoy, committee topper, says "we're fortifying" it with more statistics with which to impress the aldermen.

The report advocates abolition of the impost of admissions under 90c, and if effected (the wagering is that it will be) will chiefly benefit nabe theatres, who need relief most.

Report was, in fact, submitted to Mayor Daley at the end of March, and it was understood then that its recommendations, in resolution form, would be introduced at the next council meeting. But it's believed Daley urged strengthening of the report to ease its passage into eventual law. It's uncertain now when the report will finally reach the council.

As proposed by the committee, the modifications would apply only to film houses, per legislation recently enacted in New York. The 3% levy has meant well over a million bucks a year to Chi's treasury since its inception 10 years ago.

Venice 'Ad' Festival

London, May 6.

The fifth International Advertising Film Festival will be staged at Venice on Sept. 20-25. The International Screen Advertising Services, who founded the annual junket, will cooperate with the International Screen Publicity Association in putting over this fest.

This year there are slight changes in the rules. Producers may now submit a maximum of 14 films in the cinema categories, and to enable them to concentrate more on the type of film in which they specialize, they may enter up to five films in any one category instead of only two as happened last year. There will be three categories of live action pix and three of cartoons.

It is expected that 1958's entries will be far greater than last year, when over 700 delegates between them entered 655 films.

Summer Two-a-Day For '80 Days' at Carthay, L. A.

Los Angeles, May 6.

Carthay Theatre, now in 72d week with Mike Todd-UA's "Around the World in 80 Days," will inaugurate a two-a-day policy June 23, to continue through the summer.

It will mark first two-a-day for picture here, past sked calling for 10 performances weekly.

Austria Festival-Minded

Vienna, May 6.

Partly to help bolster the sagging boxoffice, the Austrian film industry is thinking in terms of film festivals.

The Vienna Film Festival committee, recently inaugurated, has appeal to both the government and the Vienna city fathers for support. Argument is that, squeezed in between East and West, Vienna was a natural for film fests.

The industry itself, though definitely interested in the idea, wants others to finance the project. The committee wants to try a novel kind of fest, i.e., different events broken up into opera pix, biogs, historical films, etc., and alternating each year.

India's Pro-Egypt 'Suez' Film

New Delhi, May 6.

Suez Canal crisis is a hot enough subject for filmakers in this country to rate it a rupee-scooper at the box office. Indian co-producers Murari Lal Arora and K. Rai are to shoot an ambitious quinquelingual epic backgrounded by the Mid-Eastern "war."

Egyptian actresses and Indian stars will share top billing in the $2,000,000 production, to be titled "Suez."

Highlights will be the war scenes and Egyptian dances. Collaborating on the story will be Sardar Jafri, poet in the Urdu tongue, and C. L. Kavish.

Versions of the feature are planned to be produced in five major languages—Hindi English, Arabic, Russian, and Chinese

BERT PIROSH MOVES IN

Los Angeles, May 6.

Bert Pirosh checks into Pacific Theatres June 1 to head up the buying and booking dept.

He exits post of chief film buyer for National Theatres May 30, following 21 years with company.

The Matchmaker
(V'VISION)

Topnotch picturization of the Broadway hit.

Hollywood, May 2.

Paramount release of Don Hartman production. Stars Shirley Booth, Anthony Perkins, Shirley MacLaine, Paul Ford; features Robert Morse, Perry Wilson, Wallace Ford. Directed by Joseph Anthony. Screen, John Michael Hayes, from play by Thornton Wilder; camera, Charles Lang; editor, Howard Smith; music, Adolph Deutsch. Previewed May 1, '58. Running time, 100 MINS.

Dolly Levi	Shirley Booth
Cornelius	Anthony Perkins
Irene Molloy	Shirley MacLaine
Horace Vandergelder	Paul Ford
Barnaby Tucker	Robert Morse
Minnie Fay	Perry Wilson
Malachi Stack	Wallace Ford
Joe Scanlon	Russell Collins
August	Rex Evans
Rudolph	Gavin Gordon
Maitre D'	Torben Meyer

The late Don Hartman's second indie comes off one of the most engaging comedies of the season, the very antithesis to the grim and moody overtones struck by his first, "Desire Under the Elms." "The Matchmaker" is sophisticated and it is gay, nostalgic and down-to-earth, enlivened by some of the liveliest performances seen on the screen in years. Adult audiences will love it, and for the juves there's Anthony Perkins. Result is a bright outlook at the boxoffice.

Based on the Thornton Wilder Broadway hit, Shirley Booth takes over the Ruth Gordon stage role of "marriage counsellor," dominating character in this yarn of 1884. Its period unfoldment permits added opportunity for laughs, some of the belly genre. The John Michael Hayes screenplay catches every nuance of the situation of the widowed Miss Booth ostensibly seeking a wife for the grasping Yonkers merchant, Paul Ford, while adroitly plotting to capture him for her own. Use of "asides" by various principals, speaking directly into the camera, lends a charming old-fashioned aspect which peppers the action. All these ingredients are handled with distinction by Joseph Anthony in his clever direction, and each cast member is a standout.

Most of the story unreels in New York, where Ford goes from nearby Yonkers to propose to Shirley MacLaine, a man-hungry milliner, and to meet a sexpot promised by Miss Booth, who against his will has taken over Ford's romantic interess. Following Ford are the two over-worked clerks in his general store, Perkins and Robert Morse, who pool their resources and determine to live it up in the big city, with ten bucks between them. The climax will be to kiss a girl in some "dangerous adventure" before they return to work. Complications arise as the two clerks try to elude their boss, Perkins falling for the prety hat shop lady and Miss Booth active in her machinations.

Miss Booth is no less than superb in her role, draining part of comedic possibilities. Perkins' switch to farce is also a bright experience. Ford is immense as the romantically-inclined but tight small-towner, and Miss MacLaine is pert and lovely. Robert Morse, from the original Broadway cast, amusingly enacts Perkins' pardner. Wallace Ford socks over his Paddy Irishman character, and Perry Wilson, Rex Evans, Gavin Gordon, Russell Collins and Torben Meyer are in for expert support.

Technical credits are highly placed, rating mention Charles Lang for photography; Hal Pereira and Roland Anderson, art direction; Howard Smith, editing; Adolph Deutsch, music; Edith Head, costumes. *Whit.*

No Time for Sergeants

Whacky comedy of service life, the peacetime Air Force this time. Enough hilarious situations to satisfy general audiences.

Warner Bros. release of Mervyn LeRoy production. Stars Andy Griffith, Myron McCormick and Nick Adams. Directed by LeRoy. Screenplay, John Lee Mahin, from the play by Ira Levin, based on the novel by Mac Hyman; camera, Harold Rosson; editor, William Ziegler; music, Ray Heindorf. Previewed in N.Y., April 24, '58. Running time, 111 MINS.

Will	Andy Griffith
Sgt. King	Myron McCormick
Ben	Nick Adams
Irvin	Murray Hamilton
General Bush	Howard Smith
Lieut. Bridges	Will Hutchins
General Pollard	Sydney Smith
Psychiatrist	James Milhollan
Manual Dexterity Corporal	Don Knotts
W.A.F. Captain	Jean Willes
Captain	Bartlett Robinson
Cover	Henry McCann
Draft Board Man	Dub Taylor
Pa	William Fawcett
Colonel	Raymond Bailey

This is the fourth time around for "No Time for Sergeants." Spawned as a novel by Mac Hyman and later converted to a teleplay and a Broadway play by Ira Levin, it is now being offered as a motion picture by Warner Bros. Although the material may be familiar to a segment of the public, the Mervyn LeRoy production, screenplayed by John Lee Mahin, still has a fresh appeal and should emerge as a solid boxoffice entry.

Andy Griffith, who originated the role of the naive hillbilly on tv and repeated the assignment on Broadway, is once again seen as the permanent latrine orderly whose love of humanity and unawareness of duplicity upsets the entire U.S. Air Force. The film follows the format of the play closely and depicts the experience of Will Stockdale, a Georgia backwoodsman suddenly thrust into the intricacies of Army life. Will is a naive, friendly and helpful sort of a guy unaccustomed to the rigid discipline of GI requirements. As Will meets and copes with these new situations results in frequently hilarious scenes. Griffith is perfect in the role.

"No Time for Sergeants," of course, is out and out farce, but anyone who has had some association with organizational routine will probably recognize the source of the exaggeration. Experiences in the service appear to be particularly prone to this treatment as evidenced by the spate of post-war novels and films presenting the humorous aspects and snafus connected with life in any branch of the Defense Dept.

"No Time for Sergeants" plays up these situations in spades. It's fortunate, however, that Americans can laugh at these experiences, for an Air Force operated as the one shown in the film would never be a match for the Russians.

As the barracks sergeant entrusted with the unenviable task of supervising Griffith, Myron McCormick, repeating his stage role, is excellent. He's a career enlisted man whose philosophy — that the peace-time Air Force can be a quiet life if nobody rocks the canoe —is completely destroyed by the arrival of Griffith. McCormick is a master of the slow burn and he has numerous opportunities to fret and fume as he attempts to get Griffith classified, a process that proves an unprecedented trial for the whole base.

Griffth's experience with the base psychiatrist, admirably portrayed by James Milhollan, is one of the highlights of the picture. Nick Adams, as Griffith's horn-rimmed sidekick who wants to transfer to the infantry, contributes a topnotch portrayal of a serious but completely inept soldier.

Good performances in tone with the farcial quality of the picture are given by Murray Hamilton, Howard Smith, Will Hutchins, Sydney Smith, Don Knotts and Bartlett Robbinson as assorted enlisted men and officers.

LeRoy, who also directed, has provided just the right pace for the screwy proceedings and, as producer, has seen to it that the production values are of top calibre. Harold Rosson's photography, Malcolm Brown's art direction, Robert R. Benton's sets, Louis Lichtenfield's special effects and Ray Heindorf's music contribute to the picture's appeal. *Holl.*

Edge of Fury

Clinical study of a psycho entirely lacking in entertainment or boxoffice potential.

Hollywood, May 1.

United Artists release of Robert Gurney Jr., production. Stars Michael Higgins, Lois Holmes; features Jean Allison, Doris Fesette, Directors, Gurney, Irving Lerner. Screenplay, Gurney, based on novel, "Wisteria Cottage," by Robert M. Coates; camera, Conrad Hall, Marvin Weinstein, Jack Couffer. Previewed April 29, '58. Running time, 77 MINS.

Cast: Michael Higgins, Lois Holmes, Jean Allison, Doris Fesette, Malcom Beggs, Craig Kelly, John Harvey, Beatrice Furdau, Mary Elizabeth Boylan.

"Edge of Fury" is incredibly bad, a waste of talent and spectators' time. Even for the least demanding smaller market it will have hard sledding, and deserves it.

Story is about a psycho, a young man who becomes friendly with a mother and two daughters, and events leading up to a double murder in a lonely seaside cottage he has persuaded them to rent. The Robert Gurney Jr., production is more quasi-clinical than entertainment, the blame here resting on Gurney, who also scripted and co-directs with Irving Lerner.

Whatever talent cast might possess is lost in unreal characterization and overall poor handling. Michael Higgins portrays the psycho, and Lois Holmes the elder daughter who drives him to his maniacal fury. Jean Allison and Doris Fesette complete the family. Photography by Conrad Hall, Marvin Weinstein and Jack Couffer is okay. *Whit.*

I Married a Woman

George Gobel in old-fashioned comedy that doesn't come off; will need hard plugging in general market.

Universal release of William Bloom production. Stars George Gobel, Diana Dors; costars Adolphe Menjou; features Jessie Royce Landis, Nita Talbot, William Redfield, Steve Dunne. Director, Hal Kanter. Screenplay, Goodman Ace; camera, Lucien Ballard; editor, Kenneth Marstella; music, Cyril Mockridge. Previewed April 3, '58. Running time, 80 MINS.

Marshal	George Gobel
Janice	Diana Dors
Sutton	Adolphe Menjou
Mother	Jessie Royce Landis
Miss Anderson	Nita Talbot
Eddie	William Redfield
Bob	Steve Dunne
Girard	John McGiver
Photographer	Steve Pendleton
Mrs. Wilkins	Cheerio Meredith
Camera Girl	Kay Buckley
Screen Wife	Angie Dickinson

Devotee of the George Gobel particular brand of humor may find mild diversion in this film made nearly two years ago, but essentially it's pretty tired stuff. One of the 11 pix RKO turned over to Universal for release, offering is an old-fashioned effort at screwball comedy which doesn't come off with much success. It should have been released while Gobel was still a top name and nearer the big glamour buildup RKO gave its femme star, British Diana Dors, now virtually forgotten.

The William Bloom production depends almost entirely for laughs on the Gobel rambling monolog in old hat situations. Wed to Miss Dors, an eyeful in many of her scenes both in evening gowns and black negligees, he plays the idea man in Adolphe Menjou's ad agency, faced with dreaming up a new campaign for a beer account about to ankle agency. Footage follows efforts to retain the account and win back his wife, who wants a divorce because she thinks he isn't as attentive as when he was courting her. There's the running business, too, of everybody knowing she's about to have a baby but Gobel, who'll never listen to her attempts at information.

The Goodman Ace screenplay keeps Gobel in his familiar character, but his type of comedy seems misspent on the theatrical screen. Hal Kanter's direction is leisurely.

Miss Dors handles herself expertly and displays an apt knowledge of comedy timing. Menjou's is loquacious as agency head who dumps his problem into Gobel's lap, Jessie Royce Landis is Gobel's mooching mother-in-law and Nita Talbot is Gobel's secretary, good for a few chortles. William Redfield as a law-studying elevator boy and Steve Dunne as a former suitor are okay as a couple of guys Miss Dors uses to make her husband jealous.

Technical credits are first-class, with art direction by Albert S. D'Agostino and Walter E. Keller outstanding. Lucien Ballard's camera work, editing by Kenneth Marstella and Howard Shoup's gowns for femme star also rate. *Whit.*

Thing That Couldn't Die

Well-made horror suspense film undermined by plot deficiency. No names, but good exploitation angles, for fair b.o.

Hollywood, May 2.

Universal release of Will Cowan production. Stars William Reynolds, Andra Martin, Jeffrey Stone, Carolyn Kearney; features Peggy Converse, Robin Hughes, James Anderson, Charles Horvath, Forrest Lewis. Directed by Will Cowan. Screenplay, David Duncan; camera, Russell Metty; music supervision, Joseph Gershenson; editor, Edward Curtiss. Previewed in Hollywood, April 30, '58. Running time, 69 MINS.

Gordon Hawthorne	William Reynolds
Linda Madison	Andra Martin
Hank Huston	Jeffrey Stone
Jessica Burns	Carolyn Kearney
Flavia	Peggy Converse
Gideon Drew	Robin Hughes
Boyd Abercrombie	James Anderson
Mike	Charles Horvath
Ash	Forrest Lewis

"The Thing That Couldn't Die" is a well-made horror picture, capably acted and directed, but its grisly gimmick doesn't quite sustain the latter portions. Will Cowan produced and directed the David Duncan screenplay for Universal which will have to exploit it heavily for good returns. There are no names in the cast that mean anything at the box office.

Carolyn Kearney is a young woman with a gift for "dowsing," or water-tracing, by means of a willow wand and psychic reaction. Her instinct leads her to a buried chest which turns out to contain the head of an evil Britisher, beheaded and interred in the 16th Century by Sir Francis Drake and his men. The head is still active and wants to be reunited with its body. To this end it bewitches the various members of the cast until it is finally laid thoroughly to rest and reduced to a dusty—and harmless—skeleton.

Williams Reynolds supplies a pleasant love interest with Miss Kearney, and Andra Martin and Jeffrey Stone make another romantic duo. Character actors Peggy Converse, James Anderson, Charles Horvath and Forest Lewis give able support. Robin Hughes is the over-active corpse.

Cowan's direction is well-paced and thoughtfully conceived in arousing interest before the horror element is unmasked. He is not so successful when the "thing" is unveiled simply because he doesn't have strong enough material to work with. Otherwise, Duncan's script is good, in its characters and in the dialog.

Other helpful technical credits include Russell Metty's moody photography and Joseph Gershenson's eerie music. *Powe.*

Let's Rock

Slick roller-'n'-roller for the juve crowd; Julius La Rosa name should be top draw.

Hollywood, May 2.

Columbia Pictures release of Harry Foster production. Stars Julius La Rosa; costars Phyllis Newman; features Conrad Janis, Joy Harman, Paul Anka, Danny and the Juniors, Roy Hamilton and the Cues, Wink Martindale, Della Reese, Royal Teens, Tyrones. Directed by Foster. Screenplay, Hal Hackady; camera, Jack Etra; editor, S. Charles Rawson. Previewed May 1, '58. Running time, 78 MINS.

Tommy Adano	Julius La Rosa
Kathy Abbott	Phyllis Newman
Charlie	Conrad Janis
Pickup Girl	Joy Harman
Monk	Fred Kareman
Gordo	Pete Paull
Clinch	Charles Shelander
Wink Martindale	Himself
Shep Harris	Harold Gary
Floor Manager	Jerry Hackady
Engineer	Ron McLewdon
Studio Manager	Ned Wertimer
Bartender	Tony Brande

Columbia has an exploitable piece of rock-'n'-roll merchandise here which should gladden exhibs as well as juve audiences. Name of Julius La Rosa, who makes his film bow, should be a potent draw and lineup of name recording artist guestars further embellishes musical's possibilities in the particular younger market for which it patently is aimed.

Simple story line of a ballad singer who refuses to go along with the musical tide is merely a device to present musical numbers, and here is where film scores. La Rosa, as a top recording star who believes his sweet singing style will return to popularity, warbles three of these ballads before he turns to rock-'n'-roll to save his career, all done with slickness. "Crazy, Crazy Party" is his closing r-r number, others being "Two Perfect Strangers," "Casual" and "There Are Times." Phyllis Newman is in for romantic interest, a sweet chick, and Conrad Janis scores as his long-suffering manager.

Film is kept on the lively side via the large number of guest artists, Roy Hamilton and the Cues, regularly not a r-r combo, sock over two such numbers, "Here Comes Love" and "The Secret Path of Love." Danny and the Juniors are on for their wide-selling waxing, "At the Hop," and the Royal Teens for their "Short Shorts." Della Reese torches up "Lonelyville," and other names include Paul Anka, the Tyrones and Wink Martindale.

As producer-director, Harry Foster leads off strongly as a filmmaker in the know, getting good technical backing from Jack Etra's cameras, Paul Barnes' art direction, S. Charles Rawson's editing and Peter Gennaro's choreography. Hal Hackady's screenplay also fits the bill. *Whit.*

An American Girl

Anti-Defamation League of B'nai B'rith release of 16m production by Dynamic Films (Nathan Zucker). Stars Bennye Gatteys, Frank Overton, Audra Lindley, Patty Duke and Richard Ide. Directed by Lee Bobker. Screenplay, Howard Rodman. Previewed in N.Y. at Barbizon Plaza, April 24, '58. Running time, 28½ MINS.

"The American Girl," a 28½-minute film produced by Dynamic Films for the Anti-Defamation League of B'nai B'rith, is described as a "human relations film" which aims to entertain "with a purpose." The 16th entry, written by Howard Rodman and directed by Lee Bobker, effectively achieves its purpose in discussing prejudice among teenagers.

Theme, said to be based on an actual event, shows the awakening of a suburban community to the evils of prejudice when a young girl is mistakenly believed to be Jewish by her friends and neighbors. In a general way, the story is similar to "Gentleman's Agreement" in that an alert and intelligent non-Jew, in this case the young teenager, decides to expose the existence of the irrational prejudice in her community.

Production values, direction and the thesping of Benney Gatteys, Frank Overton, Audra Lindley, Patty Duke and Richard Ide contribute to the general excellence of the film. *Holl.*

Fraulein
(C'SCOPE-COLOR)

World War II from German femme angle; good for general market.

Hollywood, May 2.

Twentieth-Fox release of Walter Reisch production. Stars Dana Wynter, Mel Ferrer, Dolores Michaels; features Maggie Hayes, Theodore Bikel, Luis Van Rooten, Helmut Dantine, Herbert Berghof, James Edwards, Ivan Triesault, Blandine Ebinger, Jack Kruschen. Director, Henry Koster. Screenplay, Leo Townsend, from novel by James McGovern; camera (De Luxe color), Leo Tover; music, Daniele Amfitheatrof; editor, Marjorie Fowler. Previewed April 30, '58. Running time, 95 MINS.

Erika Angermann	Dana Wynter
Foster MacLain	Mel Ferrer
Lori	Dolores Michaels
Lt. Berdie Dubbin	Maggie Hayes
Dmitri	Theodore Bikel
Fritz Graubach	Luis Van Rooten
Hugo	Helmut Dantine
Karl	Herbert Berghof
Corp. S. Hanks	James Edwards
Professor Angermann	Ivan Triesault
Berta Graubach	Blandine Ebinger
Grischa	Jack Kruschen

"Fraulein" continues the current war cycle. Story of a girl in wartorn Germany during the closing days of World War II and directly afterwards, it paints a vivid and sometimes moving picture of what befalls her in struggle for survival. While lacking star names of proven b.o. pull, because of its central character film carries good distaff interest and should do moderately well in general market.

Walter Reisch production benefits by having been filmed in actual plot locales of Cologne and Berlin, further aided by CinemaScope lensing and lush De Luxe color. Henry Koster's direction of the Leo Townsend screenplay, based on novel by James McGovern, is realistic and catches the feeling of both the conquered and conquerors.

Dana Wynter in title role is an appealing figure as a girl of gentle birth overcome by the storm of war, and her romance with Mel Ferrer, an American officer, is persuasively presented.

Pair meet when Ferrer, a prisoner of war, escapes during an air raid in Cologne and receives reluctant aid from femme and her professor father. They meet again in Berlin, after femme has had frightening experiences with the Russians and innocently has signed a register designating her as a prostitute. Romance at first is one-sided, since girl is intent upon finding her hospitalized fiance, but after Ferrer locates fiance for her and it becomes apparent to her that he doesn't want her, she turns to the American. Her dream of happiness is nearly ruined by the registration with the Health Department, but a friendly American corporal changes the record.

Miss Wynter lends conviction to her character and Ferrer is satisfactory. Dolores Michaels offers an interesting presence as a German entertainer who helps heroine escape from the Russians, then later helps her in the American zone. Strong support also is contributed by Theodore Bikel, as a Russian colonel on the make for femme star; Luis Van Rooten and Blandine Ebinger, operators of the house where femme signed the register; James Edwards, the colored corporal; Ivan Triesault, the professor; Helmut Dantine, the fiance; Herbert Berghof, the cousin.

Expert technical assistance is apparent right down the line: Leo Tover, for color camera work; Mariorie Fowler, editing; Daniele Amfitheatrof, music; Lyle R. Wheeler and Leland Fuller, art direction. *Whit.*

Quantrill's Raiders
(C'SCOPE-COLOR)

Fast-action yarn on guerrilla leader; good prospects in dual market.

Hollywood, April 30.

Allied Artists release of Ben Schwalb production. Stars Steve Cochran, Diane Brewster, Leo Gordon; features Gale Robbins, Will Wright, Kim Charney, Myron Healy, Lane Chandler, Guy Prescott. Directed by Edward Bernds. Screenplay, Polly James; camera (DeLuxe color), William Whitley; editor, William Austin; music, Marlin Skiles. Previewed April 29, '58. Running time, 65 MINS.

Westcott	Steve Cochran
Sue	Diane Brewster
Quantrill	Leo Gordon
Kate	Gale Robbins
Judge	Will Wright
Joel	Kim Charney
Jarrett	Myron Healey
Hafer	Robert Foulk
Todd	Glenn Strange
Sheriff	Lane Chandler
Major	Guy Prescott
Fred	Don M. White

A tight, showmanly piece of filmmaking, "Quantrill's Raiders" packs plenty of movement in its comparatively short footage and is probably the best yet of films on this guerrilla leader turned out in recent years. Feature should fit handily in upper bracket for action market, with fine color, CinemaScope and name of Steve Cochran to draw.

The Ben Schwalb production gives

(Continued on page 22)

FEED THE KITTY OR VIDEO WILL

STELLINGS' PUSH TO STOP DEALS

A test of a reissue plan has been suggested to the major film companies by Theatre Owners of America as part of the exhibitor organization's campaign to keep post-1948 films off television. The program, propounded in a letter from TOA prexy Ernest G. Stellings to the film companies, advocates a two-month experiment. During this period, each of the distributors would re-release two of their best older films each month.

In his letter, in which he seeks the reaction of the film companies, Stellings stressed that TOA and other exhibitor groups would urge theatres to book the reissues so as to give them the most favorable playoff possible.

It is Stellings' contention that good results from this policy would provide the film company toppers with the "ammunition" to withhold the post-'48 pix from tv and to convince bankers and stockholders of the importance of keeping the oldies within theatrical channels. At the same time, according to Stellings, it would demonstrate to exhibitors the type of cooperation they must provide in order to prevent the backlog product from going to video.

In addition, Stellings feels the experiment would have some bearing on TOA's proposal for the establishment of a trust fund which would purchase the post-1948 films in order to keep them off television. TOA's purchase plan calls for a small down payment and the issuance of bonds for the balance which would be amortized from film rental through an aggressive reissue program.

Stellings added that the proposed two-month test might be particularly propitious at this time of the year, especially for the multiple run areas. He said TOA might be helpful in selecting the oldies which, from a theatreman's viewpoint, would be best suited for the test.

The TOA proposal went to Allied Artists, Columbia, Loew's, Paramount, 20th-Fox, United Artists and Warner Bros.

JAMEYSON'S MPI AWAITS SEC OK BEFORE SELLING

Kansas City, May 6.

Motion Picture Investors Inc., a closed-end investment trust designed to purchase stock in film companies so that exhibitors have a "voice" in policies affecting theatres, is making slow but steady progress, according to H. B. Jameyson, chairman of the board of Commonwealth Theatres here.

Approximately 50% of the organizational capital—reported in excess of the required $100,000—has been subscribed to by individuals who sell equipment, make trailers, sell film, deliver film "or otherwise have some vested interest in the health of our industry," Jameyson reports. At the moment, the MPI is seeking qualification from the Securities & Exchange Commission and will not offer shares to investors until full SEC approval is received. Articles of incorporation have been filed with the Missouri secretary of state and a prospectus is being prepared for submission to the SEC.

One of the prime objectives of the MPI plan, originally proposed by Jamyeson, is for exhibitors to become a "force" in withholding post-'48 pictures from television.

"MPI will not become a force until it has substantial investments in the various distributing companies," Jameyson said, "but it can be a voice, although a wee one, in a very short time. Without seeking or desiring control of any company, it can gradually develop a healthy influence upon our whole industry."

Film Board Releases

Vancouver, May 6.

"City of Gold," National Film Board's 30-minute historical-documentary on Dawson City and Klondike, was released for non-theatrical showing May 1, after completion of standard six-month theatrical franchise, said Ken Williams, regional headman.

Unusual gimmick, this film, "is the use of old pictures," of gold-rush days, synthetized with contemporary footage, "which appear animated," official said.

"Legendary Judge," last year's opus on Sir Matthew Baillie Begbie, whose title "Hanging Judge," and text, were assailed by local Historical Association as "inaccurate," was aired over CBS television recently, Williams said, "and nobody said anything about it." In view of adverse publicity, some criticism had been anticipated.

Modus Operandi Of British Films Under Attack

London, May 6.

An attack on the way in which the British film industry is run, and a proposal that a committee should be set up to investigate its operation and management will be on agenda at the forthcoming Conference of the National Assn. of Theatrical and Kine Employees. The proposed committee would have the power to recommend to the government what course it should take, by legislation or otherwise, to transfer the management and operation of the industry to a public corporation.

The motion, submitted by the executive council, and proposed by Sir Tom O'Brien, general secretary of the union, declares that past and present trade policies are largely responsible for the industry's plight; that the industry lacks the necessary leadership to solve the problems of production, distribution and exhibition; and that the industry is out of step with current trends in entertainment, and has shown a complete disregard of the need to re-orientate and rationalize itself to current economic and political needs.

The conference will run for three days from May 20. Present, at the personal invitation of Sir Tom, will be Sir Ian Jacob, director general of the BBC, and Sir Ivone Kirkpatrick, chairman of the Independent Television Authority.

'Roll All Good Ones' Rule Still Credo of Balaban; Par's $17-Mil Balance

Paramount president Barney Balaban, back in New York after a week in Hollywood, stated this week that while his company has a backlog of new product representing costs of $50,000,000, the studio is on standing order to roll new properties that show promise as they come along.

Company has sufficient cash to pursue such a policy, noted the prez, who pointed to, presently, a $17,000,000 bank balance.

This, of course, bespeaks confidence in the immediate future and Balaban doesn't go along with the theory that now's the time to seek out only the blockbusters.

The Par sked includes some less expensive product along with the tall budgeters and, in addition to the commercial considerations, Balaban states he also is playing talent-development angles.

By fostering the in-betweeners, Par hopes to spot perhaps a top-notch director from one picture, a writer or two from another and competent producers. As the followthrough, Par would eventually have the standout craftsmen working together on more ambitious pictures.

Fernando Lamas' Do-It-Yourself

By GEORGE GILBERT

Fernando Lamas has his own independent production company, Lamas Enterprises, to engage in both theatrical and telefilms. His outfit already has a couple of co-productions in the planning stages for overseas shooting and two vidpix series are being considered.

Long under contract to Metro, Lamas declared in New York last week that he wants to get away from "one-dimensional roles." As an actor, he added, "I find it frustrating to be continually referred to as the 'Latin lover.'"

Particularly refreshing from a role standpoint, Lamas recalled, was his first comedy appearance in an April 14 guest stint on the Lucille Ball-Desi Arnaz Show: "Lucy Goes to Sun Valley." Largely due to favorable viewer reaction on that program he thought of whipping up a teleseries of his own in which he'd do sophisticated comedy. Discussions to this end have been held with the Desilu organization and writers are already working on the project.

Lamas is also weighing an anthology series. On this venture he would act as host and perhaps would appear in five or six out of every 13 films. "But first," he said, "I want to find a character that I can believe in—something that I can identify myself with such as Alfred Hitchcock identifies himself with mystery."

Although vidpix will be a vital part of the Lamas future, the actor isn't passing up any theatrical films. "While it's true," he said, "that telefilms are eventually distributed in many countries abroad that's not usually done until several years after they're seen in the U. S. and you could be dead professionally by then."

For reaching the overseas public, Lamas emphasized, you can't beat the major distributors. Hence, he'll head for Europe this summer to star in the English language film, "Midnight Sailing," which Marion Gering's Tiger Productions has slated to roll in August on location in Italy and Spain. RKO will release abroad.

His stint in "Sailing," Lamas revealed, is a straight salary deal in which he'll portray a jewel thief with a good side." Aubrey Wis-

(Continued on page 25)

Year-Old Application Okay; Believe Volks Second In U.S. to Get Federal Loan

Minneapolis, May 6.

There finally has been approval of a Federal Small Business Administration film industry loan in this territory—believed to be only the second in the entire U. S.

Uncle Sam is willing to loan $100,000 to the Volk Bros., owners of four local neighborhood houses, including two that are considered among the nation's finest and newest, for them to improve their Nile theatre.

The Volk Bros. applied for the loan almost a year ago and now William Volk, co-owner of the circuit with his brother Sidney, says he isn't certain they'll borrow the money "because exhibition conditions have changed so much during the past 12 months "that they aren't certain if that much of an expenditure on the Nile is advisable now.

Set Saranac Pilgrimage

Annual film business pilgrimage to the Will Rogers Memorial Hospital, Saranac Lake, N. Y., is set for the weekend of June 26-29.

Execs and press reps will tour the industry-fostered institution Friday (27) and then complete the weekend as guests of Herman Robbins, head of National Screen Service, and his family at their Edgewater Motel, Schroon Lake. Open board meeting will be held at this location on Saturday.

British Draft Control of Film Flow To Video

London, May 6.

Leaders of the British motion picture industry have now agreed a draft plan for the Bernstein scheme, introduced earlier in the year, to provide a formula for controlling the release of feature pictures to television. The draft will now go out to the five major trade associations for their consideration.

Under the Bernstein plan exhibitors will pay a farthing levy per admission into a central fund which will be used to buy up tv rights of feature films as and when they go on the market. The plan came into force early in February and has the backing of the American majors.

Herman M. Levy, general counsel of the Theatre Owners Assn. of America, is due in London this week to discuss the plan with the Cinematograph Exhibitors' Assn. He will be attending their monthly council meeting in London next week.

Fringe TV Reception From Britain Felt By Ireland's Film Houses

Dublin, April 29.

Cinema attendance in Ireland is down by one-ninth over recent months, according to Edmond Grace, Theatre and Cinema Assn. prexy here. Although the country has no tv service, but has some areas on the fringe of British transmissions, tv is already cutting into Irish cinema attendances, and the introduction of the projected tv service will cut them still further.

Entertainment duty, he added, was now taking 8c of the average admission price of 24c—a rate fixed in boom times in the biz. The boom had gone, but operational costs are up. Grace is spearheading a campaign to secure tax reduction.

OF 110 OPENINGS IN SWEDEN, 52 YANKEE

Stockholm, May 6.

With 110 films opening at Stockholm firstruns during the first three months of 1958, the U.S. again maintained its traditional lead with a total of 52 pictures.

Britain was next with 15, Germany with 10, France with nine, Sweden with eight, Italy with five, Denmark with three, Austria two, Norway two and Greece, Nigeria, Poland and Spain one each.

TV a Bottomless Maw—Levine

Boston, May 6.

Four years from now, television will have gobbled up every motion picture in sight, in the vaults and in the planning stages, Joe Levine of Embassy Pictures Corp. told a press luncheon here. Occasion served to kick off his new acquisition, "Attila," starring Anthony Quinn and Sophia Loren, which preems at the Paramount and Fenway tomorrow (Wed.).

"If you leave out the pictures planned, but not yet made, the available supply will be exhausted within two years," Levin said. "There doesn't seem to be anything anyone can do about it. It's like pouring water into a bottomless bucket."

64 UA POST-'48 TO SYNDICATORS

United Artists, via its television distribution subsidiary, will move underway shortly with the licensing to telecasters of 64 post-1948 features in a program that has more than the usual amount of trade significance.

Lineup comprises 20 of UA's own pictures, 20 from J. Arthur Rank and 24 from other non-Yank filmmakers.

American Federation of Musicians and other American unions had no participation in the product from abroad in the first place and consequently are not in a position to seek a part of the tv proceeds. The UA pictures present a different kind of situation but here again the United States unions are not in line to collect any share of the tv money. Reason is the productions—most outstanding of which are Norman Krasna's "Ambassador's Daughter" and Ilya Lopert's "Summertime"—were short on rentals in theatrical release.

These features simply didn't recoup production costs and banks were in a position to foreclose on mortgages. If the banks were to exercise their right to do this, the unions obviously couldn't receive any of the tv residual revenue anyway.

So, as worked out by UA, the arrangement was made whereby the film company would handle the tv distribution in the effort to narrow at least somewhat the gap between production expense and rentals recouped.

There have been several instances where indie producers have sold already-profitable features to tv and made special deals, or entered understandings, with the unions. The understandings have been along the lines of notice of agreement to pay the unions in conformity with the terms of whatever basic contract eventually is entered with the industry.

In the case of UA a new twist has developed. It appears that from now on in the producers can feel free to deal with tv without regard to the unions but only on condition that their pictures wind up in the red theatrically.

UA's Reasoning on Post-'48's

United Artists has recommended that theatremen get together with the Dept. of Justice in an effort to work out a plan to which the distributors collectively could subscribe and which have the effect of keeping post-1948 theatrical productions off television.

It's in fear of possible antitrust law consequences that the distribs don't want to join in any such undertaking—that is, until the D. of J. gives the authorization.

The approach to the D. of J. was suggested by UA execs to Ernest Stellings, president of Theatre Owners of America.

Actually, according to film company sources, there's no real threat of an early unloading of the post-'48 product to tv in any meaningful amount. Still many theatremen have their doubts and pointed to the instances already where "new" productions have been telecast.

It's presumed that UA heard some expression of these fears—since the tv'ed pictures were made by indie producers aligned with this distributor—and as a consequence suggested that an overall industry policy be worked out with D. of J.

Final decisions wouldn't be binding on all industry elements; a producer couldn't be restrained from selling his property to whomever he pleases. But nonetheless it's felt there would be less inclination on the part of an individual or company to unload if all others formally agree to a hands-off pledge.

Louis de Rochemont outfit crowing over the raves "Windjammer" got after its Oslo preem. Even the Communist sheet joined in the chorus.

Rainy Weekend Lifts Hub; 'Female' Hotsy $15,500, 'Attila' Stout 21G, 2d

Boston, May 6.

Holdovers dominate Hub scene with biz brisk at the b.o. Rainy weekend drove 'em in handily. Only two new arrivals, "Female Animal" hotsy at the Memorial and "Monika" sharp at the Trans-Lux. "Attila" leads town in combo at Paramount and Fenway in second week. "Young Lions" is big at the Gary in second round.

Two hard ticket shows, "South Pacific" at the Saxon, in fourth, and "Search for Paradise" at the Boston in 24th, are slick. "Bridge on River Kwai" is sailing at the Capri, where it was moved from hardticket at Gary to grind. "Brothers Karamazov" is holding great at the State in third.

Estimates for This Week

Astor (B&Q) (1,372; 75-$1.25)—"Marjorie Morningstar" (WB) (5th wk). Lively $9,000. Last week, same.

Beacon Hill (Sack) (678; 90-$1.50) "Goddess" (Col) (3d wk). Steady $5,000. Last week, $7,000.

Boston (SW-Cinerama) (1,354; $1.25-$2.65)—"Search for Paradise" (Cinerama) (24th wk). Booming $17,500. Last week, $17,000.

Capri (Sack) (990; 50-$1.50)—"Bridge On River Kwai" (Col) (2d wk). Whizzing $13,000, ahead of first week's $12,000.

Exeter (Indie) (1,300; 75-$1.25) "Lucky Jim" (Indie). Fourth started Sunday (4). Third was oke $3,400.

Fenway (NET) (1,373; 60-$1.10)—"Attila" (Indie) and "Wild Dakotas" (Indie) (2d wk). Flashy $6,000. Last week, $10,000.

Gary (Sack) (1,340; 90-$1.75)—"Young Lions" (20th) (2d wk). Bulging $22,000. Last week, $20,000, above estimate.

Kenmore (Indie) (700; $1.25-$2)—"Bolshoi Ballet" (Rank) (2d wk). Big pickup to $9,500, and holds for third. Last week, $8,000.

Memorial (RKO) (3,000; 60-$1.10)—"Female Animal" (U) and "Day of the Bad Man" (U). Good $15,500. Last week, "Long Hot Summer" (20th) (4th wk; 5 days), $7,000.

Metropolitan (NET) (4,357; 70-$1.10)—"Paris Holiday" (UA) and "Man On Prowl" (UA) (2d wk-9 days). Nice $14,000. Last week, $13,000. "Desire Under Elms" (Par) opens tomorrow (Wed.).

Paramount (NET) (4,357; 60-$1.10)—"Attila" (Indie) and "Wild Dakotas" (Indie) (2d wk). Sizzling $15,000. Last week, $24,000.

Pilgrim (NET) (1,000; 60-$1.10)—"And God Created Woman" (Kings) and "Date With Disaster" (Indie). Bustling $9,000. Last week, "Teacher's Pet" (Par) and "Spanish Affair" (Par), $4,000.

Saxon (Saxon) (1,100; $1.50-$3.30)—"South Pacific" (20th) (4th wk). Stirring $24,000. Last week, same.

Trans-Lux (Trans-Lux) (730; 75-$1.25) — "Monika" (Indie) and "Mixed Up Women" (Indie). Zippy $6,300. Last week, "Slave" (Indie) and "First Affair" (Indie), $4,000.

Orpheum (Loew) (2,900; 75-$1.25)—"Paths of Glory" (UA) and "Invisible Boy" (M-G) (2d wk). Oke $9,000. Last week, $12,000.

State (Loew) (3,600; 75-$1.25)—"Brothers Karamazov" (M-G) (3d wk). Nice $9,800. Last week, $11,200.

Omaha Off- 'Loving' Oke $6,000, 'Place' Thin 3G, 'Shadow' Ditto, 'Kwai' 8G

Omaha, May 6.

Biz is on the downgrade at the downtown first runs this session, although "High Cost of Loving" is okay at the State. "Chase Crooked Shadow" is modest at the Brandeis and "Another Time, Another Place" looks thin at the Omaha. "Bridge on River Kwai" is still doing nicely in its third stanza at the Orpheum.

Estimates for This Week

Brandeis (RKO) (1,100; 75-90)—"Chase Crooked Shadow" (WB) and "Stakeout on Dope Street" (WB). Weak $3,000. Last week, "Lafayette Escadrille" (WB) and "Escape from Red Rock" (20th), $2,800.

Omaha (Tristates) (2,066; 75-90)—"Another Time, Another Place" (Par) and "Flood Tide" (U). So-so $3,000. Last week, "Touch of Evil" (U) and "Female Animal" (U), $3,000.

Orpheum (Tristates) (2,980; 90-$1.25)—"Bridge on River Kwai" (Col) (3d wk). Okay $8,000 after $12,500 last week.

State (Cooper) (850; 75-90)—"High Cost Loving" (M-G) and "Handle With Care" (M-G). Good $6,000. Last week, "Merry Andrew" (M-G), $4,500.

Broadway Grosses

Estimated Total Gross
This Week $567,100
(Based on 25 theatres)
Last year $514,900
(Based on 27 theatres)

'Macabre' Sock 20G Leads Det.

Detroit, May 6.

Another good week appears in prospects along the mainstem. "Macabre" looks great at the Broadway-Capitol. "Fraulein" shapes hotsy at the Fox. "Chase Crooked Shadow" is good at the Palms. Duo of "Invanhoe" and "Knights of Round Table" in reissue is only fair at the Adams. Among holdovers, "Bridge on River Kwai" marches smartly along in eighth session at the Madison.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1.25-$1.50) — "Fraulein" (20th) and "Thundering Jets" (20th). Swell $19,000. Last week, "Young Lions" (20th) $11.500 in fourth week.

Michigan (United Detroit) (4,100; $1.25-$1.50)—"Teacher's Pet" (Par) and "Cole Younger, Gunfighter" (AA) (2d wk). Fine $15,000. Last week, $20,000.

Palms (UD) (2,961; 90-$1.25)—"Chase Crooked Shadow" (WB) and "Quantrill's Raiders" (AA). Good $15,000. Last week, "Long Hot Summer" (20th) and "Showdown at Boot Hill" (20th), $14,000 in third week.

Madison (UD) (1,900; $1.25-$1.75)—"Bridge on River Kwai" (Col) (8th wk). Great $15,000. Last week, $18,000.

Broadway-Capitol (UD) (3,500; 90-$1.25)—"Macabre" (AA) and "Hell's Five Hours" (AA). Terrific $20,000. Last week, "Girls on Loose" (U) and "Live Fast, Die Young" (U), $15,000.

United Artists (UA) (1,667; $1.25-$3)—"South Pacific" (20th) (4th wk). Strong $18,000. Last week, $18,889.

Adams (Balaban) (1,700; 90-$1.25) — "Ivanhoe" (M-G) and "Knights of Round Table" (M-G) (reissues). Slowish $7,500. Last week, "Merry Andrew" (M-G) and "Red Balloon" (Indie), $6,000 in second week.

Music Hall (SW-Cinerama) (1,205; $1.20-$2.65)—"Search for Paradise" (Cinerama) (13th wk). Great $17,500. Last week, same.

Trans-Lux Krim (Trans-Lux) (1,000; 90-$1.65) — "And God Created Woman" (Indie) (16th wk). Going up to $8,000. Last week, $7,500.

L'ville Biz Slow Despite Derby; 'Pet' Fine $6,000

Louisville, May 6.

Wicket pace at the downtowners currently is fair to slow. Single bills, "Teacher's Pet" at the Kentucky and "Long, Hot Summer" at the Rialto, are the leaders. Influx of visitors for the 84th running of the Kentucky Derby Saturday (3) was a hypo to night biz at these two houses. Other sites with double bills weren't helped a bit by the Derby whoop-de-do, and takes will be soggy.

Estimates for This Week

Brown (Fourth Ave.) (UA) (1,000; 50-85)—"All at Sea" (M-G) and "I Accuse" (M-G). Slow $4,000. Last week, "Brothers Karamazov" (M-G) (2d wk). Nice $7,000.

Kentucky (Switow) (900; 50-85)—"Teacher's Pet" (Par). Catching strong night trade, matinees are slow. Fine $6,000. Last week, "Cole Younger Gunfighter" (AA) and "Bowery Boys Up in Smoke" (AA). Modest $4,000.

Mary Anderson (People's) (1,000; 50-85)—"Screaming Mimi" (Col) and "Let's Rock" (Col). Sluggish $4,500. Last week, "Marjorie Morningstar" (WB) (2d wk). Oke $5,000.

Rialto (Fourth Ave.) (3,000; 50-85)—"Long Hot Summer" (20th). Single bill is a plus factor. Derby visitors helping night trade. Healthy $10,000. Last week, "Young Lions" (20th). Rosy $12,000.

United Artists (UA) (3,000; 50-85)—"Merry Andrew" (M-G) and "Safecracker" (M-G). Dull $4,000. Last week, "Bridge on River Kwai" (Col) (4th wk). Resonant $9,000 on windup stanza.

'Summer' Hot $12,000 In Buff; 'Place' Oke $9,000

Buffalo, May 6.

Takings are quiet, but "Long Hot Summer" is potent at the Teck. "Another Time, Another Place" shapes only satisfactory at the Paramount while "Saddle the Wind" is mild at the Buffalo.

Estimates for This Week

Buffalo (Loew) (3,500; 70-90)—"Saddle the Wind" (M-G) and "High Cost of Living" (M-G). Mild $9,000. Last week, "Run Silent, Run Deep" (UA) (2d wk), same.

Center (ABPT) (3,000; 70-90)—"Jet Attack" (AI) and "Suicide Battalion" (AI). Fair $8,500. Last week, "Stakeout on Dope Street" (WB) and "Violent Road" (WB). Okay $6,500 on last five days.

Century (UATC) (2,700; 70-90)—"Bridge on River Kwai" (Col) (8th wk). Final session under $7,000. Last week, same.

Lafayette (Basil) (3,000; 70-90)—"Touch of Evil" (U) and "Flood Tide" (U). Soft $7,500. Last week, "Macabre" (AA) and "Hell's Five Hours" (AA). Nearly $16,000.

Paramount (ABPT) (3,000; 70-90) — "Another Time, Another Place" (Par) and "High Hell" (Par). Satisfactory $9,000. Last week, "Chase a Crooked Shadow" (WB) and "Bitter Victory" (Col). $8,000.

Teck (Loew) (1,200; 70-90-$1.25)—"Long Hot Summer" (20th). Potent $12,000 for opening week.

'Lions' Wham 15G, St. Loo; 'Pet' 14G

St. Louis, May 6.

The week looks like a busy one at the turnstiles with three big new billings—"Teacher's Pet" at the Fox, "Paris Holiday" at Loew's and "Young Lions" at the St. Louis. Still holding up strong are three holdovers, "Bridge on River Kwai" in its eighth week at the Esquire, "South Pacific" in the third stanza at the Pageant, and "Run Silent, Run Deep" in a second at the Orpheum.

Estimates for This Week

Esquire (Shukart-Levin) (1,500; $1.50-$2.50) — "Bridge on River Kwai" (Col) (8th wk). Firm $11,000. Last week, same.

Fox (Arthur) (5,000; 60-75)—"Teacher's Pet" (Par) and "High Hell" (Par). Fancy $14,000. Last week, "Long, Hot Summer" (20th) and "Count 5 and Die" (20th) (2d wk), $12,000.

Loew's (Loew) (3,200; 60-90)—"Paris Holiday" (UA) and "Steel Bayonet" (UA). Light $9,000. Last week, "Cowboy" (Col) and "Escape From San Quentin" (Col), $8,000.

Orpheum (Loew) (1,900; 60-90)—"Run Silent, Run Deep" (UA) (2d wk). Off to $5,500. Last week, sock $11,500.

Pageant (Arthur) (1,000; $1.80) $2.25)—"South Pacific" (20th) (3d wk). Tall $10,000. Last week, same.

Richmond (Arthur) (1,000; $1.25)—"Paradise Lagoon" (Col) (m.o.). Thin $1,500. Last week, "Four Bags Full" (T-L). Mild $1,100.

St. Louis (Arthur) (3,800; 90-$1.25)—"Young Lions" (20th). Solid $15,000. Last week, "Marjorie Morningstar" (WB) (2d wk), smash $12,500.

Shady Oak (Arthur) (560; $1.25)—"Henry V" (Rank). Pleasant $2,900. Last week, "Paradise Lagoon" (Col). Okay $2,000.

'Run Deep' Fast $8,000, Indpls.; 'Evil' Tepid 5G

Indianapolis, May 6.

Biz is only moderate at most first-run spots here this stanza, with holdovers dominating. However, "South Pacific," in third stanza at Lyric, is reaching for its best gross to date to lead town again. "Run Silent, Run Deep" is satisfactory at Loew's, "Long Hot Summer," at Keith's, and "Teacher's Pet," at Circle, are oke in second weeks. "Touch of Evil" is slow at Indiana.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 75-90)—"Teacher's Pet" (Par) (2d wk). Nifty $7,000. Last week, big $12,500.

Indiana (Cockrill-Dolle) (3,200; 75-90)—"Touch of Evil" (U) and "Day of Badmen" (U). Tepid $5,000. Last week, "Motorcycle Gang" (AI) and "Sorority Girl" (AI). About same in five days.

Keith's (Cockrill-Dolle) (1,200; 90-$1.25) — "Long, Hot Summer" (20th) (2d wk). Fine $9,000 on top of hefty $13,000 opener.

Loew's (Loew's) (2,427; 75-90)—"Run Silent, Run Deep" (UA). Good $8,000. Last week, "Merry Andrew" (M-G) and "Safe Cracker" (M-G). Dull $3,500.

Lyric (Cockrill-Dolle) (850; $1.25-$2.20)—"South Pacific" (Todd-AO) (3d wk). Great $15,000. Last week, $14,000.

Rain No Help to Philly; 'Place' NSG 11G, 'Cowboy' Soft 9G, 'Empire' 5½G

Philadelphia, May 6.

Rainy weekend is cheering exhibitors who feel the downpour made for a captive audience. However, "Cowboy" is slow at the Goldman and publicity failed to spark the Lana Turner starrer, "Another Time, Another Place," at the Stanley. Dualer at the Stanton, "Cattle Empire" and "Sing, Boy, Sing," is flat.

Estimates for This Week

Arcadia (S&S) (526; 99-$1.80)—"Farewell to Arms" (20th) (10th wk). Okay $4,500. Last week, $5,000.

Boyd (SW) (1,430; 75-$1.80)—"Long Hot Summer" (20th) (5th wk). Tired $7,500. Last week, $8,000.

Fox (National) (2,250; 65-$1.25)—"Young Lions" (20th) (5th wk). Loud $16,000. Last week, $17,000.

Goldman (Goldman) (2,250; 65-$1.25)—"Cowboy" (Col). Limping with $9,000. Last week, "Merry Andrew" (M-G) (2d wk), $8,000.

Midtown (Goldman) (1,000; $2-$2.75)—"South Pacific" (20th) (6th wk). Good $14,500. Last week, $14,000.

Randolph (Goldman) (1,250; 65-$1.25)—"Bridge on River Kwai" (Col) (8th wk). Strong $15,000. Last week, $16,000.

Stanley (SW) (2,900; 99-$1.80)—"Another Time, Another Place" (Par). Preview helped, but NSG $11,00. Last week, "Marjorie Morningstar" (WB) (5th wk), $10,000.

Stanton (SW) (1,483; 99-$1.49)—"Cattle Empire" (20th) and "Sing, Boy, Sing" (20th). Quiet $5,500. Last week, "Girl in Black Stockings" (UA) and "Hell Bound" (UA), yanked after $4,000 in 5 days.

Studio (Goldberg) (385; 90-$1.89)—"God Created Woman" (Kings) (10th wk). Lean $2,600. Last week $3,000.

Trans-Lux (T-L) (500; 99-$1.80)—"Brothers Karamazov" (M-G) (9th wk). Steady $4,600. Last week, $5,000.

Viking (Sley) (1,000; 99-$1.49)—"Teacher's Pet" (Par) (6th wk). Holding at $7,500. Last week, $8,000.

World (Pathe) (500; 99-$1.89)—"God Created Woman" (Kings) (10th wk). Thin $2,400. Last week, $2,800.

Key City Grosses

Estimated Total Gross
This week $2,539,700
(Based on 25 cities and 268 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last year $2,417,300
(Based on 23 cities and 250 theatres.)

Pitt Slips; 'Paris' Dismal $10,000

Pittsburgh, May 6.

Backsliding setting in early, with first week of daylight time and the warm weather combining to depress what for the last couple of months has been an encouraging picture. Couple of bright spots on the horizon, however. "South Pacific" continues to show strength at Nixon and should be a cinch to stick through the summer while long-running "Bridge on River Kwai" at Harris still has something left. Only new entry, "Paris Holiday" at Penn, a disappointment and not likely to get more than a single stanza.

Estimates for This Week

Fulton (Shea) (1,700; 99-$1.50)—"Young Lions" (20th) (5th wk). This is the finale and while figured to stay a little longer, no complaints generally. Should wind up close to $6,000. Last week, just over $7,000.

Guild (Green) (500; 99-$1.25)—"Ship Was Loaded" (Arthur) (2d wk). Dropping off to about $1,800 and comes out. Last week, almost $2,500.

Harris (Harris) (2,165; 99-$1.50)—"River Kwai" (Col) (6th wk). Heavy weekends holding up and that's the difference. Should go over $8,000 and stays again. Last week, $9,000.

Nixon (Rubin) (1,500; $1.25-$3)—"South Pacific" (20th) (4th wk). Picking up and continues to sell-out Saturdays with heavy matinee trade helping, too. Should inch up over $13,000 again. Last week, about $12,500.

Penn (UA) (3,300; 85-$1.25)—"Paris Holiday" (UA). Lot of smoke but not too much fire. Unlikely to reach $10,000. Last week, "Wild Is The Wind" (Par) in eight days barely $7,000.

Squirrel Hill (SW) (900; 99-$1.25)—"Bonjour Tristesse" (Col) (2d wk). H.o. wasn't rated but shortage of product giving it an extra session, limited to six days. Won't even get miserable $1,600. Last week, about $2,300.

Stanley (SW) (3,800; 99-$1.50)—"Long, Hot Summer" (20th) (2d wk). Holding extra two days to get house back to Friday opening with "Lefthanded Gun" (WB) (9) and will have to hurry to do $9,000 in the nine days. Last week, almost $12,000.

Warner (SW) (1,500; 85-$1.25)—"Teacher's Pet" (Par) (2d wk). Coming out to weak $5,500. Last week, only $7,500, way below expectations all around.

'Gun' Hot $9,000, Prov.; 'Kwai' Robust 18G, 2d

Providence, May 6.

Still big in second frame is Loew's State's "Bridge on River Kwai." In second place is Majestic's "Left Handed Gun." Other stands are just fair with "Lady Takes A Flyer" at RKO Albee and "St. Louis Blues" at Strand.

Estimates for This Week

Albee (RKO) (2,200; 65-80)—"Lady Takes A Flyer" (U) and "Damn Citizen" (U). Fairish $5,500. Last week, "Macabre" (AA) and "Hell's Five Hours" (AA). Mild $5,000.

Majestic (SW) (2,200; 65-80)—"Left Handed Gun" (WB) and "Lafayette Escadrille" (WB). Lively $9,000. Last week, "Young Lions" (20th) (2d wk). Happy $10,000.

State (Loew) (3,200; 90-$1.20)—"Bridge on River Kwai" (Col) (2d wk). Socko $18,000. First sesh was terrific $26,000.

Strand (National Realty) (2,200; 65-80)—"St. Louis Blues" (Par) and "High Hell" (Par). Just fair $5,000. Last week, "Attila" (AI). Very good $9,000.

Balto Slumps; 'Pet' Pert $8,000, 'Paris' Slow 4G, 'Marj' Dull 7G, Both 2d

Baltimore, May 6.

Exhibs are still feeling the springtime slump and with holdovers leading the pack, figures aren't much bett'r than previous week. Only new entry is "Teacher's Pet" which is oke at the Century. Best of the holdovers is "Bridge On River Kwai" which is still pleasing in seventh at the Hippodrome.

Estimates for This Week

Century (Fruchtman) (3,100; 50-$1.50)—"Teacher's Pet" (Par). Pleasant $8,000. Before that, "Young Lions" (20th) (3d wk), $6,000.

Cinema (Schwaber) (640; 50-$1.25)—"Razzia" (Kass) (4th wk). Oke $3,000 after near same for third.

Film Centre (Rappaport) (890; 50-$1.50)—"Brothers Karamzov" (M-G) (4th wk). Nice $5,000 after $6,500 for previous frame.

Five West (Schwaber) (460; 50-$1.25)—"Adam and Eve" (Horne) (2d wk). Good $3,000 after $5,000 opener.

Hippodrome (Rappaport) (2,300; 50-$1.50)—"Bridge on River Kwai" (Col) (7th wk). Neat $6,000 after $7,300 for sixth.

Mayfair (Fruchtman) (980; 50-$1.25)—"Paris Holiday" (UA) (2d wk). Slow $4,000 after $6,000 opener.

New (Fruchtman) (1,600; $1.50-$2.50)—"South Pacific" (20th) (5th wk). Warm $10,000 after same in fourth.

Little (Rappaport) (300; 50-$1.25)—"Bolshoi Ballet" (Rank (2d wk). Good $2,000 after near same in first week.

Playhouse (Schwaber) (460; 50-$1.25) — "Cast Dark Shadow" (DCA) (2d wk). Slow $2,500 after $4,000 opener.

Stanley (Fruchtman) (3,200; 50-$1.25)—"Marjorie Morningstar" (WB) (2d wk). Tepid $7,000 after $10,000 opener.

Town (SW-Cinerama) (1,125; $1.25-$2.25)—"Search For Paradise" (Cinerama) (2d wk). Disappointingg $4,500. Week before, $8,000.

GOTHAM GAIN: RAINS CAME

Chi Dips; 'Marjorie' Warm $33,500, 'Fraulein' Trim $9,200, 'Paris' Hep 20G, 2d, 'Sheepman' Mild 13½G, 2d

Chicago, May 6.

New entries are generally disappointing but longruns are nice. "Marjorie Morningstar" eyes a warm $33,500 opener at the Chicago. "Fraulein" expects good $9,200 initial round at the Loop, while the Czech "Romance and Music," in for a single week at the World, rates a fair $3,500. Ziefeld's tandem of "Fruits of Summer" and "House of Pleasure" is shaping to a so-so $4,000.

"Paris Holiday" is faring well in Oriental second, with "Sheepman" headed for a mild United Artists second. "Across the Bridge" rates a good Carnegie second.

"Desire Under Elms" is softening but still fair in third Esquire round. "Teacher's Pet" is lively in fourth at the Woods. "Young Lions" shapes sockeroo in Roosevelt fifth, and "Nights of Cabiria" is going for a good fifth at the Surf. "Bridge on River Kwai" expects a big eighth session at the State-Lake, while "Snow White" eyes a hefty closeout eighth frame at the Garrick.

"South Pacific" is pacing to a solid sixth round at the McVickers, and "Search for Paradise" figures on a fine third week at the Palace. "Around World" rates a sock 57th canto with extra shows.

Estimates for This Week

Carnegie (Telem't) (485; $1.25)—"Across Bridge" (Rank) (2d wk). Oke $3,200. Last week, $4,500.

Chicago (B&K) (3,900; 90-$1.80) — "Marjorie Morningstar" (WB). Warm $33,500. Last week, "Peyton Place" (20th) (9th wk), $18,000.

Esquire (H&E Balaban) (1,350; $1.25-$1.50) — "Desire Under the Elms" (Par) (3d wk). Fair $6,000. Last week, $10,000.

Garrick (G&K) (850; 90-$1.25)—"Snow White" (BV) (reissue) (8th wk). Nice $8,000. Last week, $15,000.

Loop (Telem't) (606; 90-$1.50)—"Fraulein" (20th). Good $9,200. Last week, "Merry Andrew" (M-G) (4th wk), $6,000.

McVickers (JL&S) (1,580; $1.25-$3.30)—"South Pacific" (20th) (6th wk). Solid $26,800. Last week, $27,000.

Oriental (Indie) (3,400; 90-$1.50)

(Continued on page 24)

'Place' Poor $8,000 In Seattle; 'Mimi' Slow 6G, 'Macabre' Average 8G

Seattle, May 6.

Music Box has closed to undergo extensive screen improvements. Reopening about May 21. "Long Hot Summer" holds for third stanza at Blue Mouse. Paramount holds "Bridge on River Kwai" for seventh week, biz steady. New films at other houses.

Estimates for This Week

Blue Mouse (Hamrick) (600; 95-$1.50) — "Long Hot Summer" (20th) (3rd wk). Swell $6,000. Last week, $6,200.

Coliseum (Fox-Evergreen) (1,870; 95-$1.50)—"Screaming Mimi" (Col) and High Flight" (Col). Slow $6,000. Last week, "Bonjour Tristesse" (Col) and "Woman of River" (AA), $6,800.

Fifth Avenue (Fox-Evergreen) (2,500; 95-$1.50)—"Another Time, Another Place" (Par) and "Fort Bowie" (UA). Poor $8,000. Last week, "Young Lions" (20th). In five days of fourth week, $5,200.

Music Box (Hamrick) (850; 95-$1.50) — Dark. Renovations. Last week, fourth of "Majorie Morningstar" (WB), $2,100.

Music Hall (Hamrick) (2,200; 95-$1.50) — "Macabre" (AA) and "Hell's 5 Hours" (AA). Okay $8,000 on eight days. Last week, "Touch of Evil" (U) and "Last of Bad Men" (AA), $3,600.

Orpheum (Hamrick) (2,700; 95-$1.50—"Chase a Crooked Shadow" (WB) and "Stakeout on Dope St." (WB). Light $4,000, yanked after five days. Last week, "Return of Dracula" (UA) and "Flame Barrier" (AA), $5,800.

Paramount (Fox - Evergreen) (3,107; 95-$1.50) — "River Kwai" (Col) (7th wk). Swell $8,000. Last week, $9,300.

PORT. SKIDS; 'LINEUP' OKE 6G, 'DRACULA' 3G

Portland, Ore., May 6.

First-run biz is on the skids due to mild product and good weather. "Kwai" continues to be sizzling for a sixth frame at the Orpheum. "Long Hot Summer" stays a second week at the Liberty after a very disappointing opener. Nothing outstanding amongst new entrees.

Estimates for This Week

Broadway (Parker) (1,875; $1-$1.50)—"Jet Attack" (AI) and "Suicide Battalion" (AI). So-so $5,000. Last week, "Marjorie Morningstar" (WB) (3d wk), $4,400.

Fox (Evergreen) (1,536; $1-$1.50)—"The Lineup" (Col) and "High Flight" (Col). Okay $6,000. Last week, "Bonjour Tristesse" (Col) and "Woman of the River" (Col), $6,100.

Liberty (Hamrick) (1,890; $1-$1.50)—"Long, Hot Summer" (20th) and "Plunder Road" (20th) (2d wk). Slim $5,000. Last week, $6,300.

Orpheum (Evergreen) (1,600; $1-$1.50)—"Bridge On River Kwai" (Col) (6th wk). Good $7,500. Last week, $7,700.

Paramount (Port-Par) (3,400; $1-$1.50)—"Return of Dracula" (UA) and "The Flame Barrier" (UA). Sad $3,000. Last week, "Teacher's Pet" (Par) and "High Hell" (Par), $7,000.

'Pet' Lusty 10G, Mpls.; 'Place' 5G

Minneapolis, May 6.

Fresh entries again are conspicuous by their scarcity and one of the only three new bills comprises a twin bill of "B" product. One of the arrivals, "Teacher's Pet," promises to maintain the fast pace at which it started. The recent publicity attendant upon Lana Turner's misfortune doesn't seem to be helping "Another Time, Another Place."

Estimates for This Week

Academy (Mann) (947; $1.50-$2.65)—"Around World in 80 Days" (UA) (43rd wk). Winds up a terrific run on a high note. Stout $12,000. Last week, $11,000.

Century (S-W) (1,150; $1.75-$2.65)—"Search for Paradise" (Cinerama) (10th wk). Brisk $13,000. Last week, $13,500.

Gopher (Berger) (1,000; 85-90)—"Saddle the Wind" (M-G) (2d wk). Light $2,500. Last week, $4,000.

Lyric (Par) (1,000; 90-$1.25)—"Long Hot Summer" (20th) (3d wk). Tall $7,000. Last week, $8,500.

Radio City (Par) (4,100; 85-90)—"Teacher's Pet" (Par). Good $10,000. Last week, "Bridge on River Kwai" (Col) (7th wk), $7,500.

RKO Orpheum (RKO) (2,800; 75-90)—"Another Time, Another Place" (Par). Mixed opinions re this one's merits, but cast presence of Lana Turner doesn't seem to be a boxoffice asset. Slow $5,000. Last week, "The Hired Gun" (M-G) and "The Safecracker" (M-G), $4,000.

RKO Pan (RKO) (1,800; 75-85)—"Ride Out for Revenge" (UA) and "Fort Bowie" (UA) split with "Street of Sinners" (UA) and "Gun Fever" (UA). Quantity in place of quality. OK $3,500. Last week, "Girl Most Likely" (U) and "Flood Tide" (U) split with "Unholy Wife" (U) and "Violators" (U), $3,000.

State (Par) (2,280; 90-$1.25)—"Marjorie Morningstar" (WB) (3d wk). Doesn't seem to catch on, although it has won considerable praise. Tepid $5,000. Last week, $6,500.

Suburban World (Mann) (700; 85)—"Sayonara" (WB) (2d run). Still cashing in on its Academy awards. Good $2,500. Last week, "And God Created Woman" (Indie) (3d wk), $1,700.

World (Mann) (400; $1.25-$1.50)—"Young Lions" (20th) (5th wk). Localities going for this one in a big way. Radiant $5,000. Last week, $5,400.

'MARJORIE' 150G, 2D, H.O.'S STEADY

Despite a plethora of holdovers and the tapering off tendency this time of year, Broadway biz displayed surprising stamina this session. Theatre operators found a welcome ally in the three-day downpour Saturday to Monday. Sunday matinee activity made the big difference as the public, apparently tired of being cooped up all day Saturday, left their homes and poured into the theatres. Things went back to normal Sunday evening, with biz dropping off considerably.

The public, in choosing its film fare, was apparently selective, patronizing the popular and acclaimed films. The result was that a number of pictures, although on extended engagement and nearing the end of their runs, managed to hold up nicely.

Among the newcomers, the Lana Turner starrer, "Another Time, Another Place," rushed into release by Paramount to cash in on the headlines, proved disappointing. It is expected to tally a mild $21,000 or near for opening session ending Friday (9). "Uncle Vanya," a filmed version of the Chekhov play starring Franchot Tone, racked up a good $9,100 for its opening frame at the artie Baronet. "Stage Struck," in second Normandie stanza, was respectable $10,500.

Heading the Main Stem pace was "Marjorie Morningstar," with a solid $150,000 for its second Radio City Music Hall week ending today (Wed.). "Witness for the Prosecution" is expected to wind up a highly successful 12-week run at the Astor tomorrow (Thurs.) with a fine $12,500 for final lap. In addition, "Witness" is seen tallying a strong $9,000 at eastside Plaza where it will continue.

Another day-and-dater, "Long Hot Summer" tallied great $17,000 for fourth Mayfair week and $9,500 at artie Fine Arts. "Teacher's Pet" concluded nice seven-week run at Capitol with fair $18,000. "Young Lions" continued strong at Paramount with neat $42,000 for fourth frame. "Run Silent, Run Deep" was okay $12,500 for fifth Victoria week.

"Windjammer," at Roxy, appeared hottest of hardticket pix with $67,000 for third frame, being helped considerably by theatre parties. "Search for Paradise" concluded 32-week run at Warner with fair $25,900. "This Is Cinerama" returns for six-week engagement. "South Pacific," at Criterion, was solid $39,000 for sixth stanza; "Bridge on River Kwai," at Palace, strong $32,100 for 20th session; "Around World in 80 Days," at Rivoli, strong $34,500 for 81st week.

Estimates for This Week

Astor (City Inv.) (1,300; 75-$2)—"Witness for Prosecution" (UA) (42th-final wk). Final round ending tomorrow (Thurs.) looks to hit fine $12,000, almost matching $12,500 of 11th frame. Completes highly successful engagement at this Broadway house. "Paris Holiday" (UA) opens Friday (9).

Little Carnegie (L. Carnegie) (550; $1.25-$1.80)—"Mam'zelle Pigalle" (Indie) (3d wk). Initial followup session concluded last Thursday (1) reached $9,000. Last week, same tally.

Baronet (Reade) (430; $1.25-$1.70) — "Uncle Vanya" (Indie). Kickoff lap of filmization of Chekhov play scored good $9,100 for week ended yesterday (Tues.). In ahead, "Ladykillers" (Cont) and "To Paris With Love" (Cont) (reissues) okay $3,500 for 10 days of fifth-final stanza.

Capitol (Loew) (4,820; $1-$2.50)—"Teacher's Pet" (Par) (7th-final wk). Concluding round ended yesterday (Tues.) with fair $18,000 or

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Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, intlude the U. S. amusement tax.

L.A. Slides, But Nudie 'Adam & Eve' Terrif 140G in 21 Sites; 'Goddess' Slick $6,000, 'Place' Slim $8,500

Los Angeles, May 6.

Local first-runs are on the skids this stanza, with only big strength being shown by the nudie, "Adam and Eve." Paired with "Gun Battle at Monterey," it's heading for a terrific $140,000 in 21 situations. Other openers are weak with exception of "Goddess," which is aiming at a satisfactory $6,000 at the Fine Arts.

"Saddle the Wind" and "Handle With Care" look to wind with a dull $12,800 in three houses. "Dragstrip Riot"-"Cool and Crazy" combo is a pale $9,200 in two situations while "Another Time, Another Place," with "Campbell's Kingdom," should do a slim $8,500 in a pair of houses. "Sing, Boy, Sing" and "Missouri Traveler" are beaming at a poor $5,500 in a trio of theatres.

"Young Lions" is dominating the holdovers, with a slick $24,900 in sight at four locations. Hardtix shows evince only moderate strength. "Windjammer" is shaping a fair $19,600 at the Chinese, "80 Days" is a neat $14,800 at the Carthay, "Bridge on River Kwai" is a handy $14,000 at the Egyptian while "Seven Wonders of World" is a fairish $13,500 at the Warner Hollywood. "Teacher's Pet" looks to do an okay $7,900 in its seventh round at the Hollywood Paramount, but "Marjorie Morningstar" is a

(Continued on page 24)

KITE HITS VOLTAGE; CLIPS SAN JUAN B.O.

San Juan, May 6.

Entire Island of Puerto Rico was blacked out for two to four hours causing substantial losses to film exhibitors on Sunday. Hard hit was Rafael Cobian Sr.'s Commonwealth chain which controls most houses on the island. Spokesman for the chain, David O'Dell placed the loss at $6,000. Accident followed tail of kite falling across a high voltage line and knocking out all the generator's on the island. (In metropolitan areas, blackout was short-lived, permitting live Ballets de San Juan performance to proceed at Tapia Theatre.)

"Kwai" was affected to the extent of $350 returned by Rafael Cobian Jr.'s Paramount Theatre boxoffice. However picture broke a house record and also a Columbia Pictures record here with $27,-685.34.

Metro grosses are not known as local office follows directive from David Blum of Loew's Intl. in Manhattan to give iron curtain treatment.

Estimates for This Week

Metropolitan (Commonwealth) (1,026; $2)—"Ten Commandments" (Par) (4th wk), $7,600. Previous week, $9,600.

Lorraine (Commonwealth) (700; $1)—"And God Created Woman" (Kings) $2,660. First week, $5,600.

Paramount (Par) (916; $1.50)—"Bridge on River Kwai" (Col) (4th wk), $3,009. Previous week, $4,654.

'Summer' Big 20G, D.C.; 'Place' 10G

Washington, May 6.

"Long, Hot Summer" shapes big at Loew's Capitol, thanks to draw of Oscar winner Joanne Woodward, since critical reaction was tepid. "Another Time, Another Place," day and dating two Warner show cases, Metropolitan and Ambassador, is laying an egg despite the Lana Turner headlines. "A Touch of Evil," at Loew's Columbia, is slow. "Young Lions" is holding well in third stanza at Loew's Palace, and "River Kwai" continues sock in eighth session at Trans-Lux.

Estimates for This Week

Ambassador - Metropolitan (SW) (1,490; 1,000; 90-$1.25)—"Another Time, Another Place" (Par). Disappointing $10,000. Last week, "Marjorie Morningstar" (WB) (4th wk), $8,500 for five days.

Capitol (Loew) (3,434; 85-$1.25)—"Long Hot Summer" (20th). Brisk $20,000, despite tepid critical reaction. Stays. Last week, "Paris Holiday" (UA) (2d wk-4 days). Thin $8,000; made way for Met Opera.

Columbia (Loew) (1,154; 70-90)—"Touch of Evil" (U). Slight $5,000. Last week, "Cattle Empire" (20th). Below hopes with scant $5,000.

Keith's (RKO) (1,850; 85-$1.25)—"Run Silent, Run Deep" (UA) (3d wk). So-so $7,500 after fine $10,-000. Stays.

Palace (Loew) (2,350; 90-$1.25)—"Young Lions" (20th) (3d wk). Very big $16,000 after hefty $18,000. Stays.

Plaza (T-L) (276; 90-$1.50)—"God Created Woman" (Kings) (26th wk). Fast $4,500, topping last week's $4,000.

Trans-Lux (T-L) (600; $1.25-$2)—"Bridge on River Kwai" (Col) (8th wk). Still going strong to tune of sturdy $13,000 after $14,000 last week. Stays.

Uptown (SW) (1,100; $1.25-$3)—"South Pacific" (20th) (5th wk). Upswing to $12,000 after slow $11,000. Stays.

Warner (SW-Cinerama) (1,300; $1.20-$2.40)—"Search for Paradise" (Cinerama) (18th wk). Dipped to so-so $9,000 after oke $11,000. Stays.

Terror Tall in Toronto; 'Macabre' Wow $20,000, 'Shadow' Soars to 17G

Toronto, May 6.

On newcomers, two house records were set over the weekend by "Chase a Crooked Shadow," in a three-house combo, plus "Macabre" in a four-theatre setup, with both doing phenomenal night biz. A reissue of "Birth of a Baby," brought up-to-date from a former short to 62 mins. running time, is bringing in the curiosity-seekers to hefty returns, with two travelogs rounding the bill. "Merry Andrew" and "All at Sea" are also doing big on initial teeoffs.

Estimates for This Week

Carlton (Rank) (2,518; $1.25-$1.75)—"Bridge on River Kwai" (Col) (8th wk). Holding swell at $17,000. Last week, $18,000.

Colony, Danforth, Fairlawn, Humber (Rank) (838; 1,330; 1,165; 1,357; $1) — "Birth of a Baby" (Rank). Big $12,000.

Downtown, Glendale, State, Scarboro (Taylor) (1,059; 995; 693; 694; 50-75) — "Macabre" (AA) and "Hell's Five Hours" (AA). Smash $20,000, with "Macabre" the draw. Last week, "Day of Bad Man" (U) and "Lineup" (Col), $10,000.

Eglington, Place, Runnymede (FP) (1,080; 1,485; 1,385; 50-$1)—"Chase a Crooked Shadow" (WB). Record - breaking $17,000. Last week, "Wild is Wind" (Par) (2d wk), $11,000.

Hollywood (FP) (1,080; $1-$1.25)—"Young Lions" (20th) (4th wk). Steady $13,000. Last week, $15,000.

Hyland (Rank) (1,357; $1)—"All at Sea" (M-G). Fine $11,000. Last week, "Naked Truth" (Rank) (5th wk), $4,000.

Imperial (FP) (3,344; 75-$1.25)—"Marjorie Morningstar" (WB) (3d wk). Holding steady at $16,000. Last week, $17,500.

Loew's (Loew) (2,098; 75-$1.25)—"Witness for Prosecution" (UA) (4th wk). Holding steady at $16,000. Last week, $17,500.

Towne (Taylor) (693; $1)—"Rifli" (IFD). Neat $4,500. Last week, "I Accuse" (M-G), $3,500.

Tivoli (FP) (955; $1.75-$2.40)—"Around World in 80 Days" (UA) (38th wk). Nice $6,500. Last week, $7,000.

University (FP) (1,233; $1.50-$2.40)—"Cinerama Holiday" (Cinerama) (5th wk). Fine $14,000. Last week, $15,000.

Uptown (Loew) (2,075; 60-$1)—"Merry Andrew" (M-G). Big $13,-500. Last week, "Touch of Evil" (U), $7,500.

York (B&F) (754; $1-$1.25)—"All Mine to Give" (Col). Oke $3,000. Last week, "Song of Bernadette" (20th) (reissue) (2d wk), $2,500.

Speaking of Foreign Films: Their Promoters Outwitted U.S. Prudes

The courts have put the muzzle on American film censors and the importers and distributors of foreign films can take the credit. If it weren't for the overseas product, chances are the censor boards around the country still would be operating full-blast.

The censorial mind in the States has been active in the film field since the very early beginnings. It was aided by the 1915 ruling that the U. S. Supreme Court which held that motion pictures were merely a spectacle and not one of the communications media. Came the Italian "The Miracle," and the Supreme Court reversed its stand, handing down its landmark ruling which admitted the film into the communications family and cloaked it with the protection of the First and Fourteenth Amendments of the Constitution, guaranteeing freedom of expression.

Since then, in a slow, grinding process, the foreign film has worn down a couple of censor boards and forced the curtailment of others. It has not been a joint action by the independents, but rather a series of individual moves on the part of men like Jean Goldwurm of Times Film, Edward L. Kingsley of Kingsley-International, and one or two others.

The big Motion Picture Assn. of America keeps a weary eye out for the censors, and it's been active behind the scenes in attempts to whittle down their power and, if possible, to put them out of business. But the brunt of the fight still has been carried by a couple of the indies, and the battle really started with the late Joseph Burstyn, who was determined that his "Miracle" should be seen. It was banned by New York on the grounds that it was "sacrilegious."

On the Ropes

As a result of these various actions, the censors have been crowded and pushed against the ropes. But the main issue of film censorship is still alive, and the Supreme Court so far has steadfastly refused to rule that all pre-release censorship of films is unconstitutional. Instead, in a series of decisions, the Court has made it plain that censorship statutes must abandon their concepts of moral and immoral and, instead, must go by exacting definitions.

Lawyers fear that the Court's penchant for ruling on the "narrow" issues, i.e., on the specific pictures rather than the constitutionality of statutes as a whole, may prevent any sweeping decisions in the near future. It is evident that the High Tribunal doesn't think the time is ripe to throw pre-release censorship overboard altogether.

The Phoenix Bit

Also, the importers have found that, where they defeat censorship in one form in a given place, it tends to pop up again to haunt them in different shape. In the city of Chicago, for instance, where the functions of the censor are under the jurisdiction of the police department, the bluepencillors have received some setbacks. "Game of Love" was banned and, by order of the Supreme Court, got a license. Yet, none so far has been able to attack the legal roots of the Chicago setup.

There is an impression that pre-release censorship may never lose its legal base. On the other hand, the continuous onslaught against the censors in the courts is likely to whittle down the area of their operation and to put them increasingly on their mettle, knowing that they must justify their actions in the courts.

But the state and local censors aren't the only problems encountered by the imports. They still suffer from the ratings of the National Legion of Decency, the Roman Catholic body, and from the refusal of the industry's own Production Code to create a special and separate seal for imports.

Both the Legion and the Code loom more importantly in the foreign film area since imports are trying to widen their commercial bookings. A "Condemned" rating from the Legion has little meaning in the "art" houses, but it can lose overseas release bookings in the commercial situations and particularly on the circuits. Lack of a Code seal also can be harmful though, in the instance of a b.o. winner, the absence of Code approval is less of a deterrent. A picture like "God Created Woman," without a seal and condemned by the Legion, has proven that exhibitors aren't eager to draw fine lines when it comes to a film which they know the public wants to see.

Zurich's 'Poet' Success Spotlights Swiss Surge Of O'Neill Productions

Zurich, April 29.

The last two seasons have brought a production surge in the works of Eugene O'Neill. Previously a "neglected" U.S. author here, he has become a posthumous Swiss name, paralleling his popularity on Broadway the last few seasons.

The local O'Neill cycle teed off in the fall of 1956 with the Schauspielhaus' initial Zurich production of "Desire Under The Elms." It was followed by a guest stint by Germany's Duesseldorfer Schauspielhaus with "Long Day's Journey Into Night," a sellout, starring Elisabeth Bergner and Paul Hartmann.

In the same season, Stadttheatre Basle presented, for the first time in Switzerland, "Moon for the Misbegotten." Only recently, Stadttheatre Berne produced another O'Neill first for this country, "Ah, Wilderness," whilst the line legit production at Lucerne's International Music Fest this fall will be "Mourning Becomes Electra."

Latest example of this new trend is the Swiss preem of the posthumous "Touch of the Poet" at Schauspielhaus here. Tagged "Almost a Poet" in its German adaptation by Ursula and Oscar Fritz Schuh, play is a hit, with generally excellent reviews. Direction by Kurt Hirschfeld is above par, and Caspar Neher's single set rates kudoes.

Performances are of high calibre throughout, with special praise due to Gustav Knuth as Maj. Melody, Margrit Winter and Maria Magdelena Thiesing as his respective wife and rebellious daughter, and Carl Kuhlmann as his old comrade-in-arms.

'Annie' to Open Season At Buff's Melody Fair

Buffalo, May 6.

"Annie Get Your Gun" will be the opening show this summer at Melody Fair, in suburban North Tonawanda. Other scheduled entries are "Silk Stockings," "Song of Norway," "Happy Hunting," "Oklahoma" and "Boy Friend," with a touring package of "Porgy and Bess" the closer.

The season bows July 5 and extends through Sept. 14, with each show playing two weeks.

Spain Sensitive About 'Naked Maja' Influence On Monarchy's Future

Rome, May 6.

A starting date of May 12 has been set for Titanus' production of "The Naked Maja," starring Ava Gardner and Anthony Franciosa. Pic rolls on that date at Rome's Titanus Studios under direction of Henry Koster, with a $3,000,000 budget allotted.

Delay in start was mainly due to failure to date in securing shooting permission from Spanish authorities, who are apparently hesitant because of fear of what pic content may do to potential restoration of a monarchy in that country, as well as for other reasons. No official denial of permission has occurred in Madrid, with Spaniards instead using delaying tactics.

On the other hand, Titanus feels obligated to shoot at least part of the Spanish-locaied Goya biopic in that country. Company is however prepared to lens it wholly in Italy, and to this effort has scouted locations in Southern Italy as well as built extensive sets in Rome.

Amedeo Nazzari, Gino Cervi, and Lea Padovani are latest cast additions on project, to be shot in Technirama. United Artists will release in the U. S. and Canada, while Metro has the rest of the world market with exception of Italy, where Titanus handles own distribution.

British Disk Sales Drop 12% But Trade Confident Biz Is Solid; 'Fair Lady' Hypo

London April 29.

There's been a seasonal drop in record sales but according to the experts it's not the end of the disk boom. Official figures issued by the Board of Trade show a 12% drop in February against the same month last year equal to about 800,000 platters.

Despite this sharp down trend the trade has confidence that disk sales will rise again and that this is not in indication that a landslide has started. There is, however, some feeling that sales may have reached their peak and that a high level will be maintained.

One disk wholesaler pointed out that at this time last year there were several big-time stars whose rock 'n' roll records were selling by the millions. Today, however, many of these artists have faded into the background and there is every indication that the ballad is on the rise.

The copyright on the music from "My Fair Lady" which comes to an end in Britain at midnight tomorrow (Wed.) has been eagerly looked forward to by diskeries ever since heavy advance orders began pouring in months back. Advance orders for the Philips LP, which features the original cast, already exceed 100,000. When the ban comes off 15 or so different recordings will hit the market and it's expected that the month of May will reach an alltime high in disk sales. May is usually one of the slacker months.

One explanation put forward for the more than average drop in sales has been the rising popularity of 45rpm platters. Whilst sales of this type of record are gradually increasing the 78rpm's have been on the wane and the changeover seems to have effected sales. This conversion to 45rpm's is indicated by the fact that although the total disk sales have dropped by 12% the value of manufacturers sales exclusive of purchase tax, was only 2% below February, 1957. The trade is sure that the 45rpm platters will, in a short space of time, replace the 78's and figures will again rise steeply.

During 1957, one of the biggest years in record history, sales went down as low as 4,500,000 during June but built up steadily to hit at all-time high of 9,087,000 disks last January. Although the drop from this month to February was about 30%, the February figure of 6,324,000 was still some 200,000 more than recorded in March of last year and that was the time when rock 'n' roll was riding high.

MALAYANS TO MANILA FOR ASIA FILM FEST

Singapore, May 6.

Run Run Shaw, local producer and a top exec in Shaw Bros. Ltd., left last week for Manila to attend the South East Asian Film Festival. Accompanying him on the trip were several members of his organization as well as Saloma, who stars in "Seal of Solomon."

Aside from "Solomon," Run Run Shaw has three other films entered in the fest. These include "Doctor," which deals with Malayan social problems; "Curse of the Oily Man," a melodrama, and "Diau Charn of Three Kingdoms," starring Lin Dai. Latter, a production of Shaw's Hong Kong studios, is in color.

PONTI FILES TITLES

Raises Expectations of New Activity in Italy

Rome, May 6.

In a surprise move which may indicate that he has not, after all, abandoned plans to produce features in Italy, Carlo Ponti registered two titles with the ANICA title registration office. Two projects are "Taras Bulba," and "Rosmunda." (Robert Aldrich has for some time been contemplating a production of "Bulba," possibly with collaboration of Russia or an Eastern country.)

It's believed Ponti may use Roberto Rossellini as director of a planned film version of Alberto Moravia's "La Ciocara," in which Anna Magnani and Sophia Loren would be starred. Some months ago, Ponti and Rossellini discussed this in Paris.

Among many new title registrations are "The Miracle" (Warners), "Angel or Demon?" (Rizzoli Prods.), and "Fra Diavolo" (Maxima Film.

Lux Film and Galatea have also disclosed a sequel to their successful "The Labors of Hercules" (which 20th is reportedly releasing in the USA). Follow-up, entitled "Hercules and the Queen of Lidia" will likewise star Steve Reeves and Sylva Koscina. Pic will be in Eastmancolor and the widescreen Dyali-Scope system.

Puerto Rico's Tourist Trade to New Heights, 1st Quarter Tops '57

San Juan, April 29.

While other Caribbean resort areas have been hard hit with strikes (Nassau), the deep freeze, (Florida) and revolt (Cuba), Puerto Rico has established new highs for tourist trade this year. Passenger arrivals here for the first quarter were at an alltime peak of 108,000, as compared with 97,000 in the same quarter last year. Hotel occupancy for February reached 92.2%, of available space. The 1957 figures were 88.5% for the same period.

In the amusement industry, covering film distributors, theatres, radio and tele, niteries, dance halls, poolrooms, ball clubs, golf clubs, orchestras, etc., there were 4,000 reported employed in January or about the same as in 1957.

In the advertising agency field, billings reported to the local government totalled nearly $4,000,000 as compared with about $3,000,000 in 1957. A sizeable portion of this goes to tv and radio. Television actors have been hurt by increased use of stateside canned shows. It's been estimated by some that perhaps 50% of local tv is now canned. Four years ago when tele first started, Telemundo had 93 live shows; not the case now.

Retail disk business is off. However, this had a phenomenal growth in 1957, with the U. S. Dept. of Commerce figure showing $780,000 in imports compared with $386,000 in 1956. Splendid Inc., local RCA distrib and Vela Inc. are the leading importers and distributors.

Cinema biz here has been smacked hard by tele. Rafael Cobian Sr.'s Commonwealth Management Corp., which in addition to his hotel, baseball and nitery interests, controls most of the picture houses on the island, this year has advertised five of his 50 island theatres for sale, all in the San Juan area.

See Anti-Monopoly Law In Queensland (Aussie)

Brisbane, April 29.

Queensland State government has greenlighted the first reading of a bill to kill monopolies in the film industry. Bill is expected to become law. New bill forbids the transfer of a cinema license within three years without the approval of the Films Commission. Bill also encourages building of theatres for those who have no substantial investment in the film industry.

Queensland law is aimed mainly at preventing the transfer of cinema licenses to U. S. distributor interests with a yen to expand their cinema holdings here. Some here feel the Queensland plan may expand to other states Down Under. Some Aussie politicos have been screaming about an "American octopus" strangling the Aussie pic biz, but nothing much ever came of it.

Crowded Europe, Bayreuth Ducats Already Sold Out

Beyreuth, April 29.

The Richard Wagner Music Festival, scheduled to take place here July 23 through Aug. 25 this year, has several important new "firsts" under the auspices of the Wagner brothers, Wieland and Wolfgang, grandsons of the composer.

First of all, the tickets for the 26 Wagnerian operas to be performed are already sold out, with all the seats snapped up at an even earlier date this year than in previous years. Among the reasons for the earlier booking of all the seats this year is that thousands more tourists are due in Europe for the Brussels Fair and the Lourdes Religious Festival, and some of these people are also planning to take in the updated operatic productions staged at the old opera house that Richard Wagner himself designed here.

Another first for the Fest is use of French singers in the chorus, which formerly included only singers from city opera houses throughout Germany.

With prices for the Bayreuth Fest scaled from 25 to 45 German marks (about $6 to $11), a high for this country, Wolfgang Wagner has admitted that the prices will probably have to be raised slightly for next year's operas. Even though the events are sold out, ticket take is never enough to pay for the ultra-modern productions and the top cast of international singers, and added funds have always been required from a group called the Society of the Friends of Bayreuth.

LUCERNE LENGTHENED FOR 20TH ANNI YEAR

Lucerne, April 29.

International Music Festival here, set for Aug. 13-Sept. 10 (20th anni this year) has been extended from three to four weeks for the occasion and will also include legit performances at Stadttheatre with the late Eugene O'Neill's "Mourning Becomes Electra," adapted to German by Marianne Wentzel and directed by theatre's artistic manager, Walter Oberer, with sets by Hannes Meyer. Cast will include Maria Wimmer, from Munich, Judith Holzmeister, from Vienna, Leopold Biberti and Wolfgang Schwarz.

Concerts will include 11 symphony and choir events, plus a chamber and organ music, piano and lieder recitals. Three orchestras will be used: the Swiss Festival Orch, Berlin Philharmonic and Philharmonia of England.

British Transport Group Tough on French Poster

London, April 29.

The British Transport Commission has rejected a poster advertising a French film and won't allow it to be shown in its subway stations. The film, "La Garconne," deals with the theme of one woman's Lesbian love for another.

A representative of the commission pointed out that a film passed by the censor has little bearing on what is displayed on the stations, since people visit the cinema only if they wish to. But both children and teenagers use the stations.

The poster showed two women and carried the caption: "The woman who lived and loved as a man."

Crack Down on Oldie '10C's' Unveiled in U.S.

Rome, April 29.

Italian film director Giorgio W. Chili revealed here that he had authorized Paramount Films and Cecil B. DeMille to seize copies of his over 10-year-old film, "I Dieci Commandamenti" (The Ten Commandments), which recently opened in the U. S. According to the director, the pic has been illegally released, as the U. S. rights to the Italo-made item, which he had sold to a U. S. company, had long since expired.

Film, released by the Anna Careggio Corp., bowed at New York Cameo Theatre April 5.

DO-IT-YOURSELF IN TAIWAN

France Opposes 70% Terms Demanded By Paramount on '10 Commandments'

Paris, May 6.

Paramount and organized French theatreowners are at odds over terms for the film company's "Ten Commandments." Specifically, the Syndicate of French Film Exhibitors has served notice that Par's efforts to obtain rentals of up to 70% (France's legal maximum is 50%) will be resisted.

Par makes the point that the epic size of the Cecil B. DeMille production should warrant relaxation of the standard ceiling. H. Klarsfeld, head of the company's office here, further noted the heavy ad-pub expense being charged against the picture, said product of this type demands top money if the industry is to continue operation and added the extra production effort and costs should cue upped contributions by exhibs.

Adolphe Trichet, speaking for the SFFE, counters that Par will collect its proper payoff via upped admission scales in the 1,000 first-run theatres which provide about 80% of a film's total rentals in France. SFFE also feels that if a concession is made in the case of "Commandments" other distribs, both native and foreign, will begin pressing for bigger rates on what they regard as bonanza pictures.

Presently, Par is playing a dubbed version of the DeMille feature in its own house in Paris and has rented a Champs Elysees theatre for a run of a subtitled version.

Italo Bilateral Pacts Face Shift

Rome, April 29.

The future extension of current "bilateral" film industry pacts to form "multilateral' ones was hinted at in a speech by Nicola DePirro, head of the Italian Entertainment office, regarding the application of the European Common Market principles to the Continental film industries.

According to DePirro, such an international agreement (or agreements) would achieve its unification purpose much sooner than the previously considered scheme involving equalization of film legislations in various countries. Latter idea encountered strong German opposition because of that country's free trade principles. A French delegation is currently here to discuss Franco-Italian pic relations.

Italo show biz official also hinted that because of the ECM plan for free circulation of capital within the community countries, a revision of current Italian film credit principles appeared imminent.

Another step towards application of ECM tenets by the Italo film industry was announced by State Undersecretary for Entertainment Raffaele Resta, who said he plans to set up a commission specifically charged with finding a solution to local industry problems vs. the Common Mart idea.

Ask Brit. Nat'l Film Week

London, April 29.

The Film Industry Publicity Circle proposed a National Film Week to the Kinematograph Renters Society. The idea which stemmed from Mary Dipper, publicity chief of Independent Film Distributors, would be to try for the release of special films. Extensive personal appearance arrangements would be made with the cooperation of America and the Continent.

The FIPC believes that such a week would be a stunt in which every exhibitor in the country could participate and that the stimulation of public interest would have far-reaching, long-term results.

20th-Fox Puts 'Lions' On Concurrent Dates

London, April 29.

The 20th-Fox policy of putting top product into extended selected release dates concurrently with the West End preem is to be continued with "The Young Lions." The pic opened at the Carlton last Thursday (24) and went on release in the London suburbs yesterday (Mon.).

The policy announced last year by James F. Pattinson, company's topper in Britain, was inaugurated with "A Farewell to Arms." Nabe theatres which take the film must hold it for a minimum of two weeks.

Labor Grief Up In Irish Studio

Dublin, May 6.

Ardmore Studios at Bray, which went into action last week with Fielder Cook directing Arthur Kennedy in "Home is the Hero," may be facing labor snags in next few weeks. British-based Assn. of Cine and Television Technicians has established right to organize technical crews, but Irish are claiming they are not getting a fair share of the jobs and that ACTT plans to dominate set-up.

Irish Transport and General Workers' Union, whose Cinema and Theatres Branch covers projectionists and all staffs in cinemas, is opposed to strong position held by British Union, but unless ACTT does provide technical crews pictures will not qualify for British Quota.

Second row concerns two Irish Unions, one claiming that its members are being barred from building construction crews.

Germans Swamped With Woes Setting Brussels Fair Operatic Lineup

Frankfurt, April 29.

Just as the Americans have been beset with financial and talent troubles in putting up a good entertainment front against the Iron Curtain at the Brussels World's Fair, the German government is faced with the same problems. Latest flareup in the German entertainment plans for the Brussels Fair comes from Wieland and Wolfgang Wagner, who have been staging the highly successful modernized operas at the annual Wagner Festival in Bayreuth.

Germany had planned just three big productions to present at Brussels against the 42 presently in the offing from the Russians—a concert by the Berlin Philharmonic Orchestra, a play and an opera from the Wagner Festival in Bayreuth.

The Wagner brothers, to keep the costs down, suggested the opera, "Tristan," which does not call for a large chorus. When they were invited through the German Embassy in Belgium to appear at the Brussels Fair, they wrote the fair officials with an itemized bill telling what such an opera would cost. The fair officials responded with the intimation that they had not expected to pay anything for the performance. Also that "Tristan" is too sad.

Now, say the Wagners, since they have had no further word, it is too late to plan a special Brussels appearance of this, or any other, opera from the Wagnerian cycle at Bayreuth. And although the Brussels fair publicity has announced that "the Bayreuth group" will appear, Wolfgang and Wieldan say they're in no position to underwrite the performance.

FREE CHINA PIX CRUDE, HOPEFUL

By DON FRIFIELD

Taipei, April 29.

No Hollywood, not even a Cineclita, is Taiwan's one-studio private feature motion picture industry located in Taichung, 100 miles south of Taipei, capital of Free China, the former Formosa. The Central Motion Picture Corp. looks to American eyes like a pleasant lodge on a medium sized estate, where everyone or the grounds seems to have a zestful interest in photography.

Occasionally an ox-drawn cart brings lumber for sets or a pile of leaves to be blown by a large fan to indicate autumn in a scene. Or a workman will come holding two geese by the necks—to evoke pastoral feelings in the scene under production.

The bright sun of central Taiwan is more dependable this time of the year than it is farther north in the Taipei area. Outside lighting depends on the sun plus a few reflectors, but inside either of the two studios regular motion picture lighting is used. Only one picture is shot at a time, since there are but two Mitchell cameras available. Sound is tape-recorded these days rather than taken up directly on the sound film in the camera. Film processing, until lately done by hand, is now automatic.

Advice, Not Money

Charles Kruse, information officer of the International Cooperation Administration, is adviser to the Taiwan motion picture industry. Kruse, 56, who has had his own commercial film company in the U.S. is calmly optimistic on the future of the film business in Taiwan. He took time off from running the recorder during a shooting sequence to voice this confidence. "This company is owned by the Kuomintang, the government party. Production up to now has been largely patriotic pictures each with a message. Now they're beginning to turn out pictures on more everyday themes."

C. P. Wu, general secretary of the company, and truly Chinese in his polite but earnest frankness. I asked him, "Have you produced any movies that would be good for an international market, apart from southeast Asia?" "No," he replied, "but we have hopes—and plans."

Wu, 42, is a native of Sochow, near Shanghai. Like other founders of the company and its actors and producers, he is a refugee from the mainland. Of the 13 films completed since early 1956, six have been in the Mandarin language, the national tongue understood by all Chinese, and seven in Taiwanese, a sub-dialect of the mainland Chinese province of Fukien, ancestral home of the people of Taiwan. The latter are products of the island's independent producers, who use the facilities of the Central Motion Picture Corp. Distribution outside Tawain of all these films is limited, so far, to the countries of southeast Asia—Vietnam, Thailand, Burma, Malaya, Singapore, the Philippines—that have a sizeable Chinese population.

Up By Bootstraps

To broaden this market, Wu reports, the company is soliciting all the advice and information it can on the latest techniques. Three cameramen are in Japan for a six-month period, one is at the U. of Indiana in States, and letters are enroute to several Hollywood studios to seek advice.

Central has 70 performers and 200 other employees. There is an absolute minimum of equipment, some of it old beaten up stuff salvaged from Shanghai before the Communists took over.

A top star here may get as much as $1,500 per picture, but script writers often get the same amount and have been known, on rare occasions, to earn twice that fee. Supporting actors get from $150 to $300 per picture. But these are high prices for Taiwan.

"We cut costs even further," Wu

(Continued on page 12)

'Gradual' Change of Function For N.Y.'s French Film Office Foreseen

French Film Office in New York should, gradually, take on the true functions of a producer's representative for the French product, Jean-Paul Guibert, head of France's Intermondia production outfit, said in N.Y. last week.

Guibert said a check on various of the U.S. independent distributor activities was needed, and he specifically mentioned questions of prints and advertising. At the same time, he did not think it was either feasible or necessary to tell the indies how to sell their pictures.

French producer was in the States to make a deal for his latest, "Maigret," which now has been acquired by Ilya Lopert. Guibert in the past has worked with the J. Arthur Rank Organization, which has had first call on his films for overseas. In fact, Rank Film Distributors of America is releasing his "Retour de Manivelle" in the U. S. On "Maigret," Guibert was free to make his own deal and he is making his next picture, "Les Grand Familles," on his own and with George Loureau.

Guibert said the French market for French product is up, but not anywhere near as much as the rise in production costs, so that the foreign market revenue is becoming more important than ever.

Asked how he felt about indie concerns regarding the French tendency to romance the major companies (and in fact to try and force them to take some French films for distribution), Guibert said he could see nothing wrong with this. "After all, we are in business to get the best deals," he shrugged.

Advent of the common market in Europe isn't going to change things substantially for the French industry, Guibert held. "In a sense, we already have the common market. We coproduce with Italy and Germany all the time. It's mostly a license problem," he said. He agreed that, if anyone was likely to get hurt via the CM it'd be the Americans.

Filipino Director Set For Singapore Feature

Singapore, April 29.

Lumberto Avellana, Fillpino director who was named "best director" at last year's South East Asian Film Festival, arrived here last week to make "Sergeant Hassan" for Shaw Bros.' Malay Film Productions. Title role will be portrayed by P. Ramlee.

Screenplayed by Ralph Modder, script relates the story of a Malay soldier who escaped from the Japanese during the last war. The Shaws have arranged with the Army for use of the Federation Regiment in the film. Shooting will be done on location at Port Dickson, on the Malayan west coast.

New Regime Peps Argentine Legit

Buenos Aires, April 29.

With the transfer of power from the provisional "revolutionary" government to President Aramburu (known to foreign correspondents as the Champion of Free Speech) theatres are brightening up their bills hoping for business as good as during Easter period when 150,000 tourists hit town from nearby republics and provinces.

Legit actors feel that the Aramburu support of a theatre law has given a fillip to their medium and are competing to get Municipal concessions for open-air theatres. "Teatro del Caminito" in the Boca this summer held 134 open-air performances of a Carlo Goldoni play, with a total gross of $25,000. Impresarios are therefore reconverting the Suipacha and Porteno film-theatres to legit operation. Francisco Petrone has an 800-seat Circus Theatre, designed by German Gelpi, going up on the Plaza Miserere (in the West of B. A.), which will be open in June with Agustin Cuzzani's "A Pound of Meat" produced 2 years ago by a leftist Little Theatre Group. Top admission will be 30c for adults and 10c for juves (just double the cost of a film), and the $240 top gross is unlikely to yield much for a 60 player cast, plus four-six man orchestra.

Margarita Xirgu is over from Urugauy to direct Federico Garcia Lorca's "House of Bernarda Alba" at the National (Cervantes).

German Ziclis is abandoning low comedy and writing a musical for production at the Comico, after Lola Membrives' session. Tango king Juan D'Arienzo is writing the score, which seems to be an imitation of the Carcavallo-Canaro-Pelav "Tangolandia."

Rehearsals are proceeding at the Ateneo of Alejandro Casona's adaptation of Peter Ustinov's "Love of 4 Colonels" by the Campoy-Cibrian Company.

Cheesecake producers have made a "gentlemen's agreement" not to outbid each other for comedy talent, in an effort to curb fantastic demands. The Maipo cheesecake show already has to cope with a monthly wage-bill of $2,250 for Alicia Marquez, $2,000 for Nelida Roca, $1,750 for Fanny Navarro and $250 for (beginner) Ethel Rojo.

Alberto Gonzalez of the Maipo, now in Madrid, has had rumors spread that he booked Carmen Sevilla, Lola Flores and Sarita Montiel (of "El Ultimo Cuple") for 30-day stints in Buenos Aires this season. Concerning Montiel, the report is received with disbelief, although Gonzales' brother-in-law, Luis Amadori, is currently directing her in Spain.

John Rosenfield, dean of southwestern film critics, getting around on crutches, having broken his left ankle. He's former amusement editor of the Dallas Morning News.

German Theatre Has TV Backstage

Mannheim, April 29.

The German theatre, which boasts the oldest history in the country, has come up with an unusual, new twist in the use of television. The Mannheim National Theatre has installed large television screens for use backstage. These screens, placed on either side of the singers on stage and mounted for the chorus backstage, are used to give musical cues during the performance of operas. The screens reproduce the directions of the operatic conductor, and make it possible for the singers and chorus to move around freely without keeping their eyes glued on the conductor.

The three-century old theatre also has other startling innovations that make it among the most modern in Europe. Renovated in 1951, it has such up-to-the-minute improvements as seats that can be turned to follow action on three sides of the room, the most modern lighting system in the world, the broadest stage in Europe, and, of course, its own tele filming system to direct the performers.

The theatre actually comprises two parts, the Grosses Haus which is used for ballet and opera, and the Kleines Haus where dramas are given. The automatic lighting system in the Grosses Haus has been so simplified that all the lighting for a lengthy opera can be controlled by one man. The $3,500,000 double theatre has its two stages separated by an iron curtain, so that performances can be carried on simultaneously in both houses, and no sounds overlap.

Left to Her Own Resources In Global Touring, Katherine Dunham Gibes at Robert Schnitzer of ANTA

(In connection with the story which follows, Robert Schnitzer at ANTA in N. Y. points out that talent is selected by a series of panels, in which he has no vote. Miss Dunham applied and was voted down over a year ago. Ed.)

By DAVE JAMPEL

Tokyo, April 29.

Katherine Dunham took time out from the penning of her first autobiography volume to wonder out loud why her dance company has been neglected by State Department sponsorship, as administered by American National Theatre Academy (ANTA).

Miss Dunham told VARIETY she believes the time is now ripe for the State Dept. to start picking up some of the tabs for her company which has played 38 countries in the last 10 years of its 20-year existence—all under its own steam. She is asking for all transportation expenses, relief from corporation taxes and at least a partial guarantee against losses so the company can be unburdened of some of its financial pressures and be freely able to continue to represent America to the world.

Citing the increased difficulties of international touring with a company of 36 and 15 tons of equipment, Miss Dunham said that heretofore she has had to assume complete responsibility for her company's transportation and maintenance. She also referred to the complicated and disadvantageous problems of currency exchange and of taxation, having been charged with dual taxation on occasion.

Regarding the above, Miss Dunham said, "The individuals and the Katherine Dunham Theatre Productions Inc. are being continuously subject to U. S. unemployment fund payments without being able to claim the benefits which would be ours were we employed in the United States. We are now being penalized in a tax crisis with the American Government which is demanding payment of unemployment insurance and social security for many years that we worked outside of the U. S. with no consideration to whether the local governments collected the same or not.

Black Market Dollars

"And," Miss Dunham complained, "the American Government continues to tax the company income in dollars which in many countries can only be bought on the black market and in instances of countries which had no official exchange rate at the time, at costs double the amount we were receiving.

"So to satisfy the records of our U. S. accountant of payments to the American Government, I have been forced to spend many years buying black market dollars and then figuring out how to get them to America.

"Another way I have attempted to equalize the situation," Miss Dunham explained, "was to appear at Las Vegas clubs and other bistros in the U. S. to earn dollars to try to catch up with the increasingly out-of-hand situation."

Asked about her personal earnings, Miss Dunham responded, "In these 20 years my chief interest has been in the investment and upkeep of the company and the maintenance of a non-profit school in New York. Most of the time personal salary in my case or in the case of my husband, John Pratt, who is designer for the company, just does not make sense."

Helps U. S. Propaganda

Miss Dunham, now creating in the literary field, plans to resume her world touring when she completes her current book. She mentioned that her company, with its 95% Negro personnel and with its choreography derived from Negro cultures, is in a unique position to clear the air of misunderstanding that now prevails in foreign areas regarding the American Negro.

She commented that in addition to its artistic merits, the volumes of press clippings she has from Europe, South America, North Africa, Asia and Australia "give evidence to the fact that we were also extremely important to those people in influencing their attitudes toward America's racial problem, bringing them an American company of Negro culture." Supplementing the soft sell of the performances themselves, Miss Dunham's lectures and press, radio and tv interviews have further supported relationships for the U. S. where they are tenuous.

Miss Dunham feels it is politically important for her to take her company to Russia, Israel and to Africa, particularly Ghana. She said, "This would serve to further the basic and not superficial relationships necessary between the U. S. Government and such areas and give further evidence to the fact that America fosters representation of its dark-skinned people on the same general and selective level as other bodies of its population."

Miss Dunham related that on several occasions she has approached N. Y. general manager (for ANTA) Robert C. Schnitzer for aid. On the first such occasion, in December, 1955, she received a response suggesting that a South American tour might be worked out.

"But," Miss Dunham contends, "we had just returned from our second extended tour of South America and I felt a return to that area at that time would have been devastating."

In another instance of appeal, Schnitzer offered the "response or excuse" that the Dunham company was largely composed of foreign elements and therefore not representative of American culture.

Miss Dunham refutes this on two counts. "Firstly," she said, "If an analysis were made of any dance company, I am not positive that all would be 100% of American cultural background. Secondly, regarding our company, this was a gross miscalculation. My company has always been at least three-quarters composed of native Americans with only a small element of other nationalities necessary for the artistic structure of that part of our program which deals with Caribbean and Latin American material."

Reflecting further on Schnitzer's responses, Miss Dunham mused, "I am beginning to suspect there must be another reason."

Pride

In arguing for State Dept. assistance, she said her company "has given a certain pride to the American Negro in presenting his lore and himself with dignity and cultural values. We made attractive for general consumption the thing which has been avoided because it had always had a burlesque element," she affirmed.

Regarding the infrequency of her U. S. appearances, Miss Dunham commented, "For the past eight years we have been able to appear only sporadically in America because of the cost of upkeep and union scales. I would gladly appear more frequently, but have absolutely no reserve for the production which is demanded on Broadway."

Overseas Miss Dunham has struggled to maintain U. S. union standards even in countries where the going rates were as low as one-fourth of that scale. "Impresarios in those areas cannot pay American scale wages," she said, suggesting that AGVA, Equity and AGMA advise their members working outside of the U. S. to reset expectations and base them on local seating capacities and ticket prices so an indie company such as the Dunham company could adjust its payroll to what the traffic can bear.

Summing up, she offered, "The State Department has given us no recognition whatsoever and it is becoming increasingly difficult for me in giving interviews to canny press people to cover up for what could look like discrimination to the rest of the world."

READY PUERTO RICO OPERA

May Slip 'Local Dinah Shore' Into The San Juan Roster

San Juan, May 6.

Fifth opera season may have participation of Maria Esther Robles, local thrush who has been tagged the "Puerto Rican Dinah Shore." Total of eight operas are now set for June 13-21 with Richard Tucker and Eleanor Steber already booked.

Other participating plot warblers include: Lucine Amara, Belen Amparan, Carlos Bergonzi, Roberto Turrini, Jerome Hines, Frank Guararra, Cornell MacNeil, Cesare Bardelli, Paul Franke, Madelaine Chambers, Mary Lesawyer, Thelma Altman, Joseph Folmer, Calvin Marsh, Lloyd Harris, Joshua Hecht and William Wilderman.

Herman Negaglioni, one-time local associate of Ed (Duffy Tavern) Gardner, has scheduled "Carmen" (13), "Forza del Destino" (14), "La Traviata" (15), "Aida" (16), "Andrea Chenier" (18), 'La Boheme" (19), "Madame Butterfly" (20) and "Rigoletto" (21).

Luis Ferre, local magnate, will pickup deficit if any.

Eros Films Start On Biggest Program

London, May 6.

The biggest-ever production program to be launched by Eros Films is now under way with 14 films planned. Most expensive venture, "Battle of the V. 1," is due for a West End preem at the Carlton June 12. "A Question of Adultery" is set for a dual West End opening at the Cameo-Poly and Cameo-Royal July 11. "A Cry From the Streets" also has been completed and will preem this fall.

The Eros program also includes "Grip of the Strangler" with Boris Karloff; "The Giant Behemoth," "The Strange World," "Woman Eater." "Cat and Mouse," "The Fiend Without a Face," "Stormy Crossing" and "Touch It Light," from a recent West End stage comedy. U. S. deals already are set for some of pix. "Strangler" and "Fiend" will go out through Metro. Astor Films will release "Woman Eater."

Non-Red Chinese

Continued from page 11

says, "by shooting a scene no more than once if at all possible. Retakes are expensive."

Future Needs

Star performers include Miss Cheng Yen-yen, who specializes in matronly rolls, won an Asia Festival prize two years ago for her performance in "Sunny Years"; Miss Mou Hung, Miss Chang Chung Wen, Tong Ching, Wang Chung Tsin.Lee Kung Chuang, 35, "weighs 300 pounds, a comedian, naturally." All are refugees from the mainland.

Of recent movies, "Sunny Years," is the tale of parents with two good children and two problem children, who all become good after a series of contretemps: Cafe brawls, money problems, sibling rivalry, and other conflicts. "Terminal Bound" is an Oriental "Wayward Bus," wherein a bus gets stalled on the highway, the characters of the passengers and nearby townspeople emerge, love blooms, the highway department finally (at the end of the picture) comes to clear the road, and after fist-fights, death by drowning, and robbery, "all the passengers come to realize the importance of mutual assistance and unity."

What of the future? Wu, disdains Hollywood phraseology. "Don't forget that we're competing with Chinese films from the Communist mainland, much more expensive productions than ours, distributed in Europe through the Soviet distribution system. But we're laboring to improve the quality of our own films. We've sent some color footage to Japan for processing and hope to begin color production this year, perhaps in one of the widescreen processes."

America's Kruse adds, "These people are very intelligent, but sometimes their experience is limited. We have to train actors, producers and technicians in such a way that they can teach what they learn to others. When we teach the teachers, the Free Chinese film industry will be in a position to make pictures of international interest."

Yodeling Like A Producer

By ARTHUR L. MAYER

In common with most of my fellow exhibitors I have long been convinced that given an opportunity I could make pictures that compared favorably, maybe not with a DeMille epic, but certainly with run of the mill Hollywood productions. Indeed I felt that way as far back as 50 years ago when I first had the privilege of meeting Sam Goldwyn, then in the first phase of his fabulous career. Armed as I was with a letter of introduction from a prominent banker he greeted me with perfect courtesy and, all reports to the contrary, with perfect English. "What," he asked me, "would you like to do in the movies?" Quick as a flash I answered, "I want to make them." "Fine," he replied, "but first you will have to become acquainted with the intricacies of the industry." (They thought at that time, simple souls, that the industry was intricate. Little did they know what was in store for them).

To teach me the business Sam promptly shipped me to one of his exchanges where I met with a terrible misfortune: I found that the boys were more interested in stealing the company's money than in selling its pictures. I was so ill-advised as to report this fact to the homeoffice and as a consequence spent the next three years travelling from exchange to exchange ascertaining what percentage of the rentals was being appropriated by Goldwyn's many silent partners.

A Weather-Made Hero

Then in one of the earliest of the early cabals Goldwyn was fired from Goldwyn and succeeded by Joseph Godsal, distinguished even in those prehistoric days for his unlimited capacity. After ascertaining that no one in the field was getting away with any of his money he summoned me to New York and asked me what I would now like to do in the motion picture business. I told him that I wanted to make pictures. "An excellent idea," he said, "but before you can do so you will have to learn to understand public taste"—a simple assignment on which I have been working with limited success ever since.

Godsal, like every other producer at that time, was acquiring theatres just as fast as his rapidly fading bank account would permit. He sent me to Chicago where he had just purchased a highly unprofitable circuit. There a second catastrophe overtook me. We ran into a cold, rainy summer during which any theatre regardless of how badly it was booked or operated could not help making money. Promptly the circuit emerged from the red and I emerged from obscurity. I was labelled the boy wonder of the exhibition business, and spent the next three years of my life operating theatres for the greater glory of God, Godsal and Goldwyn pictures.

In the course of my adventures I became acquainted with a *real* boy wonder, Sam Katz. Sam brought me back East with him and guess what he asked me: What I wanted to do in the motion picture business. I told him that I wished to become a producer. "No reason why you shouldn't," he replied, "but first you'd better become acquainted with the devious practices known as motion picture publicity." So he cut my salary and promoted me to head of Paramount's advertising and exploitation department. Again I was out of luck. Paramount had just acquired some of its most luminous stars, Gary Cooper, Marlene Dietrich, Mae West, Maurice Chevalier. We had a succession of superb pictures, business boomed and everyone agreed that Mayer had an innate flair for publicity. So I remained an advertising man for the next three years.

Plunged Into Importing

One fine day another cabal with the improved efficiency of modern times threw Katz to the wolves—or rather to the M.G.M. lion. What was worse I got fired also. In desperation I acquired a theatre of my own where I specialized in playing the worst pictures that other men could produce and did so well in the process that I was able to pay the losses incurred in importing the best foreign films which Italians and Frenchmen were making.

My creative itch, however, remained unsatisfied. I still wanted to make pictures. The only trouble was that while other potential producers were having trouble getting second money I could not even get first. And so it went on until one day almost a year ago I lunched with my good friend Barney Balaban. Over his favorite bowl of chop suey. Barney admonished me. "Arthur," he said. "you seem to me strangely lacking in initiative. You have been in the motion picture business all your life. You have imported fiims, distributed them, exhibited them, even written books about them. Why in the world have you never wanted to make them?"

Up With the Edelweiss

Fade out, fade in. I am on a mountain side, 12,000 feet above sea level. The air is so rarified that every time I take a step through the waist deep snow I think it will be my last. My feet are frozen and if I were not safely roped to the intrepid and indomitable director, Burt Balaban, as well as two Swiss guides, the force of the gale would blow me over the precipice onto the glacier far below me. There are 30 of us in the party including such stars as John Derek and Elaine Stewart, four English-performers (virile, masculine lads, quite a rarity over here), and 25 technicians who are prepared to take any risks or suffer any hardships as long as tea is served to them at 9.30 in the morning and 3.30 in the afternoon. The name of the picture, and who am I not to mention it, is "HIGH HELL," and we are really having a High Hell of a time. (*Picture is now in release.—Ed.*)

There is a story, that a producer once said that first you have to get a good story, then a good treatment, a good director and a good cast and even then you only had the *mucous* of a good picture. What he surely meant was that although you may have gathered together all the accepted ingredients of a successful film they must be properly seasoned before they can make a dish delectable enough for public consumption—seasoned with ingenuity, imagination, imperturbability in the face of adversity all mixed with a little luck and a lot of work. Picture making, like genius, not to mention theatre operation, consists of 1% inspiration and 99% perspiration, even on a mountain top.

What have I learnt in my first weeks as a producer? That it's harder (as well as more fun) to make a picture on location than to run a theatre at Broadway and 42 Street; that it's more hazardous to predict tomorrow's shooting schedule than tomorrow's receipts, and that the camera is even more dependent on propitious weather than the box-office; that budgets, however carefully planned for the making or the selling of pictures are at best aspirations which must be adjustable to daily needs and emergencies; that union requirements complicate every moment of the working day, but that human beings whether grips or ushers will invariably respond to courageous, inspiring leadership; that there is no substitute for the indefinable instinct we call showmanship, whether it is the showmanship involved in planning an ad that entices people into wanting to see a picture or a piece of action that makes them enjoy a picture when they see it. Above all I have learnt how little I know and that is surely the beginning of wisdom.

NABE OPENINGS: SOON FORGOT

Read The Book—See The Film

The public's "read the book—see the movie" habit is growing, according to New American Library, which publishes the Signet paperbacks.

Outfit states it's hitting a new high in publishing books tied in with the release of picture versions this month as five new ones go on the market. Lineup comprises "Long Hot Summer," "Desire Under the Elms," "Young Lions," "Marjorie Morningstar" and "Cry Terror."

All five have jackets carrying stills from the theatrical productions and, in addition, "Hot Summer" and "Elms" have inserts of film scenes.

Excellent July and August Product Creates New Spirit of Optimism

Although the summer season is several months away, theatremen are optimistic about the boxoffice results on the basis of a feeling that there will be "better merchandise and more popular-type pictures" available.

There may be a dearth of the giant blockbusters, but it's felt that these pix won't be necessary in light of the calibre of the product that is aimed for the teenage filmgoers who are expected to flock to the theatres and drive-ins during the summer vacation stanza.

In addition, it's noted that the distributors have wisely shifted some of the blockbusters to the so-called orphan periods when the big pictures will be necessary to maintain the public's interest in film-going.

According to Edward L. Hyman, v.p. of American Broadcasting-Paramount Theatres and chief spokesman for an orderly release of product throughout the year, there's nothing to worry about during July and August. "We'll have excellent merchandise for that time," he declared.

Hyman also anticipated an improvement in the films that will be available during May and June. His main objective is to receive assurance from the film companies that they will make available their biggest pictures of the year to play from Thanksgiving until Christmas. "This has been our most dangerous period," he said. "Last year the industry experienced one of the worst fourth quarters in its history."

The AB-PT exec is also hoping for the release of a couple of blockbusters over Labor Day and early September. He pointed out that the big television shows come back at that time and that the theatres need the biggies to combat the interest in video.

Indication of the type of summer product to corral the young trade is illustrated in Paramount's program. During the warm months, Par will be releasing "King Creole," starring Elvis Presley; "Rock-a-Bye Baby," starring Jerry Lewis; a couple of science fiction films, and Alfred Hitchcock's "Vertigo," starring James Stewart and Kim Novak, and Hal Wallis' "Hot Spell," starring Shirley Booth and Anthony Quinn. Latter two apparently are geared for audiences of all ages.

Metro's contribution, in addition to its big offering, "Gigi," is "High School Confidential," "Tunnel of Love," "Reluctant Debutante," and "Imitation General." 20th-Fox is going with a real big one, John Wayne's "The Barbarian and the Geisha." In addition, it's offering "The Bravados," starring Gregory Peck; "A Certain Smile," and possibly "The Diary of Anne Frank."

Warner Bros. has a solid quartet —"The Old Man and the Sea," "The Naked and the Dead," "No Time for Sergeants" and "Across the Everglades." Universal's backlog will prove of considerable help during the summer months and into the fall, the company banking on "This Happy Feeling" (Debbie Reynolds); "A Time to Love and a Time to Die," "Twilight of the Gods" (Rock Hudson) and "Raw Wind in Eden" (Esther Williams and Jeff Chandler).

PAUL LAZARUS TALKS AT AMPA THURS. (8)

Paul N. Lazarus Jr., Columbia v.p. and chairman of the Motion Picture Assn. of America's ad-pub committee, will be featured speaker at a luncheon-meeting of the Associated Motion Picture Advertisers in New York tomorrow (Thurs.). He's to discuss the industry's pending "business building" campaign and make a pitch for additional support of the institutional push.

Meanwhile, Theatre Owners of America president Ernest Stellings has asked trade leaders to join him in a meeting in Gotham within the next 10 days to plot ways and means of upping contributions for the b-b campaign. Collections from exhibitors so far have been disappointing, indicating the goal of $2,300,000, which would be used for the overall campaign, including costs of the telecast of the Academy Awards presentations, is not going to be reached. That is, unless some kind of unexpected hypo is developed.

Allied Gloms % On 'River Kwai'

Allied States Assn. is keeping close tabs on Columbia's selling policy on "The Bridge of the River Kwai." The exhibitor organization's Emergency Defense Committee is compiling a list of deals and percentages that are being made in the various territories.

According to Allied's initial survey, a pattern has emerged although there may be some territorial deviations. As Allied sees it, Col is asking 50% and 40% for the subsequent-runs for two-week engagements and 60% for towns. In Milwaukee, Allied notes, Col has virtually copied Paramount's "Ten Commandments" plan, which 20th-Fox adopted for "Peyton Place" in Cleveland. General counsel Abram F. Myers has warned Alliedites that these instances "shows how these things spread when there is no determined resistance."

Since "Kwai" hasn't been offered in many spots, Allied has cautioned its units "to watch the situation carefully" and to report developments to the EDC. According to Allied, it's possible that some of the runs in progress now "which the subsequent-runs believe to be regular first-runs will turn out to be phoney roadshows, and that the picture will then be transferred to another theatre for a specially-created first-run.

Herb Greenblatt's Job

Herbert H. Greenblatt, veteran industry sales executive, has been named general sales manager of NTA Pictures Inc., theatrical releasing subsidiary of National Telefilm Associates.

Greenberg, former general sales manager of RKO Pictures, will be responsible for all sales and distribution activities of NTA Pictures under v.p. A. W. Schwalberg.

DISTRIBS AGAIN SEEK 'DISPLAY'

By HY HOLLINGER

The policy, much-heralded several months ago, of opening pictures in the neighborhood and subsequent-run theatres appears to have all but been forgotten. It seems that the distributors are again seeking downtown showcasing before sending the pictures out to the surrounding areas. This has particularly been the trend in the N. Y. metropolitan area where a number of distribs are again pressing for Broadway exposure before booking pix in the nabe and suburban territories.

Previously, medium-budget pictures with special appeal to young audiences, especially teenagers, were quickly booked on a saturation basis in a large number of theatres. To be sure, the policy is still being pursued for the low-budget films, but the film companies apparently have abandoned the idea for the medium-budget entries.

According to one report, it's said that a number of film companies are demanding Broadway runs first from chains which have Main Stem showcases before making the films available for the circuits' subrun situations. Although the chains in some instances, do not regard the films strong enough for long Broadway engagements, they are nonetheless taking the product for short bookings on Broadway so that they can supply their nabe theatres. It's pointed out that the film companies still feel that a medium-budget film needs the prestige of Broadway run even though the picture runs for two or three weeks.

Indicative perhaps of the policy now being pursued is the schedule of Loew's State Theatre on Broadway. House has films lined up well into September. However, it appears that most of the pix are pencilled in for short-term engagements, for most of them are already set for the circuit's subsequent-run houses. The State will be running these pictures up to about Sept. 4 when the theatre will close down for about a month for conversion into a theatre more suited for a two-a-day hard-ticket policy.

U SETS SHOWCASING FOR CHICAGO & N. Y.

Universal has concluded a four-picture deal with the Mayfair Theatre on Broadway to assure the film company of a Main Stem first-run outlet and the theatre a steady flow of product.

Arrangement, also made with the Oriental Theatre in Chicago, starts with "House of Dracula," which will be followed by "This Happy Feeling," "A Time to Love and a Time to Die" and "Twilight of the Gods." "Happy Feeling" will also play day-and-date at the Guild Theatre in Rockefeller Center.

Metro '65 Camera' Very Versatile

Hollywood, May 6.

Metro's 65 millimeter camera and projection system is adaptable to any theatre in world, it was disclosed at studio demonstration of test footage in process last week. Second film being shot entirely in 65m is $12,000,000 "Ben Hur," which, when completed, will be adaptable for projection on any size screen used in commercial theatre. First pic shot in M-G's 65m process was "Raintree County."

Footage can be projected in one-by-three ratio, size of screen depending only on proscenium arch of theatre, or it can be printed down to 35m and even 16m.

Screen on Metro test stages is approximately 24 x 66, at least as large as Todd-AO. The 65m film can even be cut into three strips and projected in Cinerama process.

UA Theatres Eyes 100% Control Of Metropolitan Chain; RKO, With 18%, Contests Merger

United Artists Theatres is aiming at total ownership of Metropolitan Playhouses in which it now has a 60% interest. Expanded status is part and parcel of the consolidation plan of the Skouras and Randforce chains which now operate under the Metropolitan Playhouses "roof."

Merger of the two circuits is being contested in court by RKO Theatres, which has an 18% interest in Metropolitan, which it acquired for $250,000 in the early thirties. With the exception of RKO, the majority of the Metropolitan stockholders approved the consolidation. Hearing on the RKO motion for an injunction will be held May 22.

Move is seen as part of the Skouras chain's $100,000,000 anti-trust suit against the majors and the big metropolitan circuits. Latter have counter-sued Skouras. According to Metropolitan execs, various attempts have been made to buy out the RKO interest in the outfit, but RKO has refused to sell.

One of the stated reasons for wanting an ever closer tie between Metropolitan and UA Theatres is the availability of additional financing. According to Spyros Skouras Jr., prez of the circuit, $4,000,000 have been spent during the past few years on expansion and renovation. Total of theatres in the chain has been cut from 85 to 42, but eight new houses have been added.

By contrast, Randforce has not been in an expansionist mood. It simply cut down on its circuit as times got tough.

Consolidation of Skouras and Randforce would primarily affect such departments as legal, insurance, catering, etc. The two circuits, for tax reasons alone, would continue as separate entities in some respects, including the buying end. Skouras Jr. laughed off the notion of wielding additional buying power via larger (combined) circuit. "The days of 'power policy' are over," he said. "You can't think in those terms any more."

However, he conceded that the overall plan is to create a stronger circuit along the lines of United Paramount Theatres. Other circuits may be invited to join the consolidated setup, he said. Under the proposed merger, with UA theatres taking over Metropolitan, latter's stockholders would be in a position to exchange their stock for that of UA Theatres.

Skouras Jr. said his circuit has lost money over the past seven years. Business had dropped 20% from 1956 in the months following last October. However, it's been up 25% over 1957 for the period since last February, and indications are that the upswing will continue. Skouras noted, however, that 1957 in itself wasn't a very good year. He said the period through next October would tell the real story of 1958.

In the last two or three weeks, theatre business on many films has gone soft again in several areas. Nevertheless, the big films continue to hold up.

Harry Brandt: Exhibs Oughta Rule On Advertising Policy & Content

It's the exhibitors, not the producer-distributors, who should have the dominant voice in determining advertising policy and content, circuit operator Harry Brandt said in N. Y. last week.

In many instances the advertising for given films is "ludicrous," he charged, adding "You really can't help wondering what prompts it. And when you ask, the answer always is: The producer wants it that way. In other words, the creative branch has become our sales agency to the public, working in an area where it knows nothing.

There was a time, said Brandt, when exhibitors did "have the right" to advertise, but now it's the distributors who call the tune. "They should really be guided by the best brains in that area, and that's the exhibitor," Brandt held. "You can't set a national campaign and hope to appeal all over the country. You may have to have 40 different campaigns.

"What's needed in the ads today is the exhibitor's, not the producer's, point-of-view. After all, what does an actor know about these things. Yet, today, he insists on having a say, the sales genius is relegated to the scrap heap, and when the picture fails, they blame the 'lazy' exhibitor."

Brandt said exhibitors "would like to advertise" and he deplored the narrow latitude they are given in formulating policy.

Circuit operator said business was better "but still not in the profit area." He said comparisons with 1957 were misleading because it was such a bad year, and he complained re the distribs' "tough terms" on the top pix. "The way we survive today is by making up with the 'blockbusters'—with their higher scales and longer runs—for the many 'nervous As,' Brandt commented. At the same time, he was optimistic for the future, noting that whereas last year at this time he could see top releases on the horizon, "today I can see at least 40."

Trouble in part has been in the breakdown of the "industry" concept, Brandt held. "We had the industry, which broke down into individual companies and then into just plain individuals. If we resume to work as a unified group, with combined efforts, we'll get a stronger, better business out of all this," Brandt observed.

Exhibitors, he said, will support the business building drive. "Their money is in that," he added. "They're smart. They'll see to it that it's spent properly. And we'll teach production-distribution a lesson of how well we know our business." Brandt repeated his theory that exhibitors should have substantial stockholding in production companies to help control their policies.

Previews Obsolete

Continued from page 4

than they used to," Dunne opined. "In the long run it is they who determine what is good taste."

He cited the instance of a love scene in the picture which was cut by a few feet "because audience reaction just wasn't good. They were uncomfortable. You don't get that sort of thing from the preview cards, but by being in the theatre and hearing the audience react," he maintained.

Shooting on "The Hell Raisers" starts June 1. Edward Anhalt has done the script. Most of the war scenes will be done on the Coast.

'Bridge,' 'Lions,' 'Pacific' Dominate April; 'Run Silent' Ranks Fourth; So Far '58 a Marked Improvement

VARIETY's regular weekly boxoffice reports are summarized each month, retrospectively. Based on an average of 24 key situations, the source data constitute an adequate sampling of current releases but is not, of course, fully definite. An index of relative grossing strength in the U. S.-Canada market, the monthly report does not pretend to express total rentals.)

By MIKE WEAR

After the Easter Week holiday upbeat, the film biz nationally began to feel the seasonal trend with the trend developing offish tendencies towards the close of the month. First it was the arrival of the first Springlike weekend, then it was heavy downpours and return of colder weather. Additionally, exhibitors had to contend with some dubious boxoffice pix. However, the fact that cinema biz had rolled along for nearly four months at a high level while many other lines of biz were hitting the skids made exhibs optimistic about future trade. This prosperity started with the year-end holidays, and generally did not start to slip until late last month.

"Bridge on River Kwai" (Col) finished first nationally in April, to make it two months in a row it has held this spot. It was closely pursued by "Young Lions" (20th), which was out in circulation one less week than "Kwai." These two pix grossed $3,666,000 in the period covered by VARIETY's monthly survey.

"South Pacific" (20th) captured third place although just getting started last month. "Run Silent, Run Deep" (UA) was a strong fourth place winner, and actually third two times in the weekly surveys.

"Around World in 80 Days," also from United Artists, landed fifth money. This was an unusually fine showing since it has been playing for more than a year in some keys. "Long, Hot Summer" (20th) captured sixth position, and on two occasions during the month rose to fourth spot.

"Marjorie Morningstar" (WB) wound up seventh, never quite measuring up to expectancy excepting in larger keys. "Search For Paradise" (Cinerama) finished eighth. It was sixth in March.

"Teacher's Pet" (Par) came in ninth, and never got higher than seventh all month in weekly ratings. "Merry Andrew" (M-G) copped 10th place, making its best showing at N. Y. Music Hall where it was backed by the Easter stageshow.

"Witness For Prosecution" (UA), which finished second in March, wound up 11th. "Snow White" (BV) (reissue) rounds out the Golden Dozen for the month. "Brothers Karamazov" (M-G), third in March; "And God Created Woman" (Kings), which was eighth that month; and "Seven Wonders of World" (Cinerama), 10th in March, were the runner-up films.

The past month was noteworthy for the fact that the initial Cinemiracle pic, "Windjammer" (NT), was launched both at the N. Y. Roxy and in L. A. Crix raved about the process, and most of them lauded the picture in N. Y. Boxoffice take actually did not quite measure up to the comments, so far at least, in either key city though trade in N. Y. is rated very nice.

Other newcomers were not sensational. "Paris Holiday" (UA), which finished ninth the final week of the month, was inclined to be uneven, being great or solid in about half of the spots and fair to okay in others. "Desire Under Elms" (Par) started out with big takings in some two or three cities.

"Stage Struck" (BV) was spotty on first batch of engagements, the disappointing ones to date overshadowing the okay ones, "Macabre" (AA) did fair to lusty and big biz on initial playdates. "Cool and Crazy" (AI), a feature pic done largely in K. C., has been surprisingly well so far. "St. Louis Blues" (Par) looms on disappointing side to date.

"Farewell To Arms" (20th), which was fifth in March, showed enough additional trade last month to place as a runner-up pic one week. "Raintree County" (M-G), seventh in March, added some nice takings during the month.

"Paths of Glory" (UA), winner of 11th place a month ago, made some nice showings late in April. "Peyton Place" (20th), ninth in March, displayed surprising strength in view of its high status the first three months of 1958. It was 10th one week in VARIETY ratings.

"Attila" (Indie), just starting out, did smash trade in Boston and Providence. "Female Animal" (U) added some profitable playdates during the month. Same applies to "Lady Takes Flyer" (U) with scattered dates.

April B.O. Toppers

1. "Bridge River Kwai" (Col).
2. "Young Lions" (20th).
3. "South Pacific" (20th).
4. "Run Silent, Deep" (UA).
5. "Around World" (UA).
6. "Long, Hot Summer" (20th).
7. "Marj. Morningstar" (WB).
8. "Search Paradise" (Cine).
9. "Teacher's Pet" (Par).
10. "Merry Andrew" (M-G).
11. "Witness for Pros. (UA)
12. "Snow White" (BV) (Reiss.)

28c Equivalent For Rhoden Chain

Los Angeles, May 6.

National Theatres Inc., racked up a consolidated net income of $743,897, equivalent to 28c per share on 2,699,486 shares of common stock, for 26 weeks ended March 25, 1958, according to prexy Elmer C. Rhoden Sr. in a report to stockholders.

Figure reps a dip of approximately 38% from net of corresponding period of last year, which hit $1,187,766, or 44c per share.

Earnings for second quarter ended March 25 amounted to 10% over those of corresponding 13 weeks of 1957, Rhoden pointed out, but were unsufficient to overcome a disappointing first quarter of current fiscal year. Net for second quarter of current year was $678,000, or 25c per share, as against $615,000, or 23c per share, for last year's similar quarter.

Rhoden reported that sale of real estate and unproductive theatres for first six-month period produced profits after applicable Federal income taxes of $170.000, compared with $100,000 for corresponding period last year. He pointed out that during second quarter alone, such dispositions resulted in a net loss of $9,000, as against a net loss of $40,000 for same quarter last year.

Gross income of chain for half year totaled $26,482,791, as against $30,283,050 for similar six-month period of previous year.

"The improvement in earnings began with the Christmas holidays," Rhoden declared, "and is principally attributable to the release of outstanding boxoffice attractions.

REAGAN ROAMS WIDE

Tells Exec Club Government Interference Includes Censorship

By JACK PITMAN

Chicago, May 6.

Actor Ronald Reagan tongue-lashed big government in a talk here Friday (2) before the Executive Club here. He raised applause several times from the corporate nabobs with an often-staccato recitation of statistics and efforts to combat Washington bureaucracy.

He laid the blame for much of the film industry's current woes to the 1948 U. S. Supreme Court rulings which hit block bookings and divorced production and exhibition interests, and called the action one of the government's "greatest blows against the (film) industry" since the close of World War II. Before that, said Reagan, the "vertical integration we (the industry) had, gave us a stability."

Reagan described Hollywood until recent years as an "industrial village idiot" that had publicity but no public relations. "Anything went as long as they spelled our names right." But he insisted the industry is now mature and has a political awareness.

His speech gave considerable play to what he termed "discriminatory" and "confiscatory" taxation, charging federal and state imposts hit hardest at the middle class and recalling Karl Marx' dictum that the surest way to bring on socialism is to tax the middle class out of existence. Reagan's remarks, in fact, were dotted with such words as "collectivism," "socialism" and "socialized medicine" to support his contention the government's swallowing our freedom.

Reagan went on to rail against political censorship, especially as it affects motion picture exhibition. Eleven states and more than 200 cities, he noted, blue-pencil pix—a condition he characterized as the "most dramatic aspect of government interference" with business.

Reagan, who is prexy of the Screen Actors Guild, spent some minutes defending Hollywood as an inordinately abused community.

Brussels Cool

Continued from page 1

as far as such fare is concerned. This has produced some incredible mishaps, like scissoring "The King and I" in order to restore its "dramatic" form.

Thus, in spite of all the impact of Miss Dalrymple's American Theatre in the admittedly splendid U.S. Pavilion at the Brussels Fair, it has opened its doors with a film that in no way represents Hollywood's best.

The stature of Rodgers & Hammerstein's "South Pacific" is not known over here. It's name or music have no significance to the Belgian film or theatregoer. Sneers and laughter (at the wrong places) greeted poor Nellie Forbush and, even more unfortunate, Emile de Becque, probably more irrestibly French in the U. S. than on these shores where Gallic lovers never burst into song to express the torment of their soul.

As for Todd-AO, it too failed to make its impact felt "glorified CinemaScope, nothing else" seems to be the general impression. And a short film demonstrating some of its possibilities was indeed better received than a super-musical, the making of which very few people will associate with the man who gave us "Picnic," "Bus Stop" and "Sayonara": Joshua Logan.

Stanley Warner Equals 63c

Net income of Stanley Warner Corp. dipped to $1,310.900, equivalent to 63c per share, for the 26-week stanza ended March 1 as compared with $2.007.757 or 93c per share for the same period of a year ago. A loss of $122.000 from the disposal of properties brought the net down from $1,432.900, after all charges, or 69c per share.

In comparison, the 26-week period of the previous year included an extra profit of $32,800 which brought the net up from $1,974,900, after all charges, or 91c per share.

As has been Stanley Warner's custom, it does not provide a breakdown of income received from its three separate divisions—the theatre chain, the Cinerama operation, and the activities of its wholly-owned subsidiary, International Latex Corp. Overall income from theatre admissions, merchandise sales, and rental of property amounted to $58,275,500 for the most recent half-year period as compared with receipts of $55,590,500 for the comparable stanza a year ago.

Amusement Stock Quotations

Week Ended Tuesday (6)

N. Y. Stock Exchange

1958 High	1958 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
17⅞	14	ABC Vending	95	17⅞	17½	17¾	+ ¼
18	13	Am Br-Par Th	143	17⅞	17¼	17½	— ⅛
29¾	24½	CBS "A"	79	30½	29⅛	30½	+1
29½	24⅛	CBS "B"	69	30⅜	28¾	30⅛	+1¼
16¼	12½	Col Pix	53	15¼	14⅞	15⅛	+ ⅛
16¼	13⅞	Decca	71	15⅜	14¾	15⅜	+ ⅜
21½	14	Disney	112	20¾	19⅝	20⅝	+ ⅞
107⅞	97⅛	Eastman Kdk.	102	107	104⅜	106½	+ ⅞
4⅝	3¾	EMI	288	4¾	4⅜	4⅝	+ ⅛
7⅞	6¾	List Ind.	47	7	6⅞	6⅞	—
15½	12⅞	Loew's	1255	16⅜	14⅝	16½	+1½
9	7⅜	Nat. Thea	137	8½	8¼	8½	+ ⅜
38⅜	30⅝	Paramount	199	37⅜	35½	36⅞	+ ⅞
17⅛	12⅜	Philco	78	14⅞	14⅜	14⅝	+ ⅛
69¼	43½	Polaroid	913	69¼	62½	66⅞	+4⅛
35	30¼	RCA	363	33	31⅛	32⅞	+1¾
7⅛	5	Republic	33	5⅝	5¼	5½	— ¼
11⅛	9½	Rep., pfd	11	10⅜	10	10¼	— ¼
18	14½	Stanley War.	68	17⅜	16¾	17⅜	+ ½
24½	20	Storer	28	24⅞	23⅝	24½	+1
27	21¾	20th-Fox	82	26	25¾	26⅜	+ ⅞
22⅞	15¼	United Artists	64	21⅞	21¼	24½	—
22⅝	19	Univ. Pix	22	20¾	20⅝	20⅝	+ ¼
71	63	Univ., pfd	*200	64½	64½	64½	+ ½
19½	16⅞	Warner Bros.	50	19	18⅜	19	—
77⅜	67½	Zenith	100	77⅜	75¾	75¼	— ½

American Stock Exchange

3⅜	2⅞	Allied Artists.	14	3	2⅞	3	—
9	7	All'd Art., pfd	1	7¾	7¾	7¾	—
10	8¾	Assoc. Artists	110	9¾	9¼	9⅝	—
¾	⅜	C. & C. Tele.	1356	¾	7/16	⅝	+ ⅛
4⅝	3	DuMont Lab.	79	4⅛	3¾	3¾	— ⅛
3⅜	2½	Guild Films	464	3⅛	2⅞	3	—
9¼	5⅝	Nat'l Telefilm.	863	9¼	8¼	8⅝	+ ½
6	3⅝	Skiatron	157	4¼	3¾	4	+ ¼
4¾	3½	Technicolor	54	4½	4¼	4⅜	— ⅛

Over-the-Counter Securities

	Bid	Ask	
Ampex	63¼	66¾	+2
Chesapeake Industries	2	2⅜	+ ⅛
Cinerama Prod.	1⅞	2⅛	+ ⅛
DuMont Broadcasting	7⅞	8½	—
Magna Theatre	1⅞	2¼	—
Official Films	1⅛	1⅜	—
Teleprompter	5⅞	6¾	—
U. A. Theatres	4	4¾	— ¼

* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

Art Dept. Severance Pay Issue

6 of Columbia Employes 'Placed' at Donahue & Coe Agcy.—Do They Get Publicists Guild Severance?

Columbia Pictures wants the Screen Publicists Guild to accept formula arrangement under which pink-slipped employees who are "placed by the film company with another organization" would receive less severance pay than called for under Publicists' contract.

Situation specifically involves six staffers of the homeoffice art department who are on notice and slated for posts with the Donahue & Coe agency which will service Columbia account.

Under normal circumstances, the dismissed personnel would receive severance payoff on the basis of two weeks' salary for every year of employment up to twelve. However, since those affected by the shift will be employed uninterruptedly, Col argues double (week) severance is not called for and has suggested one week only.

Talks are in the vague stage so far but it's understood Col at one point suggested paying one week's salary for each year of employment.

Donahue & Co.'s severance policies, if any, are not known.

No Move in Vanc'ver To Use Sports Precedent Vs. Sunday Bluenoses

Vancouver, May 6.

There's speculation here whether Vancouver theatres, longtime a six-day operation, will move to open Sundays, since the Vancouver Mounties baseball club stove a hole in area's blue laws.

Sportclub, pending a current judical move to ease the restrictions, opened its boxoffice for a Sabbath double-header at Capilano Stadium, recently and city officials applied the "Nelson touch," looking the other way, in spite of one alderman's motion for legal retribution, and voted 9-1 in council against wielding the Lord's Day Act against the ball team. Presumably this opens the way for Sunday trading at film theatre wickets.

Interest in Sabbath film showings appears to be purely man-in-street's, with the circuits not confiding, or revealing ambition, since Maynard Joiner, Famous Players topman here told VARIETY, *"No comment. I'm not saying a thing."*

Jerry Sutherland, Odeon circuit's topper this region, said "We haven't considered it. But in any case we haven't been noticeable in the past for breaking laws, so I don't think we'll be breaking this one (Lord's Day Act)."

Dick Letts, Famous' Players' theatre exhib, observed that, "No one seems interested (apparently tradesters). A few years ago there was some talk about it, but no enthusiasm. There seems to be nothing in it," meaning worthwhile revenue. "And then there's the 6 p.m. curfew."

BOB HOPE'S 'HOLIDAY' STUNT FOR NEWSMEN

Houston, May 6.

Bob Hope will be here May 22 for a charity benefit show to be sponsored by the Press Club of Houston. It's another of United Artists exploitation events for "Paris Holiday," starring Hope and Fernandel and due into Loew's State here.

After the showing of the movie, Hope will stage an hour-long show. He will be introduced by Morris Frank, Houston Chronicle columnist.

Proceeds will go to the Texas Children's Hospital, Houston.

Frisco Trial X-Rays Motives

By WILLIAM STEIF

San Francisco, May 6.

Curbstone lawyers predict "the longest cross-examination in history" in the Embassy Theatre's $8-million-plus antitrust suit against eight major distributors and the Fox circuit. Case is already at end of its second month.

On the stand all one week, mostly under direct examination of lawyer Robert Raven, was one of the two plaintiffs, Leland C. Dibble, who is copartner in the Embassy with Daniel O. McLean.

Only toward the week's end did cross-examination by Eugene Bennett, representing Paramount, RKO, Warner's and UA, begin. Macklin Fleming, representing Columbia and Universal, and Arthur B. Dunne, representing 20th-Fox and the Fox circuit, have yet to get to bat.

Dibble and McLean claim the majors conspired to withhold first-run from the Embassy from the day they took over the 51-year-old, 1,400-seat house, in December, 1938, until the suit was filed, in December, 1950. They also claim the majors withheld second-run from the theatre from 1938 until March, 1947.

Raven pounded on how Dibble was "forced" to take individual pictures he didn't want in the early part of the week and then combined with a colleague, Richard J. Archer, to submit the suit's damages.

Through Dibble, a complicated theory of damages was elicited which seemed to boil down to this:

For first-runs, you take the average receipts of the Frisco Paramount, Orpheum, United Artists, Warfield and St. Francis, allow for wartime attendance when average attendances were greater than the Embassy's capacity at these bigger theatres, then compare the grosses with the Embassy's grosses. Allowances, Dibble testified, was also made for those periods when St. Francis was not first-run. The result is that the Embassy wants these first-run damages (cents omitted):

1939—$72,860; 1940—$58,944; 1941—$45,927; 1942—$92,683; 1943—$214,090; 1944—$240,822; 1945—$168,817; 1946—$104,028; 1947—$97,959; 1948—$58,379; 1949—$40,208; 1950—$26,444.

Total here is $1,221,165—tripled.

Theory for second-run damages is this:

You compare the average gross of the second-run State from 1948 through 1950 with the average of the first-run Paramount, Fox and Warfield, discover what percentage the State did—it was 41 per cent—and then use this percentage against the grosses of the first-runs, 1938-47, to see how much under the mark the Embassy fell. The result is that the Embassy now seeks these second-run damages (cents omitted):

1939—$46,498; 1940—$75,255; 1941—$61,845; 1942—$128,360; 1943—$223,133; 1944—$227,314; 1945—$167,765; 1946—$158,941.

Total here is $1,089,115—tripled.

Dibble testified that the total actual damages, if the Embassy had been "able to compete in a free market," would have been $2,936,604. He distinguished between "a free, competitive market" and the actualities of those 12 years.

He said that if the Embassy has been able to "play pictures as the first-run theatres did" his take would have been $2,614,711 more altogether. So that's what he considers his damages, always remembering that under the law these damages are tripled.

Apples and Oranges

This statistical performance left Bennett, Fleming and Dunne with the screaming meemies and they all asked Federal Judge Edward P. Murphy to throw out these data, basically on the grounds that Dibble was comparing apples and oranges.

Fleming, in fact, tossed up Judge Murphy's own remark about some of the statistics in the Goldwyn antitrust trial to the court—Fleming said the plaintiffs were doing "the Indian rope trick" with figures.

But the Judge allowed the data to stand, saying:

"This type of evidence at least affords some measure for analysis. It may be subject to very violent attack by the defendants, but that does not completely destroy it."

He admitted the weight he puts on the evidence is crucial and added:

"Perhaps my ruling would be altogether different were there a jury here."

Then Bennett, deliberate, courtly and slightly deaf, began working over Dibble on cross-examination.

The lawyer winged the exhibitor with his very first question, which concerned McLean's admission that he'd given false grosses to the distributors in the spring of 1940 in order to beat down the theatre's film rentals.

Dibble wasn't admitting anything, but Bennett pretty clearly established that by early 1940, Dibble, who was then supposed to be a "silent partner" with Herman Wobber in the Embassy, was taking an active hand in the theatre's management and film buying.

Dibble persisted in saying he knew nothing of the false statements until "several months ago," but Bennett cited Dibble letters to Wobber, then 20th-Fox sales boss in New York. One letter, dated April 30, 1940, said:

"McLean has even taken the drastic method of letting the word be circulated around the film theatre men that he would probably have to close (the Embassy) . . . since, the Operators' Union has already agreed to an allowance that will save about $60 a week . . . film offices are showing considerable concern . . . the companies referred to increased (McLean's film) cost about 40 per cent."

A Feb. 16, 1940, letter to Wobber reported:

"We are not getting those $600 to $800 per week net profits for which we have been striving, but when I hear what other theatres are doing, judge we should not be too unhappy with $250 or $300 . . . as you know, the Embassy is now averaging between $3,600 and $3,700 per week gross."

Bennett curved Dibble immediately by showing him that McLean, the same day in 1940, reported to RKO that the previous week's gross was $3,080."

A Feb. 26, 1940, letter said: "The Embassy had a good week with gross up to $3,700 and with a net of $452, just $9 more than the preceding week . . . we are trying very hard to keep the net up between $400 and $500 a week from now on."

But McLean told Warner branch manager Al Shmitken that the gross of the week ending March 1 was $3,237.

Broke, Took Partner

On Oct. 16, 1941, Dibble admitted, he wrote the Universal exchange that "McLean soon found himself broke and was compelled to take me in as a partner. From the beginning of the operation of this theatre in December, 1938, down to date the total operation still shows a loss"—this, of course, was part of a plea for film rental reductions.

Q.—This statement that McLean found himself broke wasn't correct, was it?

A.—Well, let's call it an exaggeration.

Bennett then put into the record that the Embassy's 1939 net, including the partners' drawing accounts, was $14,195, the 1940 net was $11,560 and the 1941 net was $11,500.

The lawyer continued working over Dibble on the basis of the Universal letter, pointing out the exhibitor had told Universal "nothing we do seems to get our gross above our average of $3,000 per week" while in fact the average gross for the 20 weeks preceding the letter had been $3,358.

Dibble objected that he "may have considered the gross less the Ten-O-Win cost," the daily cash-giveaway game played at the theatre. But Bennett came right back with this quote from the letter:

"I believe that if you will deduct our game costs of nearly $700 a week from the gross, which leaves $2,300, you will find the $60 (per film) average is at least as high as many other subsequent-run theatres are paying."

The letter also claimed that to gross $3,000 a week "it is necessary to run a game twice daily and if we were to eliminate this game, our gross would drop at least a half"—the defense can be expected to make much of this statement as evidence that McLean and Dibble were running a legal lottery as much as a theatre.

An Under Quoter

Bennett then cited several more recent instances of Dibble understating his grosses to distributors in order to get film rent deductions. For Metro's "The Great Sinner," Oct. 17-18-19, 1949, for example, a Dibble letter claimed a "net operating loss" of $224.56, asked Loew's for a $200 credit "to wipe out most of this loss"—actually, his figures were exactly $100-a-day short. He got reductions, sometimes, too, Bennett was careful to point out.

Bennett introduced a profit-and-loss statement on 11 1940 RKO films which Dibble had "certified correct"—the grosses were understated by a total of $1,340.

The lawyer next started on his defense against the damage claims. Defense's theory is to compare the average film rental paid by the third-run Embassy, 1938-43, with the second-run State. For 444 pictures both houses played, the Embassy paid an average of $128 on a 91 or 71-day availability, while the State paid an average of $266 on a 58-day availability. The defense also compared the average the third-run Embassy paid in late 1946, early 1947, with the average paid by the then-second-run St. Francis. For 31 films both houses played, the Embassy paid $286 per film, the St. Francis $344.

That, in essence, was the defense against the second-run damages claim.

When Bennett got around to asking if Dibble didn't think the "gross was the most important consideration in the mind of the exhibitor in selecting a motion picture," Dibble surprised him.

A.—No . . . less one consideration.

Q.—What's that?

A.—The morals that are in a picture . . . in other words, as Mr. (L.) Wingham (a Loew's rep, now dead) said to me once, (the) Paramount would play any filthy picture that would earn them a dirty dollar . . . we don't do that.

Q.—By the way, those (immoral) pictures are by far in the minority, aren't they?

A.—Yes, thank goodness.

Dibble testified that "my understanding (of the distributors) was that they would take from me every cent I would take in at the boxoffice if I would let them," that he took over the film buying from McLean in June, 1940, at the same time the pair bought out Wobber, because he "hoped" to do a "better job" than his partner.

The exhibitor eventually admitted that in negotiating film deals the theatre's capacity and capability were most important considerations and this led Bennett into a comparison of Fox West Coast's United Nations (formerly legit Alcazar and now legit once more) with the Embassy in the 1944-46 period. Bennett brought out that the United Nations was a second-run and moveover house, primarily, but a little off Frisco's main drag, Market Street.

The Embassy more than doubled the UN's gross in those three years and paid almost the identical percentage as the UN in film rent—this was another test of the second-run damages.

Bennett also stressed that the UN "didn't show Ten-O-Win" and was not a "racket house," though Dibble said Fox might have been running some giveaways there.

As the last session ended Bennett introduced a letter Dibble wrote George Ballentine Sept. 25, 1945, when Ballentine was moved up from 20th-Fox district manager. Said Dibble:

"I know, of course, that I quite probably would never have been able to get my clearance moved up from 91 to 71 days without your help. It has helped us to keep the Embassy in business and to pay higher film rentals. There have been times when I felt the prices for films were higher than justified, but I have always known that the prices represented what you honestly felt was fair both to your company and to the Embassy."

This is a considerable stretch from what Dibble said when he was admitting that the Embassy had falsified grosses. He felt that the understated grosses "certainly were wrong" but also said:

"I think we have been more sinned against than sinning."

It is the tangle of sin which Judge Murphy must unwind.

Eugene Bennett, the verbose lawyer defending Paramount, Loew's, Warner's, UA and RKO, spent a week grinding one of the theatre's copartners, Leland C. Dibble. He finally made the defense position crystal-clear, saying that his clients, plus 20th-Fox, Columbia, Universal and National Theatres, all claimed that Dibble and his partner, Daniel O. McLean, never had an idea about the Embassy going first-run until 1946—that is, until the Paramount case opened the film industry's Pandora's Box.

Commented Federal Judge Edward P. Murphy:

"That is a very interesting position."

Bennett further said that he would produce testimony to this effect, which means that Herman Wobber, once a 55% "silent partner" with Dibble and McLean and for years 20th-Fox's general sales manager and Western sales manager, will be the defense's star witness.

Dibble's 1936 Entrance

Dibble, who had worked as an accountant for the Wobber Brothers (Herman, Will and Ed, Frisco capitalists) since 1922, told of being called in to take over management of Ten-O-Win in 1936, after the Wobbers had purchased a majority interest in the gadget. McLean also had a minor piece, which at its height was paying him $750 a month.

Dibble said Herman Wobber's plan was to license the theatre game nationally, and that Wobber made deals for Herman Robbins' National Screen Service in N.Y. to handle 300 units, Arch Bowles' Fox West Coast to handle 12 units and Bob McNeil's Golden State circuit to handle 15.

Early in the week Bennett and Robert Raven, Dibble's lawyer, locked horns over admitting into evidence quotes from some of the 400-odd letters Dibble wrote Wobber about Ten-O-Win in the 1936-40 period, but Judge Murphy ruled for the defense and, as a result, Bennett used some of these key quotes in cross-examination:

"We are in a business which has to be worked and worked . . . it seems to me that we have lots to learn from the way Bank Night operated. If they had been conservative and worried too much about the results of lawsuits they probably would not have gotten very far . . . by vigorously prosecuting everyone who has endeavored to use their game they have made a tremendous amount of money and they did force practically everyone into line . . . if we can harass our competitors enough and give the theatre owners and operators the idea that every time they buy Movie Derby or Rolleo they are buying a lawsuit, our purpose will be accomplished" (Dec. 29, 1936);

"Ten-O-Win has been tremendously successful . . . installations in a great majority of circuits, great number of independents of Northern California" (Oct. 21, 1937).

By late 1937 this legal lottery had been introduced into 30 big exhibition circuits and 26 States — but troubles were starting to pile up, too.

In January, 1937, Bank Night was ruled a lottery and, testified Dibble, "we suffered because of the Bank Night decision, no question of it." In that same month he asked both McLean and Ten-O-Win's attorney to try their hands at "making it a game of skill rather than chance," but was unsuccessful. Nevertheless, Dibble estified:

"If there was one racket that was ever operated as a legitimate business, it was Ten-O-Win."

An October, 1937, letter to Wobber told of legal difficulties in Texas, and in 1937 Dibble also had some trouble at Modesto, Cal. By January, 1938, he was hiring a lawyer to defend a suit "against the theatre, not us," in Utah, and in mid-year Jack Marpole, his Eastern sales manager, reported that between May 15 and July 19 Ten-O-Win had lost 17 accounts in the New York territory, nine in Pennsylvania, one in Ashland, Ohio, and one in Miami. There was trouble, too, in "strait-laced" Santa Barbara, Long Beach and Palo Alto, Cal., and in Oakland Cal., with a strait-laced district attorney named Earl Warren, who relied on a California attorney general's opinion aimed at Ten-O-Win, Screeno and Derby Night. That was in December, 1937.

United Action Harder to Manage In Self-Serving MPEA Membership

By FRED HIFT

Continuing wrangle over the revision of a global license division formula points up the growing range of problems faced by the Motion Picture Export Assn. in its efforts to present an industry "common front" abroad.

Situation within MPEA is deteriorating, with joint decisions increasingly difficult and some of the companies outright antagonistic. Economic squeeze in which MPEA members find themselves has served to stimulate their desire for individual rather than common action and MPEA's ability to keep any member "in line" today if he disagrees with an overall decision is considered doubtful.

Had MPEA not lifted its embargo on exports in Spain, which it did partly to establish an atmosphere of "good will" with the Spaniards, chances are that—come next fall—several of the companies would have moved into Spain anyway. In fact, the current scramble for favored position in the Spanish market isn't in line with the original MPEA concept and is deplored by some company executives.

MPEA is having trouble with Allied Artists, which sees itself, as a small company, out-maneuvered by the majors. It's having trouble with Universal, which is constantly critical of MPEA and of late has been voicing this criticism with greater insistence than heretofore, arguing among other things that the budgets of the MPEA offices abroad are out-of-line.

Many of the companies are unhappy with the status of RKO, which is using American licenses to ship foreign films into quota countries like France, Italy, etc. It's true that, under the license division formula, future permit allocations are guided only by the grosses of American releases, but, say RKO's competitors, it's going to take a couple of years to really catch up with RKO's changed status.

The companies haven't been able to get together on a revised license division formula. They were saved by the bell when the Japanese delayed issuance of their permits for the new year, which started April 1. Some foreign managers feel that the formula should have some "teeth" in it to prevent abuses. Others argue it can't be done legally. AA has made it plain it wants the formula altered so as to give it more permits.

Primarily, the companies would like to prevent the use of precious American licenses to ship non-U.S. pix into Italy, Japan, France, etc. Companies feel that if one of them doesn't have sufficient product to cover the allocated licenses, such permits should be turned back to MPEA. Question is how this can be enforced.

Some of the foreign execs are getting to be increasingly fed up with the petty detail that consumes hours of their time at MPEA meets. Long discussions revolved recently around such comparatively unimportant questions as to who contributes what to the Cannes festival budget, and whether one of the MPEA reps abroad should or shouldn't be allowed a car.

Furthermore, the men who rep the companies at the MPEA powwows every week are less and less free to make decisions. In some cases they don't even join in general discussions, stating simply they've been instructed to vote yes or no on a given issue. This, of course, stymies the rest and provokes a good deal of frustration.

In some instances this attitude is due to the increasingly complex composition of the companies themselves, where the independents now must be consulted on major moves. In other instances it's simply an expression of dissatisfaction with the overall setup.

Come Into Our Parlor

With the Motion Picture Assn. of America due to give up its current headquarters at 28 W. 44th St., N. Y., several of the companies have made a pitch to berth the Association.

Involved primarily are the outfits that have moved into new buildings—Warner Bros., Columbia and Universal. Likelihood of MPAA "boarding" with one of its member companies is considered slim.

U Skips Pfd. Divvy

For the first time in more than 10 years, Universal failed to declare a dividend on its 4¼% cumulative preferred stock.

The board of directors, at a meeting yesterday (Tues.), voted to pass the second quarter divvy payment due at this time.

U.S. Firms Likely To Resent 3% Tax Cut—Italo Way

Rome, May 6.

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MGM BACK ON TOP IN '58!

United Action Harder to Manage In Self-Serving MPEA Membership

By FRED HIFT

Continuing wrangle over the revision of a global license division formula points up the growing range of problems faced by the Motion Picture Export Assn. in its efforts to present an industry "common front" abroad.

Situation within MPEA is deteriorating, with joint decisions increasingly difficult and some of the companies outright antagonistic. Economic squeeze in which MPEA members find themselves has served to stimulate their desire for individual rather than common action and MPEA's ability to keep any member "in line" today if he disagrees with an overall decision is considered doubtful.

Had MPEA not lifted its embargo on exports in Spain, which it did partly to establish an atmosphere of "good will" with the Spaniards, chances are that—come next fall—several of the companies would have moved into Spain anyway. In fact, the current scramble for favored position in the Spanish market isn't in line with the original MPEA concept and is deplored by some company executives.

MPEA is having trouble with Allied Artists, which sees itself, as a small company, out-maneuvered by the majors. It's having trouble with Universal, which is constantly critical of MPEA and of late has been voicing this criticism with greater insistence than heretofore, arguing among other things that the budgets of the MPEA offices abroad are out-of-line.

Many of the companies are unhappy with the status of RKO, which is using American licenses to ship foreign films into quota countries like France, Italy, etc. It's true that, under the license division formula, future permit allocations are guided only by the grosses of American releases, but, say RKO's competitors, it's going to take a couple of years to really catch up with RKO's changed status.

The companies haven't been able to get together on a revised license division formula. They were saved by the bell when the Japanese delayed issuance of their permits for the new year, which started April 1. Some foreign managers feel that the formula should have some "teeth" in it to prevent abuses. Others argue it can't be done legally. AA has made it plain it wants the formula altered so as to give it more permits.

Primarily, the companies would like to prevent the use of precious American licenses to ship non-U.S. pix into Italy, Japan, France, etc. Companies feel that if one of them doesn't have sufficient product to cover the allocated licenses, such permits should be turned back to MPEA. Question is how this can be enforced.

Some of the foreign execs are getting to be increasingly fed up with the petty detail that consumes hours of their time at MPEA meets. Long discussions revolved recently around such comparatively unimportant questions as to who contributes what to the Cannes festival budget, and whether one of the MPEA reps abroad should or shouldn't be allowed a car.

Furthermore, the men who rep the companies at the MPEA powwows every week are less and less free to make decisions. In some cases they don't even join in general discussions, stating simply they've been instructed to vote yes or no on a given issue. This, of course, stymies the rest and provokes a good deal of frustration.

In some instances this attitude is due to the increasingly complex composition of the companies themselves, where the independents now must be consulted on major moves. In other instances it's simply an expression of dissatisfaction with the overall setup.

U Skips Pfd. Divvy

For the first time in more than 10 years, Universal failed to declare a dividend on its 4¼% cumulative preferred stock.

The board of directors, at a meeting yesterday (Tues.), voted to pass the second quarter divvy payment due at this time.

Come Into Our Parlor

With the Motion Picture Assn. of America due to give up its current headquarters at 28 W. 44th St., N. Y., several of the companies have made a pitch to berth the Association.

Involved primarily are the outfits that have moved into new buildings—Warner Bros., Columbia and Universal. Likelihood of MPAA "boarding" with one of its member companies is considered slim.

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Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year 7
This Date, Last Year..... 6

"THE GIANT BEHEMOTH"
(Shooting in London)
Prod.—David Diamond
Dir.—Eugene Lourie
Gene Evans
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COLUMBIA

Starts, This Year..... 9
This Date, Last Year 10

"THE CLOCK WITHOUT A FACE"
(Shooting in London)
Prod.—Hal E. Chester
Dir.—Andre De Toth
Jack Hawkins, Gia Scala, Felix Aylmer, Alexander Knox, Erik Schumann, Kenneth Griffiths
(Started March 10)

"THE MAN INSIDE"
(Warwick Prods.)
(Shooting in Spain)
Prods.—Irving Allen & A. Broccoli
Jack Palance, Anita Ekberg, Nigel Patrick, Bonar Colleano
(Started April 28)

WALT DISNEY

Starts, This Year..... 2
This Date, Last Year..... 1

"DARBY O'GILL AND THE LITTLE PEOPLE"
(Walt Disney Prods.)
(For Buena Vista)
Prod.—Walt Disney
Dir.—Robert Stevenson
Albert Sharpe, Janet Munro, Sean Connery, Jimmy O'Dea, Estelle Winwood, Kieron Moore
(Started March 17)

METRO

Starts, This Year 11
This Date, Last Year..... 6

"CAT ON A HOT TIN ROOF"
(Avon Prods.)
Prod.—Lawrence Weingarten
Dir.—Richard Brooks
Elizabeth Taylor, Paul Newman, Burl Ives, Jack Carson, Judith Anderson, Madeleine Sherwood
(Started March 12)

"THE JOURNEY"
(Shooting in Vienna)
Prod.-Dir.—Antole Litvak
Yul Brynner, Deborah Kerr
(Started March 19)

"PARTY GIRL"
Prod.—Joseph Pasternak
Dir.—Nicholas Ray
Robert Taylor, Cyd Charisse, Lee J. Cobb, John Ireland, Kent Smith, Barbara Lang, Tom Hernandez, David Opatashu
(Started March 24)

"TORPEDO RUN"
Prod.—Edmund Grainger
Dir.—Joseph Peyney
Glenn Ford, Ernest Borgnine, Dean Jones, Diane Brewster
(Started April 7)

"THE END OF THE WORLD"
(Sol C. Siegel-HarBel Prod.)
Prod.—George Englund
Dir.—Ranald MacDougall
Harry Belafonte, Inger Stevens, Mel Ferrer
(Started April 7)

PARAMOUNT

Starts, This Year..... 6
This Date, Last Year..... 8

"SHOWDOWN AT GUN HILL"
Prod.—Hal Wallis
Dir.—John Sturges
Kirk Douglas, Anthony Quinn, Earl Holliman, Ziva Rodann, Bing Russell, Carolyn Jones, Brad Dexter
(Started March 31)

"I MARRIED A MONSTER FROM OUTER SPACE"
Prod.—Gene Fowler Jr.
Dir.—Gene Fowler Jr.
Tom Tryon, Gloria Talbott, Valerie Allen, Peter Baldwin, Ty Hungerford, Robert Ivers, Chuck Wassil
(Started April 21)

"THE PARTY CHASERS"
Prod.— William Alland
Dir.— Bernard Girard
Connie Stevens, Frances Farmer, Onslow Stevens, Walter Brooke, Denver Pyle, Joe Sawyer, Gene Pearson, Skip Torgerson, Bob Padget, Cary Gray
(Started April 28)

20th CENTURY-FOX

Starts, This Year 9
This Date, Last Year.....14

"A CERTAIN SMILE"
Prod.—Henry Ephron
Dir.—Jean Negulesco
Rossano Brazzi, Christine Carere, Joan Fontaine, Brad Dillman, Johnny Mathis, Steve Geray, Kathryn Givney, Trude Wyler, Renate Hoy, Eduard Franz, Kathryn Locke, Marietta Flemotomos, Sandy Livingston, Patricia Mitchell, Yvette Mimieux
(Started Feb. 17)

"THE DIARY OF ANNE FRANK"
Prod.—George Stevens
Dir.—George Stevens
Millie Perkins, Joseph Schildkraut, Shelley Winters, Ed Wynn, Richard Beymer, Gusti Huber, Lou Jacobi, Douglas Spencer, Diana Baker, Dody Heath
(Started March 5)

"THE ROOTS OF HEAVEN"
(Darryl F. Zanuck Prod.)
(Shooting in Africa)
Prod.—Darryl F. Zanuck
Dir.—John Huston
Trevor Howard, Errol Flynn, Eddie Albert, Juliette Greco, Frederick Ledebour
(Started March 5)

"THE HUNTERS"
Prod.-Dir.— Richard Powell
Robert Mitchum, Robert Wagner, Richard Egan, Lee Philips, May Britt, John Gabriel, Ron Ely, Linc Foster, Stan Kamber, Nina Shipman, Leon Lontok
(Started March 6)

"THE INN OF THE SIXTH HAPPINESS"
(Shooting in London)
Prod.—Buddy Adler
Dir.—Mark Robson
Ingrid Bergman, Curt Jurgens, Robert Donat
(Started March 17)

"HELL BENT KID"
Prod.—Herbert Bayard Swope Jr.
Dir.—Gordon Douglas
Hugh O'Brian, Dolores Michaels, Robert Evans, Ron Ely, Linda Cristal, Stephen McNally, Ken Scott, Robert Adler, Emilie Meyer, Hank Gobble, Georgia Simmons, Ron Ely, Shari Lee Bernath
(Started April 7)

UNIVERSAL

Starts, This Year..... 3
This Date, Last Year.....10

"MONSTER IN THE NIGHT"
Prod.—Joseph Gershenson
Dir.—Jack Arnold
Arthur Franz, Joanna Moore, Helen Westcott, Whit Bissell, Judson Pratt, Nancy Walters, Phil Harvey
(Started April 24)

WARNER BROS.

Starts, This Year..... 6
This Date, Last Year 7

"THE NUN'S STORY"
(Fred Sinnemann Prod.)
(Shooting in Rome)
Prod.—Henry Blanke
Dir.—Fred Zinnemann
Audrey Hepburn, Dame Edith Evans, Dame Peggy Ashcroft, Peter Finch, Molly Urquhart, Dorothy Allson, Mildred Dunnock, Beatrice Jagger, Patricia Collinge, Margaret Phillips, Beatrice Straight, Rosalie Crutchley, Patricia Bosworth, Penelope Horner, Ruth White, Ebs Kotthaus, Colleen Dewhurst, Jeannette Sterke, Errol John
(Started Jan. 27)

"AUNTIE MAME"
Dir.—Morton DaCosta
Rosalind Russell, Forrest Tucker, Coral Browne, Roger Smith, Patric Knowles, Peggy Cass, Jan Handzlik, Joanna Barnes, Pippa Scott, Robin Hughes, Connie Gilchrist, Yuki Shimoda, Brook Byron, Lee Patrick, Willard Waterman, Fred Clark, Carol Veazie, Henry Brandon
(Started April 1)

"DAMN YANKEES"
Prods.-Dirs.—George Abbott & Stanley Donen
Tab Hunter, Gwen Verdon, Ray Walston
(Started April 16)

"JOHN PAUL JONES"
(John Paul Jones Prods.)
(Shooting in Spain)
Prod.—Samuel Bronston
Dir.—John Farrow
Robert Stack, Charles Coburn, Erin O'Brien, MacDonald Carey, Bruce Cabot, Jean Pierre Aumont, Marisa Pavan, Thomas Gomez, Bette Davis, Peter Cushing
(Started April 17)

"RIO BRAVO"
(Armada Prods.)
Prod.—Howard Hawks
Dir.—Howard Hawks
John Wayne, Dean Martin, Ricky Nelson, Angie Dickinson, Estelita, Gonzales Gonzales
(Started May 1)

INDEPENDENT

Starts, This Year.....33
This Date, Last Year.....55

"I WANT TO LIVE"
(Figar, Inc.)
(For UA Release)
Prod.—Walter Wanger
Dir.—Robert Wise
Susan Hayward, Virginia Vincent, Philip Colllidge, Lou Krugman, Wesley Lau, Simon Oakland
(Started March 24)

"PREHISTORIC WORLD"
(American International Picts.)
Prod.—Roger Corman
Dir.—Roger Corman
Darah Marshall, Robert Vaughan
(Started April 28)

"GUNS, GIRLS AND GANGSTERS"
(Imperial Picts., Inc.)
(For UA Release)
Prod.—Robert E. Kent
Dir.—Edward L. Cahn
Mamie Van Doren, Gerald Mohr, Lee Van Cleff, Elaine Edwards
(Started April 28)

"TIMBUKTU"
(Imperial Picts.)
(For UA Release)
Prod.—Edward Small
Dir.—Jacques Tourneur
Victor Mature
(Started May 5)

IN BRITAIN

ASSOC. ELSTREE

Starts, This Year..... 2
This Date, Last Year..... 4

"NO TREES IN THE STREET"
Prod.—Frank Godwin
Dir.—J. Lee Thompson
Sylvia Sims, Herbert Lom, Ronald Howard, Stanley Holloway
(Started March 10)

COLUMBIA

Starts, This Year 3
This Date, Last Year 3

"THE CLOCK WITHOUT A FACE"
(Sabre Films)
Prod.—Hal E. Chester
Dir.—Andre de Toth
Jack Hawkins, Gia Scala
(Started March 24)

"THE MAN INSIDE"
(Warwick Film Productions)
(Shooting in Madrid and Elstree)
Prods.—Irving Allen and A. R. Broccoli
Dir.—John Gilling
Jack Palance, Anita Ekberg, Nigel Patrick, Bonar Colleano
(Started April 28)

20TH-FOX

Starts, This Year..... 7
This Date, Last Year..... 0

"THE INN OF THE SIXTH HAPPINESS"
(MGM Studios and North Wales)
Prod.—Mark Robson
Dir.—Mark Robson
Ingrid Bergman, Curt Jurgens, Robert Donat
(Started March 17)

"INTENT TO KILL"
(Zonic Productions)
Prod.—Adrian Worker
Dir.—Jack Cardiff
Richard Todd, Betsy Drake, Herbert Lom, Lisa Gastoni, Warren Stevens
(Started Feb. 3)

RANK

Starts, This Year..... 7
This Date, Last Year 7

"FLOODS OF FEAR"
Prod.—Sydney Box
Dir.—Charles Crichton
Howard Keel, Anne Heywood
(Started April 23)

"PASSIONATE SUMMER"
Prods.—Kenneth Harper and George Willoughby
Dir.—Rudolph Cartier
Virginia McKenna, Bill Travers, Yvonne Mitchell
(Started April 28)

"ROCKETS GALORE"
(Shooting in the Outer Hebrides)
Prod.—Basil Dearden
Dir.—Michael Relph
Jeannie Carson, Donald Sinden, Noel Purcell
(Started April 14)

UNITED ARTISTS

Starts, This Year..... 2
This Date, Last Year..... 0

"THE HORSE'S MOUTH"
(Knightsbridge Films)
Prod.—John Bryan
Dir.—Ronald Neame
Alec Guiness, Kay Walsh, Michael Gough
(Started Jan. 20)

"THE EXTRA EDGE"
(Hammer Film Productions and Seven Arts Productions)
(Shooting in Berlin)
Prod.—Michael Carreras
Dir.—Robert Aldrich
Jeff Chandler, Jack Palance, Martine Carol
(Started Feb. 17)

ANGLO A'LG'MATED

Starts, This Year 3
This Date, Last Year 2

"CARRY ON SERGEANT"
Prod.—Peter Rogers
Dir.—Gerald Thomas
William Hartnell, Bob Monkhouse, Eric Barker, Shirley Eaton, Dora Bryan
(Started March 24)

BRITISH LION

Starts, This Year... 1
This Date, Last Year..... 4

"THE MAN IN THE ROOM"
Prod.—Robert Dunbar
Dir.—Donald Chaffey
Richard Attenborough, Bernard Lee, Donald Houston
(Started April 21)

EROS

Starts, This Year. 5
This Date, Last Year..... 6

"THE GIANT BEHEMOTH"
Prod.—David Diamond
Dir.—Eugene Lourie
Gene Evans, Andre Morell
(Started April 9)

"A CRY FROM THE STREET"
Prod.—Ian Dalrymple
Dir.—Lewis Gilbert
Max Bygraves, Barbara Murray, Kathleen Harrison
(Started April 14)

VANCOUVER FILM ROW DROPPING PERSONNEL

Vancouver, May 6.

Vancouver film exchanges have been cutting staff for the past year, says one major studio's booker here, commenting on the absorption by Paramount's Seattle exchange of its Portland activities, last month. "They've all been cutting their offices by two or three, because there's not the work," the official stated.

Bob Lightstone, Paramount's topman in this area, confirmed that his office had let a reviser and a steno-biller go of late, and that exchange was down to minimum staff of booker, reviser-shipper, steno-biller and a cashier. About possibility of further Paramount cutbacks, he said, "I don't know, I honestly don't know."

Situation could apply as with Warner Bros. here, whose topper, Earle Dalgleish, pointed up that Canada's exchanges are spread thin, thus redundant distrib setups must be negligible. There's no data on other exchanges' pinkslip activities at present.

Soundtrack

Continued from page 4

Sol Frifield in recent years a financial consultant in Manhattan, will be recalled by oldtimers at Paramount, his alma mater.

Signet Books is soft-cover publishing novelizations of screenplays of two films in the shooting stage, both to be done by scripters. **Nelson Giddings'** "I Want to Live!" with an initial run of 500,000 copies, is from the Figaro-United Artists production, with cover portrait of **Susan Hayward**, who stars. **Richard Collins** will write "The Badlanders," Metro production starring **Alan Ladd** and **Ernest Borgnine**. Publication date of both will coincide with films' releases.

Robert S. Taplinger leaves next week for Spain and confabs with producer **Samuel Bronston** on "John Paul Jones." Taplinger also will visit his publicity branches in Paris and London and hop to Brussels for the Fair . . . **Plato Skouras'** production outfit (in which Spyros Skouras Jr. is a private investor) signing another three-picture deal with United Artists . . . Legion of Decency B-rated "God's Little Acre" noting that the rating was "based upon a revised version of the film originally presented for review and moral appraisal."

Margaret Twyman, New MPPA Community Chief

Detailed plan to strengthen and expand the film industry's efforts on the community level is being worked out by Mrs. Margaret Twyman, the Motion Picture Assn. of America's new director of community relations. Mrs. Twyman expects to submit her ideas to prexy Eric Johnston within two months.

Mrs. Twyman started with MPAA last November, but spent three of the intervening months aiding Johnston in his efforts on behalf of the Administration's Foreign Aid program. Prior to joining the Association, Mrs. Twyman was for six years administrator of the Junior League Assn. Before that, she was Dean of Women at Texas Technological College at Lubeck, Texas.

Need is for methods that can and will reestablish the motion picture theatre's ties with the community where—once—it stood as the centre of activities, Mrs. Twyman said. As part of her plan, she hopes to provide tangible cooperation for the many film councils around the country. "They should be kept more immediately up-to-date on what's going on in the film business," she held. "We can help get the material to them."

Mrs. Twyman said efforts were under way to help rebuild the Children's Film Library, which has virtually gone to pot. Reasons partly can be found in the tv sales and partly in the switch from nitrate to acetate, with the companies unwilling to shoulder the cost of making new prints. Mrs. Twyman reported she had discussed the availability of prints for children's shows with the companies and had found them receptive. At tthe same time, it's pointed out that precious few good pictures for young people are being made by anyone, with the exception of Walt Disney.

Mrs. Twyman said among her goals were to help reestablish the theatre as the focal point in the community and also to get women more interested in films.

ZIEGFELD POOR TITLE FOR ART CINEMA?

Chicago, May 6.

Ziegfeld Theatre, 485-seat Loop arty, may soon shed its name in favor of one with a more lyrical sound. Right now sentiment leans to Capri.

Foreign pic distributor Tom Dowd, who recently took over the lease, fears the present name connotes the gaudy and spectacular, and therefore is psychologically wrong for an art pix situation.

Dowd is also contemplating some interior refurbishing.

Miss Mueller's Aldrich Pic, Mitchum Opposite

Berlin, May 1.

Swiss-born German filmstar Elizabeth Mueller, who made her Hollywood debut in "Power and Prize" (M-G), will soon be starred in another English-language film. Latter is "Angry Hills" which Robert Aldrich is going to direct for a British company (Stross) in Greece starting June 7. Robert Mitchum is Miss Mueller's lead.

Miss Mueller, who was called by Henry Koster to Hollywood two years ago, says she's still under Metro contract. Actress, who lives in Basel, has just concluded "Confess, Dr. Korda" (CCC) in which she is teamed with Hardy Krueger. Josef von Baky directed this, her 14th film.

'Forced Up' B.O. Admissions Due For Ventilation

Minneapolis, May 6.

One of the matters to be discussed at the North Central Allied convention here May 13 will be whether "forced advanced admissions" are keeping many potential patrons away from theatres, it's disclosed by Frank Mantzke, convention chairman.

Members also will be asked "how many theatres are going to close in this territory this year and will yours be one of them?," he says.

Still other questions to be propounded will be as to whether members want to pay 50 and 60% for pictures or do without them entirely and whether they feel it desirable for a continuation in Minneapolis of film exchanges.

Bennie Berger, who had been president of the Allied States unit for most of its existence and until he stepped out last year because of some opposition to his belligerency toward film companies, says that under no circumstances will he be willing to take over the leadership again. He says he has done his bit and his many business interests now consume too much time.

Ted Mann, who has been president the past virtually inactive year, also has made known that press of personal duties leaves him with insufficient time to devote to the office and he would not accept re-election.

Mantzke, who is head of one of the territory's leading buying-booking-exhibiting and distributing groups, is being talked of as the likely president.

The Allied unit is going ahead with its convention plans in the face of the fact that another exhibitors' organization, a permanent business building forum which avowedly will eschew squabbles with film companies and have no trek whatsoever with NCA, has been launched.

Angle of 'Distortion'

Sacramento, Cal.

Editor, VARIETY:

On page 13 of your March 12 issue is an item about Cue magazine criticizing the projection angle at a Manhattan theatre.

When I attend a theatre with a distorted picture due to a sharp projection angle, I solve the problem by sitting in the balcony. Viewing a picture from the balcony adds its own distortion—but one that almost exactly cancels out that owing to a high projector position.

However, in theatres that throw the picture from a booth just above the back row on the main floor, a balcony seat may give the effect that the actors are shorter and wider.

The attention given to "subliminal advertising" lately should indicate the value of good projection. If people will respond to printed messages they aren't aware of reading, they certainly must also respond to distorted screen images, scratched prints, and pictures washed out with too much auditorium light.

Charles Anderson.

P.S. If you're wondering who this is sounding off, I'm just a Government still photographer.

THE NEXT BIG ONE FROM 20th!

All the force...ambition...and lust of John O'Hara's hotly-discussed best-seller comes passionately alive on the screen in

Ten North Frederick

20th Century-Fox presents





DIANE VARSI—
'ACADEMY AWARD NOMINEE FOR "PEYTON PLACE"— INTRODUCES YOU TO THE PEOPLE OF "TEN NORTH FREDERICK"!

***"my father** wanted to be President!*

***my room-mate** became his sweetheart!*

***my mother** unfaithful and boasting of it!*

***my brother** went for liquor instead of women!*

***and I** fell for the hottest trumpet in town—the boy responsible for my baby!"*



20th welcomes you to the most exciting address in entertainment history



GARY COOPER · DIANE VARSI · SUZY PARKER · **TEN NORTH FREDERICK**

co-starring GERALDINE FITZGERALD · TOM TULLY · Produced by CHARLES BRACKETT · Directed from his own Screenplay by PHILIP DUNNE CINEMASCOPE

TEN NORTH FREDERICK

Bureau of Missing Business

By ROBERT J. LANDRY

Talent brokers in Manhattan have done a flip for Russian show biz as revealed (1) in Bob Hope's televized visit to Moscow and (2) the pyrotechnics at the Metropolitan Opera House of the Moiseyev Dance Co. At the same time what this journal has designated "hard ticket vaudeville" has ventured into two Broadway playhouses. The one-woman show of Joyce Grenfell is fay, effete and British; the one-man show of Mort Sahl is sassy, barbed and irreverent.

These are straws in the always-changing winds of show business. Another straw is to be noted on lower Third Avenue where a poet from San Francisco named Kenneth Rexroth has set up shop in a cafe to give readings, one asking the question, *"Why do the birds hate me?"*

The point perhaps is the familiar one: talent is always pounding on the door. The new, or the new twist, is as certain as taxes. What is happening to and within the film business is only part of the grand panorama of change now in progress in show business.

Not the least significant double-switch is that which is taking the Met Opera itself, currently on spring tour, into film theatres in Boston, Washington and elsewhere. The gigantic, costly, big "oncers" of concert seek the huge capacities of the cinema palaces. The Moiseyev visitors will appear in a number of arenas, as recently did Columbia Concert's "Vienna on Parade" revue and Hurok's Black Watch Scotch kilted band.

In last week's VARIETY another concert impresario, Herbert Barrett, four-square for longhair, argued that the platform attractions of the last few semesters have headed too far toward stunty, vaudeville-like potpouri. Barrett's own pitch is for uncompromised Johan Sebastian Bach. He reports that it sells out—you can't be too "highbrow" nowadays.

Be that as it may. What stands forth in this 1958 unfoldment of competition, conflict and crises is the visible push toward tomorrow. Showmen, by definition and chemistry, do not brood over-long. They hop to. As certain longhair events expand toward more seats, because that's the payoff for once-around, film showmen move toward a redesign of film houses eliminating now superfluous acreage of seats hard to fill on the week in-week out grind. Loew's State will be cut to size, the unneeded area becoming valuable retail shop rentals. The Roxy has "sacrificed" large numbers of the pews which often enough were redundant and is now more snugly dedicated to CineMiracle and "Windjammer."

The will which invariably finds the way is exemplified in Chicago where, as detailed elsewhere in this issue, Universal has gotten itself back into the Loop from whence it had for some time been crowded out by the longrun boffolo product. Universal's situation also illuminates the curious mishmash of a film business in transition. Today paradox is infinite in variation, to wit:

There are often too few downtown theatres, despite all the wailing about product shortage. Bob Hope's latest, "Paris Holiday" (UA) couldn't get a Boston date until some weeks after an elaborate series of exploitation stunts involving the comic's personal presence and producing whopper crowds, excitement on the streets and in the baseball park and gallcys of newspaper reaction.

Now is perhaps a plausible week to ask a salient question: have you noticed that the patient, meaning the motion picture industry, is no longer hysterical? Remember six months ago?

Burn's 'Win-A-Million'

A contest designed to infuse new life in ailing boxoffices was outlined on Wednesday (16) at the Hotel Astor, N. Y., before more than 100 exhibitors and distributors by Seymour Burn who heads the Searsdale Motion Picture Corp. Tagged the "Win-a-Million" plan, his scheme calls for distribution of $3,000,000 in cash prizes to theatre patrons.

Money to finance such a plan, Burn explained, would come from participating exhibitors who must buy eight short subjects produced by Searsdale. These shorts would be screened during eight contest weeks as added attractions to the theatre's regular program. Briefles, featuring "new and attractive performers," will be based upon "special and original material."

Contestants will be asked to describe the essential quality of performers in the shorts by an "apt tagline, phrase or name" and to explain their choice in 25 words on an entry blank provided by the producer. Reuben H. Donnelly Corp. would process the blanks.

Aside from the $3,000,000 in prize monies, $1,000,000 would also be allocated for ad-pub-promotion on a national and local level. Financing aspects call for each circuit or exhib to pay a flat rental per theatre for the shorts via bids based upon the individual house's ability to pay.

Warming to his sales pitch, Burn declared "I believe I have a blockbuster boxoffice stimulant." Most exhibs who attended the demonstration (some live skits were shown) appeared to be less enthusiastic. Some "improvised" songs, dances and a dramatic sketch performed by some earnest, young talent were greeted by polite applause. Skits were said to be a live sample of what the shorts may contain.

Happiness Can Be Profitable

Minneapolis, May 6.

"Happiest men" (i.e. theatre managers) campaigns to stimulate the boxoffice and now under way in many of this territory's towns are being credited (along with superior product) for a general patronage upsurge. Theatre business currently is "good" in many of the area's towns, according to reports made here at a meeting of the group of some 20 exhibitors.

Group members testified that harder work and better showmanship, called for in the campaigns devised by Ev. Seibel and Harry Greene, United Paramount and Eddie Ruben circuits' advertising-publicity heads, respectively, and furnished to the exhibitors "definitely are bearing fruit."

The drives have the exhibitors calling themselves the "happiest men" because they're making fellow townspeople happy by enabling them to see such fine movies.

One theatre operator commented that a house manager's death prevented him from launching the campaign in one of his two towns of similar size and boxoffice potential and grosses are much better for the same pictures in the situation where the drive could be carried through.

Another told the gathering that with the campaign business is better in his town of 1,200 than in a nearby town of 1,800 where the exhibitor felt "things are hopeless" and didn't undertake the drive.

Several related that they're being addressed as "Mr. Happy" and told "there's no recession in your business." Some said other lines of business are copying the campaigns. All averred they're getting full cooperation from their newspapers and merchants generally.

A Showman Must Be Brave

Singapore, May 6.

Alvin Cassell, Universal manager in Malaya, hit upon inviting some 50 leaders of local feminine society to a tea and screening as a means of promoting his company's "My Man Godfrey."

Picture was run off in the private theatre in the garden of Mr. and Mrs. Runme Shaw. But Cassell got cold feet at the last moment at the thought of being the only male. So Dora Hale, publicity exec for the Shaw Organization, greeted the guests.

Einfeld's Merchandising Package

Starting with the release of "Fraulein," 20th-Fox is initiating a new "public merchandising package," which is to be supplied to exhibitors with every 20th feature release.

Put together by ad-pub v.p. Charles Einfeld, the promotional tools are supplementary to the normal campaign and are designed to do a selling job "within the budget an exhibitor can afford."

"Fraulein" is a May release. Five separate title tunes, in five different styles have been recorded for it. In addition, the package includes a special series of six teaser ads, economical display ads and a lowbudget radio campaign.

Endorsed by Physicians

Don't be surprised if the industry adopts as one of its business building themes the fact that filmgoing is therapeutic and is recommended by physicians.

Indication of this trend is noted from comments made at a recent Sindlinger ticket-selling workshop on St. Louis. Speaker Walter Gettinger, a Baltimore theatre operator, said he had obtained this view from a number of physicians after he noticed that businessmen near his theatre employed the midday hours of 12 to 2 p. m. relaxing in his theatre.

Not one to lose a promotional opportunity, Gettinger said he supplied local doctors with guest tickets and they are now prescribing "go to the movies" and filling the prescription immediately by handing out tickets to their patients.

It's also pointed out that in a November article in Reader's Digest on "How to Deal With Your Tensions," by Dr. George S. Stevenson, film-going is listed among other remedies for relieving nervous tensions.

Treat Bolshoi Film As Concert

Pittsburgh, May 6.

J. Arthur Rank filmization of the Russian Bolshoi Ballet will be played here like a regular concert engagement. It's been booked into the Carnegie Music Hall for a single performance Saturday night, May 10. A legit scale of prices has been set.

Local date is being sponsored by Francis Mayville, as a benefit for his International Repertory Theatre, an organization that has been inactive for the last year. Mayville handled several dates for the Bolshoi movie in Florida during the past winter.

Junket to 'Vertigo'

San Francisco, May 6.

Paramount has scheduled junkets for newsmen from New York, Chicago and Los Angeles to attend special screening of Alfred Hitchcock's "Vertigo" at 440-seat Stagedoor, Frisco, May 9.

Contingent of about 60 is expected from Los Angeles, with similar number expected from New York and Chicago. Kim Novak, James Stewart and Hitchcock are also scheduled to fly here to see film, which was largely shot in Frisco.

Cowmen Note Sheepmen

Chicago, May 6.

A couple of eye-filling television display ads on a spillover film page in recent Daily News has raised tradester ire.

The two NBC ads, taking a full half page adjacent the picture ads, were for Hallmark's "Dial 'M' for Murder" special, and the preem of the "Jefferson Drum" skein. Opposite page was the regular tv page, with logs and columns by the gazette's own Terry Turner and UP's Vernon Scott. Same page, interestingly, carried an ad by Revere Camera plugging home movies.

Dickinson Embraces Opportunity

Kansas City, May 6.

Dickinson theatres have tieups set with two personalities in connection with pictures soon to play their four-theatre firstrun situation, Glen, Dickinson, Leawood Drive-in and Shawnee Drive-in. First is with Gail Robbins who comes to the Terrace Grill of Hotel Muehlebach May 9 for a fortnight.

Same time Dickinson theatres will be playing "Quantrill's Raiders," Allied Artist release in which she plays. Miss Robbins will do a flock of radio and tv interviews plugging both her night club stint and the picture (opens tomorrow (7)).

Circuit has a double publicity interest in "Raiders" in that cast also includes Joan Woodward, local gal who made good in films. Picture will play dualled with "Hong Kong Affair."

Later in the summer theatres will play "Lone Ranger and Los City of Gold," a United Artists release, and will have the Lone Ranger and Silver here for a round of personal appearances at the theatres during run of the film.

'Lady' Legit List for 'Gigi'

Aiming to cash in on the "My Fair Lady" acclaim of Alan Jay Lerner and Frederick Loewe, Metro is employing the mail order list of the legit click as part of a big direct mail campaign for the film, "Gigi," first effort of the Lerner-Loewe team since "Lady." "Gigi," produced by Arthur Freed for M-G, opens at the legit Royale Theatre on May 15 on a hard ticket, reserved-seat policy.

The picture is receiving a legit-style buildup for its Broadway engagement and Metro has hired stage praiser Dick Weaver to handle the details. More than 125,000 pieces of mail were posted by Friday (18) at the General Post office in New York, cost of postage alone totaling $3,750. Total mailing expenses are estimated at $10,000.

Circular accompanying the mailing pointed out that since the recipients had bought tickets to "My Fair Lady," the are being placed on a "priority" list to order tickets for "Gigi," Lerner and Loewe's newest collaboration. Mailings were received before the first newspaper ad—a half page in the N. Y. Times—appeared on Sunday (20).

In addition to N. Y. buyers of "Fair Lady" tickets, "Gigi" mailings went to purchasers throughout the U. S. and many foreign countries. Although Metro doesn't expect to receive many orders from the out-of-town mailings, it's felt that it would have the effect of bringing the picture to widespread attention and possibly instigate word-of-mouth bally. Another "priority" mailing went to 25,000 subscribers of Cue magazine.

On the basis of the early returns received at the Royale boxoffice—an initial $10,000 from the first 2,000 pieces of mail—it's estimated that an advance of more than $50,000 will be obtained from this source before the picture opens.

Have Out-Going Personality

Detroit, May 6.

Newly formed Metropolitan Detroit Exhibitors Assn. hosted 25 disk jockeys at a Sheraton-Cadillac lunch to introduce them to the two-minute and five-minute spots designed to advertise the group's slogan: "Develop an outgoing personality—go out to a movie tonight."

In addition, a series of animated cartoons for tv spots were previewed. One showed a lion tamer at a circus putting his head in the lion's mouth, then turning around expecting applause only to find one person sitting in the vast circus arena. The lion tamer asks: "Where is everybody?" and the loner pops up and replies: "They've all gone to the movies." Others are variations on this theme.

Disk jockeys were given several souvenirs including a miniature bat which had this wording stamped on it: "Go to bat for the movies." Also handkerchiefs monogramed with: "Go go go to the movies."

Gals and 'God's Li'l Acre'

Hollywood, May 6.

Growing interest by women's clubs in the production of "God's Little Acre" is cueing Robert Ryan, star of the Anthony Mann-Security production, to concentrate on the tea and biscuit circuit on his upcoming tour to bally picturization of the Erskine Caldwell all-time best-seller. United Artists, which will distribute, has already received requests from 21 major femme organizations for Ryan to appear.

Such outlets provide a powerful new market of exploitation, actor said over weekend, the book review clubs particularly a valuable means of reaching prospective audiences. In Chicago alone, he reported, a survey by UA shows 330 formal women's groups dedicated to authors, books and sometimes films, with a membership of around 200,000.

Such femme groups, according to Ryan, no longer are composed of the traditional "grandmother brigade" but now are sparked by new youth with definite interest in motion pictures. These new members are very liberal in their views regarding the rights of Hollywood for so-called artistic freedom—replacing the oldtime vigilante committees—and to these Ryan will make his pitch for picture, which carries sex impact of the Caldwell tome. One of the subjects which Ryan has been asked to discuss, he declared, is whether books are highlighting sex to too great a degree,and are they leading films down "scarlet path."

Ryan also reported that at all exhibitor screenings of film throughout the country, it was notable that all wives showed up with theatremen, a practice not usually adopted by femmes. Actor will reach many prospective femme audiences, too, by series of telephone interviews with women's page editors throughout nation. Ryan is partnered in film, which gives added impetus for his bally.

This legion of organizations, Ryan pointed out, comprises one of the most potent forces for selling tickets and to date has been little patronized by Hollywood in its pitch for building grosses. He said that UA had found that many women's clubs had distributed bulletins on "Acre" and that they had reprinted the history of the book in their own periodicals.

In paperback editions of novel, more than 7,000,000 copies have been sold, with Signet last week shipping out an additional 750,000 copies.

School Bands Bally the 'Blues'

St. Louis, May 6.

Thirteen St. Louis high school bands played "St. Louis Blues" as a tribute to W. C. Handy Thursday afternoon (10) in front of Soldiers Memorial, with Mayor Raymond Tucker and Nat "King" Cole and Pearl Bailey, stars of the film, on hand in the rooting section.

The musical tribute marked the opening of the premiere performance of the picture that same day at the Fox Theatre. A portion of the receipts of the premiere, sponsored by the Variety Club, will be given in the name of W. C. Handy for the Blind Inc., to the club's eyeglass program for needy youngsters in the public schools.

Galloping Backwards

Chicago, May 6.

First popcorn, now this:

Clark Theatre, Loop indie devoted mostly to reissues, has gone into bookselling in a limited way. Just installed in its lobby is a rack of pocketbook editions of filmed novels.

See it, THEN read it . . . or, "Why, Helen, the movie wasn't like that at all!"

Magazines Pep Up Film Text Angles

The big national magazines, many of which have been somewhat aloof to the picture industry, are pulling a switch. In policy changes important to the Hollywood free-space cadets, the consumer slicks are going in more and more for editorial plays about pictures and picture people.

The editors at Good Housekeeping, according to a major film company publicity director, have voted to award a kind of seal of approbation for certain features similarly as this monthly endorses, with its famed "Seal of Approval," foodstuffs, merchandise, etc.

In addition, it's related, GH is doubling the amount of space given to the picture trade.

Red Book is bent on more displays about Hollywood personalities and productions. McCalls is moving in the same direction with interviews with stars.

Cosmopolitan recently pulled a nifty—so far as the pic biz bally specialists are concerned. This monthly put out a special television issue and had a film performer, Sophia Loren, on the cover along with inside story.

Holiday, which goes many places but not often Hollywood, has a piece on Tony Perkins in the current issue. Same actor has the cover of Newsweek.

Saturday Evening Post has been a partisan, and perhaps of late a major influence. SEP's series of series by Pete Martin have proved a major circulation booster.

In any event, eds and pubs are giving boldface attention to Hollywood as they never did in past, according to the industry's own publicity merchants.

English Immigrants to Vancouver Undismayed by Subsequents Decline

Vancouver, May 6.

At least two pair of youthful indie exhibs are currently showing Vancouver circuits and veteran theatre operators that sub-run film situations can thrive, although a good dozen have shuttered this past two years.

Nigel Bleasdale and David Dyer, in early twenties, are English immigrants fresh here and new to filmtrade who are proving a point at the Cambie nabehouse with "very good boxoffice returns," said Bleasdale. Policy is, "we run Italian releases the first three days of the week, and good British pictures at the weekend." Pair's deal for Cambie is through Reg Brewerton, indie operator of downtown Rex theatre, who "keeps us out of trouble," the boys said.

Bleasdale heads for Britain this week, "to bring back about $200,000 for more of the same." Asked how he would achieve this currency transfer, in view of British restrictions, Bleasdale said, "We can buy Swiss (francs) from people like Guinness."

Former boothmen Ron McKee and Alf Knowles, lately of Richmond and Penticton situations, are doing good wicket trade as exhibs of Ridge nabe theatre, previously operated by the McFarlane shopping centre where located, and was due to shutter.

Current at Ridge is "Song of Bernadette," 20th release under auspices of Catholic Archbishop W. M. Duke, for local aspect of Lourdes centennial, and grossing big returns.

Fieldmen Back AB-PT Releases

American Broadcasting-Paramount Theatres is set to bear down on the exploitation of its theatrical features with the organization of three specially-trained teams of field men, Sidney M. Markley, AB-PT v.p., disclosed in New York this week.

Markley intimated that industry bally work too often concentrated in key city situations and AB-PT, with its lineup of less-than-epic pictures is bent on obtaining "depth coverage." His company's output will be promoted in the major boxoffice areas, of course, but the exploitation will be carried through to the grass-roots levels, as well, said the exec.

Special exploitation groups will be assigned to three of the AB-PT circuits in the south at the start, these being Florida State, Interstate and Paramount Gulf.

The "sell" will be with the smaller situations—and not alone the big ones—for AB-PT's experience has been that there's much untapped revenue in the lesser areas. Extra money can be realized through the exploitation push, Markley believes.

Cine Trade Fund Faces Coin Loss Via Film Gala

London, May 6.

The Queen's decision not to lend her patronage annually to the Royal Command Film Performance, but only to attend at irregular intervals, will mean a serious loss of revenue for the Cinematograph Trade Benevolent Fund. The Royal Gala netted $70,000 annually, equal to about 25% of the Fund's income. It's expected that Buckingham Palace will take a similar line towards the Royal Command Variety Show and such a decision will involve the Variety Artists Benevolent Fund in an income loss of $50,000 a year.

After the official announcement had been made, a Palace spokesman explained that the Queen wished to increase the scope of her engagements at charity performances to cover the widest possible field, and did not want to be tied to going to one particular engagement every year.

John Schmidt will continue as manager of the Boyd when the former Cinerama house is reopened by Stanley Warner with a regular grind policy.

OZONER'S ANTITRUSTER VS. B&K AND WARNERS

Chicago, May 6.

Double Drive-In Theatre filed an antitrust suit Thursday (1) in Chicago Federal District Court against Balaban & Katz circuit, Warner Theatres, United Artists and Columbia Pictures. Complaint alleges the ozoner has been denied the right to bid for exclusive showing against certain B&K and Warner hardtops.

Atty. Seymour Simon, counsel for the plaintiff, said that Columbia and UA have required the Double Drive-In to bid against two other ozoners which are further from it, while the hardtops have received product sans bidding.

The regulation filmeries in question are the Southtown and Tivoli, B&K's one-two southside situations, and Warner's Avalon and Capitol. Suit points out that other distribs license hardtops and drive-ins for simultaneous play.

Double Drive-In owners also operate two other ozoners in Chi suburbia.

RKO to Axe Many In Rome Office

Rome, May 6.

RKO is about to discharge an unrevealed number of local employees in the near future, as part of the company's Italian disbanding move. Actual number is variously estimated at between 100 and 200.

Fact that RKO is currently disbanding its normal operation and transferring its physical handling to the Rank group avoids making the discharge move a violation of a tacit Yank-Italian agreement not to cut its film company staffs during the current election campaign which ends May 25 with Italo political elections.

There have been various reports here that some other companies would break the pact via discharges in the near future, but none of these rumors has been confirmed at this writing. Yank observers here seriously doubt that any such move (aside from RKO's) will be made in the next few weeks, as deference to diplomatic wisdom and local savvy.

Felt, however, that once the political considerations are out of the way, some Yank distribs here will continue their "lightening" program and cut staffs in order to reach economic operational targets. Generally agreed here that key-city distrib centers in Italy will eventually be trimmed to a workable total of seven.

'SOLOMON AND SHEBA' TO HIT $4,000,000?

Madrid, May 6.

United Artists v.p. Arnold Picker and Continental production chief Charles Smadja arrived here April 24 for final "Solomon and Sheba" script confabs with government authorities.

As soon as minor dialogue differences were unwrinkled and a shooting permit signed, producers Arthur Hornblow and Ed Small will muster forces for a June preparation start and a mid-September camera jump-off.

Reports here place budget for "Solomon" at 225,000,000 pesetas ($4,000,000) which is higher than the combined local outlay for "Pride and the Passion" and "John Paul Jones," two made-in-Spain spectaculars.

Pete Lundgren Upgraded

Los Angeles, May 6.

M. A. (Pete) Lundgren succeeds Bert Pirosh as chief film buyer for National Theatres, upping from assistant.

Associated with chain for 26 years, Lundgren was NT assistant treasurer from 1935 to 1937, prior to becoming assistant to Pirosh. He came to Coast in 1941 when circuit transferred its film buying dept. here from New York.

CENSORS' SECRETARY

Departure Should Not Be Viewed As 'Victory'

London, May 6.

John Nicholls, who joined the British Board of Film Censors as secretary about a year ago, succeeding Arthur T. L. Watkins on his appointment as president-elect of the British Film Producers' Assn., has resigned his post.

Although there has been no official statement on the matter, it is believed that production and distribution circles in the industry had been concerned at the recent policy of the Censorship Board. Sir Sidney Harris, BBFC president, said that Nicholls and he had felt for some time that he (Nicholls) was not the man for the job. He is quoted as saying *"if certain people regard this resignation as a victory I warn them here and now that they are wrong. The resignation is coincidental."*

Levy Denies Any Precedent in Nile Nix by Warners

A U. S. District Court decision upholding the right of Warner Bros. to refuse to book a drive-in theatre on the ground of sound business judgment should not be regarded as precedental, according to Herman M. Levy, Theatre Owners of American general counsel.

In an industry case digest, Levy stresses that the decision, involving Nile Inc., operator of the Do Drive-In in Louisiana, and WB, must be considered by itself and that "it is dangerous to go beyond these facts and this conclusion by trying to apply the decision to other situations."

Suit was filed against WB in the New Orleans division of the U. S. District Court for leasing "Sayonara" to conventional theatres before making it available to drive-ins. The court found that WB was apparently motivated in its decision by the fact the release date was in the middle of the winter and that since it was a percentage picture the film company felt it could derive more revenue in closed-in suburban theatres first and then in drive-ins after the weather moderated.

The plaintiff drive-in theatre sought a preliminary injunction against the picture being played in the conventional houses unless the ozoner was "given an opportunity to negotiate for exhibition of the film by commencing it the same day." It claimed that WB and the conventional houses had conspired to violate the antitrust laws.

The court ruled in favor of WB on the ground that the film company acted as it did for (1) a good business reason and that (2) there was no evidence of conspiracy between WB and the conventional houses. "Absent such evidence," the court said, "there is no reason in law why this court should interfere with what appears to be the exercise of sound business judgment on the part of Warner Bros."

Films Carry Education to Puerto Rico's Back Country; 1-Man and Gear in Jeep

San Juan, May 6.

Puerto Rican government's educational motion picture project now entering its 10th year has incalculably enriched the lives of Puerto Ricans in rural communities by presenting them with ideas and techniques with which they were not previously familiar.

The modestly housed but spectacular Community Education Program has its headquarters in a remodelled warehouse type of building in the oldest standing market section in Latin America. It has perhaps only $500,000 in equipment, but relies on dedicated workers for its accomplishments which have earned international attention via its dramatic film documentaries. Annual operating budget for the project which includes funds for creating films, books and posters in addition to its big fieldwork activities is only $700,000. Some of its films were seen at the Modern Art Museum in New York City in 1957.

Staff members go alone to rural areas over difficult terrain in jeeps and plunge into backward communities to set up community education for whoch the unit's own films, books and posters are used. During its nine-year life, it has turned out and distributed 10 million copies of 20 books and made 40 documentary films at costs of about $600-$800 for the longest. In addition the staff includes artists, writers and editors.

Fred G. Wale, a Harvard grad, Boston teacher and a former director of the Julius Rosenwald Fund, has been in charge of the program since its earliest days.

In 1956, RCA International in recognition both of the accomplishments of the division and as sales promotional literature for its own products, published a bi-lingual well illustrated booklet which stated:

"By implementing the work of community education in Puerto Rico, we are fulfilling the primary purpose for which industry exists: to serve mankind . . . RCA salutes the Division of Community Education in Puerto Rico. We are printing this inspiring story because we want to share it with you in many parts of the world. . . . RCA is proud of the role it has been privileged to play in this educational program."

RCA has its own 30 minute soundfilm in color, "Schoolhouse On the Screen," describing Puerto Rico's Community Education Program.

Accomplishments of the Community Education Program to date have amply carried out stated aims of the project described in the preamble of the law creating the Division: The goal of community education is to impart basic teaching on the nature of man, his life, his way of working and of self government in the world and in Puerto Rico. Such teaching addressed to the citizens meeting in rural and urban communities, will be imparted through motion pictures, radio, books, pamphlets, posters and group discussions . . . The community can be constantly and usefully employed in its own service, in terms of pride and satisfaction for the members thereof."

JAPANESE JUICE UP EXPORT OF FEATURES

Washington, May 6.

UniJapan Film, streamlined version of the Japanese Motion Picture Export Assn., is continuing its campaign to promote export of native pix via a series of projects. Officially tabbed the Association for Diffusion of Japanese Film, Unijap will again participate in the 3 major European film festivals, both with entries and with all-out flackery.

Japanese film industry, perhaps most prolific in world, boasted 514 feature films in 1956, with output said to be climbing this year. All raw black and white raw stock, as well as some color, are produced in Japan, with 90% of its motion pictures produced by 6 companies.

New tub thumping projects include the following:

(1) Distribution abroad of Japanese film trade publications.

(2) Sponsoring showing of Japanese pix for non-theatrical purposes abroad.

(3) Exchange of film personnel with other countries.

(4) Surveying conditions and trends in international film market.

(5) Assisting "international co-production projects."

(6) Furnishing reports and recommendations on pix to government reps and motion picture organizations.

Jerry Wald Touts Films' Influence

American films have come to wield "a commercial influence more powerful than an army of salesmen and a social influence more effective than all the world's diplomats," producer Jerry Wald told the American Public Relations Assn. in N. Y. last week (2).

Wald was recipient of the group's "Silver Anvil" award in recognition of his work in producing the 1958 Academy Awards Show. Award was shared with Academy prexy George Seaton.

Wald laid great stress on the influences of the screen, whether as salesman for American merchandise and knowhow or as communicator of the American way-of-life. Wald stressed that pix weren't being made either to set styles, sell furniture, shape habits or create influence. "The main concern of the movie producer is to make a successful picture and the only influence he hopes will be brought to bear is that the people who see this film will influence a lot of other people to see it too.

"If millions of girls besiege beauty shops for hair-dos like Audrey Hepburn's, if men go for the drape of a coat worn by Gregory Peck, if housewives imitate the living-room decor, it's because they liked what they saw in the film," he held.

India Dismayed By Raw Film Denial

Publicly Beseech Sympathy—One-Quarter of Remaining Footage Goes To Government

By AUSTEN NAZARETH

New Delhi, April 29.

The film producers of South India have made a public plea to the Chief Ministers [state premiers] of Madras, Andhra Pradesh, Kerala, and Mysore "to use their good offices" in getting a reversal of the Indian government's 60% slash in raw-film imports.

In big newspaper ads, the producers point to the native film industry's growth—it ranks second in footage to the United States—as a striking achievement of private enterprise. The blow to producers is accented by the fact that out of the total import quota of raw film left after the cut, one-quarter is set apart for the Indian government's own Films division.

Private investment in the industry (including studios and movie theatres) runs to over 200 crores of rupees) [approximately $400,000,000].

Government revenue from the industry, through entertainment and show taxes, amounts in one southern state alone—Madras—to as much as one-third of the total land revenue; and the government gets the whole amount in advance.

The producers point out that the government is thus killing the goose that lays it golden eggs. Pix under production now are almost double last year's figures, and lakhs of persons [a lakh is one hundred thousand] are employed in the industry.

Schenck's Move-Over

Albany, May 6.

Resigning as branch manager for Tri-State Automatic Candy Corp. (operating concession stands in theatres), after 11 years in the post, George H. Schenck is now general manager of Perlmutter Foods Inc.

The latter is headed by Jules Perlmutter of Albany, who operates a string of indoor houses and drive-ins in Northeastern New York and who also buys and books for other theatres.

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center • Cl 6-4600
"MARJORIE MORNINGSTAR"
Starring
GENE KELLY • NATALIE WOOD
A Warner Bros. Release • In WarnerColor
and GALA NEW STAGE SPECTACLE

Film Reviews

Continued from page 6

Quantrill's Raiders

an accurate portrayal of Quantrill, who terrorized the Missouri-Kansas border during the Civil War, but the Polly James screenplay misses in the climax from a historical standpoint, easily discernible. The famous Quantrill raid on Lawrence, Kansas, when more than 400 towns-people were killed by many hundreds of the guerrilla's men is reduced to a simple attack on the town by less than two dozen raiders, and instead of citizens meeting death here it's Quantrill, who actually went on to further raiding. Story leading up to this, however, is well-plotted and given proper motivation, with an excellent set of characters and fast direction by Edward Bernds.

Cochran plays a Confederate officer detailed to contact Quantrill—portrayed by Leo Gordon—and arrange for attack on union arsenal in Lawrence. Ostensibly, he's a horse supplier for the army, and he's accepted as such by the major in command at Lawrence. When officer discovers ammo depot is being transferred to another location, he calls off raid in favor of attacking the wagon train, but Quantrill wants to raid town to settle an old score and keeps Cochran under guard at his headquarters. Escaping, Confederate gets to Lawrence in time for townsmen and few remaining soldiers to set up a defense, during which guerrilla is killed.

Cochran handles his character authoritatively and Gordon is colorful as Quantrill. Diana Brewster is in for romantic interest, and good work is contributed by Gale Robbins, as Quantrill's girl friend; Guy Prescott, the major; Lane Chandler, sheriff; Kim Charney, Miss Brewster's nephew; and Will Wright, head of vigilante committee.

Technical departments are expertly handled, headed by William Whitley's color camera work, William Austin's editing and music score by Marlin Skiles. *Whit.*

Toughest Gun in Tombstone

Routine rustlers vs. rangers bush-beater. George Montgomery's name only b.o. bait.

Hollywood, May 2.

United Artists release of a Robert E. Kent production. Stars George Montgomery; costars Jim Davis, Beverly Tyler, Gerald Milton. Directed by Earl Bellamy. Screenplay, Orville H. Hampton; camera, Kenneth Peach Sr.; music, Paul Dunlap; editor, Grant Whytock. Previewed in Hollywood, April 28, '58. Running time, 72 MINS.

Matt Sloane	George Montomery
Della	Beverly Tyler
Cooper	Don Beddoe
Ringo	Jim Davis
Terry	Scotty Morrow
Barger	Harry Lauter
Beasley	Charles Waggenheim
Purdy	Jack Kenny
Burgess	John Merrick
Olmstead	Al Wyatt
Hellman	Joey Ray
Clanton	Gerald Milton
Billy	Lane Bradford
Leslie	Gregg Barton
Liveryman	Hank Worden
Stage Driver	Tex Terry
Shot Gun	Charles Hayes
Mrs. Oliver	Kathleen Mulqueen
Colonel	Rudolph Hoyos
Sergeant	Alex Montoya
Fernandez	Rico Alaniz
Telegraph Operator	Jack Carr
Governor	William Forrest
Dr. MacAvoy	Harry Strang
Mrs. Beasley	Mary Newton

"The Toughest Gun in Tombstone" is a routine western laid in the Arizona Territory when Tombstone was a wide-open town and secret U. S. agents sought to close it down. Although the Robert E. Kent production is sprinkled with famous names of the era, and a semi-documentary approach by Orville H. Hampton attempts to give it realism, the story is not particularly novel or exciting. Action, whether physical or cerebral, is the touchstone of the eastern, and "The Toughest Gun in Tombstone" doesn't have enough of it. George Montgomery's name will give this picture its strongest momentum.

Montgomery is U. S. Marshal Matt Sloane, working undercover to find out why local badmen Johnny Ringo, Ike Clanton and Curly Bill Broces are rustling cattle into Mexico and bringing back illegal silver bullion. His problem is complicated by the fact that on a previous assignment his wife was murdered and his son, Scotty Morrow, saw the killer. The son is now being pursued and Montgomery has to protect his boy while solving his police riddle.

Hampton's script attempts to give important and urgency to the story by supplying a narrative that gives the background and meaning of the clash between the Rangers headed by Montgomery and the rustlers headed by Gerald Milton, as the notorious Clanton. The story is not straight enough, however, and seems constantly building to action that never quite comes off.

The cast, headed by Montgomery, Milton, Beverly Tyler as Montgomery's romantic opposite, and young Scotty Morrow as the son, do capably with their assignments. Others who contribute include Don Beddoe, Harry Lauter, Charles Wagenheim, Lane Bradford and Rodolfo Hoyos. *Powe.*

Horror of Dracula
(BRITISH-COLOR)

Stout b.o. prospects for this chiller; exploitation values offset lack of names.

Universal release of a Hammer production. Stars Peter Cushing; costars Michael Gough, Melissa Stribling, Christopher Lee. Executive producer, Michael Carreras; producer, Anthony Hinds. Directed by Terence Fisher. Screenplay, Jimmy Sangster, from novel by Bram Stoker; camera (Eastman color), Jack Asher; editor, Bill Lenny; musical director, John Hollingsworth; composer, James Bernard. Previewed N.Y., May 2, '58. Running time, 82 MINS.

Van Helsing	Peter Cushing
Arthur Holmwood	Michael Gough
Mina Holmwood	Melissa Stribling
Count Dracula	Christopher Lee
Lucy	Carol Marsh
Jonathan Harker	John Van Eyssen
Marx, the Undertaker	Miles Malleson
Vampire Woman	Valerie Gaunt

Universal, which was aboard the spine-chill bandwagon with "Frankenstein" and "Dracula" as early as 1931, has another "fright" picture in "Horror of Dracula" that should pay off handsomely at the b.o. despite the non-name cast. A British-made film, it's being packaged as a "horror special" with U's own Will Cowan production, "The Thing That Couldn't Die."

There's gore aplenty in this import turned out by Michael Carreras' Hammer Film Productions. Specializing in "raw heads and bloody bones" product, Hammer also has to its credit last year's "Curse of Frankenstein" which mopped up at the wicket. As was "Curse," "Dracula" too is in color—a factor that tends to heighten the exploitation values inherent in the film.

For those familar with the original "Dracula" thriller, the Jimmy Sangster screenplay has ably preserved the sanguinary aspects of the Bram Stoker novel. Here again we have Count Dracula sleeping in a coffin by day and plying his nefarious role of a blood-sucking vampire at night. Modern version has its usual quota of victims before his reign of terror is ended by a fearless doctor.

Both director Terence Fisher as well as the cast have taken a serious approach to the macabre theme that adds up to lotsa tension and suspense. Peter Cushing is impressive as the painstaking scientist-doctor who solves the mystery. Christopher Lee is thoroughly gruesome as Dracula, and Michael Gough is suitably skeptical as a bereaved relative who ultimately is persuaded to assist Cushing.

Good support is provided by three femmes—all victims of the vampire. They're Melissa Stribling, Gough's wife; Carol Marsh, the couple's daughter, and busty Valerie Gaunt, prisoner in Lee's creepy looking castle. John Van Eyssen gasps nicely as a male victim while some scant comic relief is supplied by Miles Malleson as a mortician.

Eerie atmosphere is accented by producer Anthony Hinds physical values and Bernard Robinson's art direction. These assets are aided by the Eastman color (processed by Technicolor) lensing of Jack Asher, and the ominous qualities of the James Bernard score conducted by John Hollingsworth. Bill Lenny edited to a tight 82 minutes. U is distributing only in the U.S. *Gilb.*

No Time to Die
(BRITISH-C'SCOPE-COLOR)

Wartime escape drama, ridden with cliches and with only average thrills.

London, April 22.

Columbia release of an Irving Allen-Albert Broccoli Warwick production. Stars Victor Mature, Leo Genn. Directed by Terence Young. Screenplay, Richard Maibaum, Terence Young; editor, Bert Rule; camera, Ted Moore; music, Kenneth V. Jones. At Odeon, Marble Arch, London. Running time, 103 MINS.

Thatcher	Victor Mature
Kendall	Leo Genn
Noakes	Anthony Newley
The Pole	Bonar Colleano
Carola	Luciana Paluzzi
Bartlett	Sean Kelly
Johnson	Kenneth Fortescue
Italian Girl	Anne Aubrey
Camp Commandant	George Coulouris
Captain Ritter	Alfred Burke
Patterson	David Lodge
The Sheikh	Maxwell Shaw
Sylvio	Alan Tilvern
2nd English Soldier	Kenneth Cope
Alberto	Robert Rietty
S.S. Colonel	Martin Boddey
Italian Cook	Andrea Malandrinos

Another war escape drama has been churned out in "No Time To Die," this time set in the Libyan desert. As a routine adventure yarn, it will probably get by with undiscriminating audiences. But the dialog, situations, artwork and acting are all unremittingly artificial, with even the presence of Victor Mature as star having little to make this piece acceptable to American audiences.

Mature, Leo Genn, Anthony Newley, Sean Kelly and Bonar Colleano escape from a prison camp in the desert. Mature is a Yank sergeant whose pre-war anti-Nazi activities have made him hot bait. Result is that the Nazis put on extreme pressure to recapture the fugitives. This they do with the help of Arabs. Mature is tortured but keeps a stiff studio upper lip and, with the help of a friendly German, the gang get away again. But one way and other they have a hard time, and the film mercifully winds up with only Mature and Newly alive. The others have been mowed down by Nazi bullets. However, the whole cast is virtually mowed down by the script, which is riddled with cliches and stereotyped characters.

Individually the actors turn in competent jobs but their roles are all over-written and fall too neatly into slots. Mature is the tough, brash American who is really a hero. Genn is the frightfully decent King's Regulation British sergeant. Colleano is a vicious Polish killer. Newly is around to handle the comic lines which are inserted into the script with stolid persistence. The tank sequences in the desert scenes, directed by Terance Young who was himself an officer in the tanks during the war, must be presumed to be authentic. But they do not come over convincingly, savoring too much of models and studio work.

Altogether, "Die" is an unsatisfying piece of work in which a great deal of effort seems to have gone astray through unimaginative writing and direction. There have been too many first-class war films for there to be room for inferior stuff. *Rich.*

Outside Competition at Cannes

Le Cerf-Volant Du Bout Du Monde
(The Kite From Across the World)
(French; COLOR)

Cannes, May 6.

Cocinor release of Garance production. Directed by Roger Pigaut. Screenplay, Antoine Tudal, Pigaut; camera (Eastmancolor), Henri Alekan; editor, Marinette Cadix. With Patrick De Bardine, Sylviane, Gerard Szymanski, Souan Wou Kong. Preemed in Cannes. Running time, 90 MINS.

Pierrot	Patrick De Bardine
Nicole	Sylviane
Bebert	Gerard Szymanski
Monkey King	Souan Wou Kong

Film blends fantasy and moppet shenanigans ably to make this a highly pleasing item for a children's film. Adults might also be beguiled by its views of Paris and Peking, China. Played without any pretense, this is simple and engaging and looms mainly for specialized bookings.

An ornate Chinese kite alights in Paris in a treetop and two rival gangs fight over it with the heavies getting off with the tail. A note is found in the kite from a Chinese boy who would like an answer from a Western friend. The leader gets the letter translated and, in a dream, is wafted to China, with his little, coquettish sister, to find his friend.

After a series of adventures, his enemy also turns up in China, he finds his friend. Next day he makes up with his rival and they send a note to their kite pal.

Color is nicely utilized as are subdued special effects. The appearance of the Chinese Monkey King, who gives magic powers to the children, also helps give this a nice fairy tale push without overdoing it.

Children are natural and taking while the Paris and Peking backdrops are colorful, though somewhat drawn out at times. Director Roger Pigaut shows sensitivity and the ability to translate warmth and sentiment short of getting maudlin or precious. *Mosk.*

Capsule Foreign Reviews

Italienreise-Liebe Inbegriffen (Italian Journey—Love Included) **(GERMAN—COLOR).** UFA release of CCC (Arthur Brauner) production. Stars Paul Hubschmid, Susanne Cramer, Walter Giller; features Hannelore Schroth, Bum Krueger, Walter Koch, Gretl Theimer. Directed by Wolfgang Becker. Screenplay, Jochen Huth, after novel by Barbara Noack; camera (Eastmancolor), Heinz Pehlke; music, Friedrich Schroeder; editor, Walter Wischniewski. At UFA Pavillon, Berlin. Running time, 98 MINS.

This UFA release is one of those unpretentious features that are seen and forgotten (by the crix) but whose mass appeal makes them good program fillers here. Domestically, "Journey" is already on its way to become a substantial moneymaker. International chances, if any, are only spotty. Screenplay, adapted from a best-seller by Barbara Noack and written by Jochen Huth, concerns a company of German tourists who go on a bus ride to beautiful Italy. Their various experiences, mostly of the romantic kind, are depicted in a harmless manner.

Under the conventional, and partly pace-lacking, direction by Wolfgang Becker, the cast, headed by Paul Hubschmid (in Hollywood, Paul Christian), turns in rather mechanical if satisfactory performances. Hubschmid is the guide and he's probably the handsomest and most elegant guide the tourists have ever seen. He turns his eyes on comely Susanne Cramer, one of the tourists. However, she is followed in an auto by her jealous lover, Walter Giller. Supporting cast has Hannelore Schroth, as a medium-aged maid who joins the tourists to find a hubby at last; Walter Jansen and Mita von Ahlefeld, an old couple, on their wedding-tour after 35 years, among others. The Italian scenery, which serves practically the entire film as background, is always attractive. *Hans.*

La Tour, Prends Garde! (Watch Out, La Tour) **((FRENCH — ITALO — YUGOSLAV) (COLOR; DYALISCOPE).** Sirius release of Vega-Ufus- Sonorama production. Stars Jean Marais, Eleonora Rossi-Drago, Nadja Tiller; features Cathia Caro, Jean Paredes, Christian Duvaleix, Yves Massart. Directed by Georges Lampin. Screenplay, Claude Accursi, Denys De La Patelliere, Lampin; camera (Eastmancolor), Jean Bourgoin; editor, Robert Isnardan. At Paris, Paris. Running time, 90 MINS.

Naive costumer tells of a Robin Hoodish troubador who helps his king, Louis XIV, during the lacey wars of those decades. Satire and adventure rarely combine as in "Fanfan La Tulipe." This looks okay for home marts but of scant Yank interest except maybe for dualers.

Jean Marais lacks the dash and stature to give a true breath of high adventure to the proceedings as the heroic singer. Result is that most of the derring-do falls flat. He saves his King's flag from enemy hands to avenge a beating by a nobleman and finally wins the girl and unmasks the usurpers.

Made in Yugoslavia, the production denotes a big money outlay but director Georges Lampin has not been able to make it jell into a big-scale look. C'Scope proportions and color make this even more expensive for Yank secondary chances. General cast level is good. This looms okay for moppet appeal but not for the grownups. *Mosk.*

Ascenseur Pour L'Echafaud (Elevator to the Gallows) **(FRENCH).** Lux release of NEF production. Stars Maurice Ronet, Jeanne Moreau; features Georges Poujouly, Jean Wall, Yori Bertin, Lino Ventura. Directed by Louis Malle. Screenplay, Roger Nimier, Malle from novel by Noel Calef; camera, H. Decae; editor, Leonide Azar; music, Miles Davis. At Colisee, Paris. Running time, 90 MINS.

Made by a 25-year-old director as his first pic, this has already garnered a top film award of the year, Le Prix Delluc. It is a slickly-made suspense item which generates a taking first part but then falls off. It looks to do well here, and could have a chance in the U.S. if given plenty of hard-sell. It does not shape as much of an arty entry.

A young engineer, hero from the Indochinese debacle, kills his boss to get his wife, a younger woman madly in love with him. It is perfectly covered as a suicide but he is stuck in the elevator on the way out when the current is shut off. Meanwhile his car is stolen by two young delinquents who kill some German tourists with his gun. He finally gets out of the elevator undetected but a police inspector gets him on the other charge. Though his girl clears him of that, they are finally linked up with the murder of her husband.

For an initial pic, Louis Malle shows a fine technical assurance and builds up some suspense. But the overdose of stilted dialog, and the final denouement lets this trail off sharly at the end. Acting is fine with Jeanne Moreau intense as the woman. Technical credits are outstanding. A plus is Yank trumpeter Miles Davis' nervous, knowing musical backgrounding. *Mosk.*

"Heiratskandidaten" (Candidates for Marriage) **(AUSTRIAN).** International Film Co. release of a Rex-Schoenbrunn Film production. Features Beppo Brem, Paul Hoerbiger, Gerlinde Locker, Walter Korth. Directed by Hermann Kugelstadt. Book by Hugo Wiener and August Rieger; camera, Walter Partsch; music, Hans Lang. At Tabor Kino, Vienna. Running time, 90 MINS.

"Candidates for Marriage" is a very humorous story of two henpecked husbands of the province, who get a chance to visit Vienna alone. Beppo Brem plays the Bavarian and Paul Hoerbiger, the Austrian type. Both telegraph their wives that they must go to jail for eight days after a traffic accident. Interwoven is a love story about Walter Korth, as veterinarian student (he composes pop music), and Gerlinde Locker, as photograpner of marriage institute. Cast is excellent.

Walter Partsch did a fine job with his camera. Picture has many beautiful scenes of the world famous Wachau, wine district. Hans Lang wrote a few songs for this production, which though not outstanding for other countries, proved that Austria is still in the market. *Maas.*

C'Est La Faute d'Adam (It's Adam's F[illegible]) **(FRENCH; COLOR; DYALISCOPE).** Sonofilm release of Scipex production. [illegible] Jacques Sernas; features Rene Lefevre, Gaby Sylvia, Noel Roquevert, Rupert Vatier, Denise Grey. Directed by Jacqueline Audry. Screenplay, Raymond Caillava, Pierre Laroche; camera (Eastmancolor), Roger Dormoy; editor, Marguerite Beague. At Balzac, Paris. Running time, 100 MINS.

French situation comedy is quite reminiscent of Anglo and Yank laugh pix. But it lacks the genuine comedics and inventiveness to make this more than a hybrid. It looms a tossup both on home and in foreign marts, and is further hampered by color costs.

An orphan loses her memory in an accident via a car driven by a young bridegroom-to-be. His helping her loses him his bride. Then thieves use her for they think she is an accomplice sent by one of the gang. Also involved is a headstrong colonel with a batch of doddering sons to marry off. After some dragged out complications, all is happily resolved.

Dany Robin's cuteness gets cloying while Jacques Sernas is wooden as her vis-a-vis. Rene Lefevre adds some yocks as the colorful old colonel, but the remainder of the cast is only acceptable. Technical credits are good. *Mosk.*

Man Ist Nur Zweimal Jung (Youth Comes Only Twice) **(Austrian).** Sascha Film Co. release of Wiener Mundus-Excelsior Film production. Features Wolf Albach Retty, Ernst Waldbrunn, Winnie Markus, Heidi Bruehl, Margit Saad; Susi Nicoletti, Lotte Lang, Louise Martini. Directed by Helmut Weiss. Adapted from the play by Otto F. Beer and Peter Preses by Wolf Neumeister; camera, Elio Carniel; music, Hans Lang. At Cosmos Kino, Vienna. Running time, 90 MINS.

The entertaining comedy, "Youth Comes Only Twice," ran successfully at the Vienna Kammerspiele. Scripter Wolf Neumeister did not change much and that is to his credit. It is about two men about with gossip having it that they are no longer interested in the opposite sex. But they become young again, with surprising results. Some of the cast of the Josefstadt ensemble, which also runs the Kammerspiele Theatre, play the same roles in this film. Production seems sure to show good b.o. results in this part of the world.

Helmut Weiss did an excellent directorial job. Camerawork of Elio Carniel is fine. Hans Lang contributed the music. All technical details are okay. *Maas.*

Cargaison Blanche (White Cargo) **(FRENCH).** CCFC release of Lopez-Mars production. Stars Francoise Arnoul; features Georges Rivieres, Georges Aminel, Colette Mars; Judith Magre. Directed by Georges Lacombe. Screenplay, Jean Masson, Jacques Sigurd; camera, Roger Hubert; editor, Denise Baby. At Marbeuf, Paris. Running time, 90 MINS.

The "B" film frame and a star name may make this an okay entry here. But in spite of its suggestive title and theme of the prostic racket, this holds little exploitation value for the U. S., except for grind or dualer spots.

A stubborn young femme mag

writer follows the trail of a group of white slavers. Then she becomes as a victim-to-be. But her friendship with a dope addict, a Negro bongo player, and a fellow newshound save her from a fate worse than death.

Contrived scripting and lacklustre playing do not help infuse this with the tautness and movement so necessary for an actioner with b.o. appeal. Sans direction, star Francoise Arnoul makes like a sleepwalker but the heavies register well. However, top acting honors go to colored actor Georges Aminel for his sensitive portrayal of the junkie who saves the day. Technical credits are only par. *Mosk.*

Trois Jours A VIVRE (Three Days to Live). (FRENCH). F. Rivers release of IMP production. Stars Daniel Gelin, Jeanne Moreau; features Lino Ventura, Aime Clariond, Evelyne Rey. Directed by Gilles Grangier. Screenplay, Guy Bertret, Michel Audiard from novel by Peter Vanett; camera, Armand Thirard; editor, Jacqueline Sadoul. At Triomphe, Paris. Running time, **85 MINS.**

Pic concerns a smalltime actor who sees a man shot. He identifies the killer for publicity even though he did not really see him. The man escapes and decides to kill the actor. Latter is saved by a young actress in love with him. However, lacklustre direction, acting and writing kill the suspense in this. It shapes a dubious pic both at home and abroad.

Too much talk stifles the movement. Jeanne Moreau and Daniel Gelin are misused as the lovers. Technical credits are par but, production values are nil. *Mosk.*

Blood Arrow
(REGALSCOPE)

Dull western for filler datings.

Hollywood, April 22.

Twentieth-Fox release of Robert W. Stabler production. Stars Scott Brady; costars Paul Richards, Phyllis Coates, Don Haggerty; features Diana Darrin, Richard Gilden, Rocky Shahan, John Dierkes. Directed by Charles Marquis Warren. Screenplay, Fred Freiberger; camera, Fleet Southcott; editor, Michael Luciano; music, Raoul Kraushaar. Previewed April 22, '58. Running time, **73 MINS.**

Dan Kree	Scott Brady
Brill	Paul Richards
Bess	Phyllis Coates
Gabe	Don Haggerty
Taslatch	Rocky Shahan
Ceppi	Des Slattery
Norm	Bill McGraw
McKenzie	Patrick O'Moore
Aimee	Jeanne Bates
Little Otter	Richard Gilden
Ez	John Dierkes
Lennie	Diana Darrin

"Blood Arrow" is singularly lacking in any of the essential story elements and handling necessary for moderate response even from the less discriminating audiences. Unreeling at a dull pace, there's little to recommend film.

The Robert W. Stabler production, scripted by Fred Freiberger, follows the valiant attempt of a pretty Mormon girl, Phyllis Coates, to transport smallpox serum through hostile Blackfoot country to her valley home, where medicine is needed to save the few remaining families not already stricken. Aiding her are four men, including Scott Brady, a gunfighter. Trek, despite Indian attacks, fails to generate much excitement.

Stock performances are the best that can be offered under Charles Marquis Warren's over-leisurely direction. Paul Richards, a gambler, joins party in search of gold; Don Haggerty, a trapper, to search for his partner, found with his eyes burned out by Indians. Rocky Shahan is the fourth escort, a devoted Indian. Richard Gilden is Blackfoot chief warring against the whites.

Technical departments are competently handled by Fleet Southcott, camera; Michael Luciano, editor; Raoul Kraushaar, music. *Whit.*

Les Bijoutiers Du Clair De Lune
(The Jewelers of Moonlight)
(FRENCH; C'SCOPE; COLOR)

Paris, April 29.

Columbia release of Iena-UCIL production. Stars Brigitte Bardot, Alida Valli, Stephen Boyd; features Fernando Rey, Jose Nieto. Directed by Roger Vadim. Screenplay, Jacques Remy, Vadim from novel by Albert Vidalie; camera (Eastmancolor), Armand Thirard; editor, Victoria Mercanton. At Normandie, Paris. Running time, **90 MINS.**

Ursula	Brigitte Bardot
Florentine	Alida Valli
Lambert	Stephen Boyd
Uncle	Fernando Rey
Inspector	Jose Vieto

B.B. now stands for Brigitte Bardot, but has practically become synonomous with blockbuster on a worldwide scale as far as pix in which she appears are concerned. This was produced by Raoul Levy under his Columbia deal, with an Anglo version for the U.S. called, "The Night That Heaven Fell." Whether in English or French, this combines the factors which made the team's "And God Created Woman" an international grosser. As long as the interest in B.B. continues, this should follow suit.

As in "Woman," the yarn is melodramatic in the worst sense of the word, with contrived situations and sudden passions. The technique is somewhat overdone, and there is too much strain for effect. Story is meandering and the dialog disastrous.

But there is B.B. as a perverse, pretty lass down from Paris for a supposedly quiet vacation in Spain. However, under her seeming girlishness lurks the frankly, morally free girl who takes what she wants and asks for it by her looks, demeanor and pigeon pout. She is soon involved in a hot Latin adventure. Her aunt, a well-bred woman on the surface, well played by Alida Valli, has a hopeless passion for a local hothead. Latter is portrayed okay by Stephen Boyd. He winds up by killing her husband. She does not seem to mind and is ready to go away with the fellow until B.B. beats her to the punch.

The so-called pure love in caves of picturesque Spain then follows until the law tracks them down and kills her as she shields him. But not before there has been time for some ruggedly exploitable scenes with B.B. giving her all for love. With its retribution, this might run into less censorship troubles than its predecessors.

Film is eye-filling because CinemaScope and colors are well used. Levy has not skimped on production values and the Hispano on-the-spot lensing also helps. This might well be exploited in the U.S. arty spots (in the French version) and generally in the Anglo version. The English-language version will also help since it does away with dubbing. Prospects look bright for this everywhere as B.B. goes onwards and upwards as a growing pic star and sex symbol.

There is plenty of bare B.B. in this besides some colorful Hispano topography, bullfights, etc. But B.B.'s acting ability does not measure up to her bodily values. *Mosk.*

'Subliminal' Claims

Continued from page 2

best-seller "The Hidden Persuaders," said: "Use of these techniques is pretty much the same as the Episcopal Church views whisky —it is neither good nor bad but depends on how you use it. All use of psychological techniques should be made with a high degree of responsibility."

Ben Gedalecia, veepee in charge of research for Batten, Barton, Durstine & Osborne, reported on his firm's survey into how people use their leisure time. The study covered reading of newspapers, books, magazines, listening to radio and watching tv.

It was found, Gedalecia said, that persons who participated in four or five of these "media audiences" constituted a group half as large as that in only one media. "The more different audiences a person was in, the more time he averaged in each when compared to the person concentrating in only one of the five. Multimedia users are found throughout the population. They are not concentrated in any one income, age, sex or education group."

Gedalecia said that low media users are less likely to do such things as drawing and painting, playing records, taking photographs, collecting stamps, having a home workshop, sewing, repairing the home, or playing cards or games. Heavy media users are more likely to do more things at home and also to participate in community activities, attend movies and be active in sports, he declared.

Anti-Recession Drive

Continued from page 1

per was that an approach was being made to all the theatre chains to carry Council films.

Included in the top level group were CBS prexy Frank Stanton; J. L. Van Volkenburg, who is a CBS consultant and former v.p.; Leonard H. Goldenson, prexy of American Broadcasting-Paramount Theatres; Oliver Treyz, prexy of ABC-TV, and Chris J. Witting, Westinghouse Electric consumer sales boss. Charles G. Mortimer, topper of General Foods, is co-chairman of the Council's advisory committee.

President Eisenhower delivered a speech to the high power group during the afternoon, but since the meeting was closed to the press his remarks re the recession were not immediately available.

The Lineup

Double-bill filler; fair action meller based on characters and background of "The Lineup" teleseries.

Hollywood, April 25.

Columbia release of a Jaime Del Valle production. Stars Eli Wallach; costars Robert Keith and Warner Anderson; features Richard Jaeckel, Mary LaRoche, William Leslie and Emile Meyer. Screenplay, Stirling Silliphant; based on the teleseries created by Lawrence L. Klee; camera, Hal Mohr; music, Mischa Bakaleinikoff; editor, Al Clark. Previewed at the studio, April 17, '58. Running time, **85 MINS.**

Dancer	Eli Wallach
Julian	Robert Keith
Lt. Guthrie	Warner Anderson
Sandy McLain	Richard Jaeckel
Dorothy Bradshaw	Mary LaRoche
Larry Warner	William Leslie
Inspector Al Quine	Emile Meyer
Inspector Fred Asher	Marshall Reed
Philip Dressler	Raymond Bailey
The Man	Vaughn Taylor
Cindy	Cheryl Callaway
Porter No. 1	Bert Holland
Dr. Turkel	George Eldredge
Staples	Robert Bailey

"The Lineup" poses an interesting situation in feature picture production and distribution, since it is based on a popular teleseries and has some of the same characters. The screenplay by Stirling Silliphant is not taken from the series itself; it is original material, but this fact will be hard to get across.

The Jaime del Valle production, directed by Don Siegel, is a moderately exciting melodrama based on dope smuggling in San Francisco, but short on action until the final, well-plotted and photographed, climax, Eli Wallach, usually associated with the stage and art productions, is the surprising star of "The Lineup" and the only name of any consequence.

The action centers around the attempt by a narcotics gang to get the heroin it has planted abroad on the possession of travelers returning to this country and debarking in San Francisco. Wallach heads the gang's pickup squad, aided by brains Robert Keith and driver Richard Jaeckel. The best part of the action is its background, the Mark Hopkins motel, a Nob Hill mansion, Sutro's museum, the Opera House. There is also a good chase sequence at the end on an unfinished freeway, well staged by Siegel and excitingly photographed by Hal Mohr, who also takes splendid advantage of such picturesque interior's at Sutro's. But the early parts of the film waste too much time on police procedure and lingo, now a routine thing. The script is not up to the other production values.

Wallach is wasted in the leading role. He seems an ordinary heavy, competent but not particularly interesting. Robert Keith, Warner Anderson, Richard Jaeckel, Mary LaRoche and William Leslie go about their chores with intelligence, hampered only by the one-dimensional characters they attempt to animate.

Technical credits, including Al Clark's editing and John Livadary's sound, are both first-rate. *Powe.*

Les Espions
(The Spies)
(FRENCH)

Paris, April 22.

Cinedis release of Filmsoner-Vera Film production. Stars Curd Jurgens, Peter Ustinov, Vera Clouzot; features Sam Jaffe, Gerard Sety, Martita Hunt, O. E. Hasse. Paul Carpenter. Directed by H. G. Clouzot. Screenplay, Clouzot, Jerome Jeronimi from novel, "Midnight Patient," by Egon Hostowsky; camera, Christian Matras; editor, Robert Sivel. At Paris, Paris. Running time, **120 MINS.**

Malic	Gerard Sety
Visitor	Curd Jurgens
Patient	Vera Clouzot
Russian	Peter Ustinov
American	Sam Jaffe
Nurse	Martita Hunt
Vogel	O. E. Hasse
Colonel	Paul Carpenter

After the shock-suspense values contained in "Diabolique," director H. G. Clouzot tries his hand here with an involved tale of espionage. Atmospherically successful at the beginning, pic then falls short as all is explained and tied up. It shapes as too long and talky for general Yank chances, but might do as an arty house entry on its theme, with the names of Curd Jurgens, Peter Ustinov and Sam Jaffe obvious plus factors.

An ineffectual, secondrate psychologist, operating a rundown sanatorium with two patients, is offered big money by an American military man to hide somebody. The confused doctor, Gerard Sety, accepts and the next day a stranger arrives, followed soon afterwards by a flock of spies from several countries.

Sety's staff is strangely replaced by shifty new ones, and an eerie adventure begins for him. He is supposedly hiding a German physicist who has invented something to make the Atom bomb look like a firecracker. The military man feels that no country, not even the U. S., can be trusted with it.

The hide-and-seek game starts as the man hiding out is found to be only a stand-in for the real one, with Russo and Yank forces striving for the man while scores of spies, many not really knowing who they work for anymore, arrive to complicate things. Finally, the scientist kills himself along with his secret.

Picture's main assets are the fine portraits racked up by the top-flight cast, and Clouzot's solid technical knowhow as he builds his puzzle meticulously. He almost succeeds in making a statement about world distrust. Too much explanation finally wears off the edge on this subject.

Curd Jurgens is effective as the stand-in for the scientist while Peter Ustinov and Sam Jaffe have drawn sharp portraits of the Russo and Yank espionage chiefs. Comedy appears to lie underneath everything. Sety is fine as the victimized doctor while Vera Clouzot is moving. Technical credits are tops. *Mosk.*

F.B.I.'s Hoover

Continued from page 2

industry criticism that their self-imposed censorship code was too restrictive, were particularly resentful.

One unnamed Hollywood producer was quoted as advising Hoover to "take a look at his own backyard." He is reported to have cited the upcoming Warner film version of Don Whitehead's "FBI Story," to be produced with FBI blessings, as one that would be likely laden with "crime, violence and blood."

Hoover declined to comment on industry reaction to his charges. Department spokesmen, however, stated that police officials throughout country had wired kudos for the head G-man's stand. One rep cited a report by the California Citizens Advisory Committee attributing rise in youth violence to "emphasis placed on crime by mass media." Report several years old, specifically mentioned "Blackboard Jungle" and "Rebel Without Cause" as having "bad effects."

1958 Cannes Festival Reviews

L'Uomo Di Paglia
(A Man of Straw)
(ITALIAN)

LUX FILM release of a VIDES-LUX-Cinecitta production. Stars Pietro Germi; features Franca Bettoja; Edoardo Nevola, Luisa della Noce, Saro Urzi. Directed by Pietro Germi. Screenplay, Germi, Giannetti, Benvenuti, DeBernardi; from a story by Germi and Giannetti. Camera, Leonida Barboni. Music, Carlo Bustichelli; editor, Dolores Tamburini. At Film Festival, Cannes. Running time, **95 MINS.**

Andrea Zaccardi	Pietro Germi
Luisa	Luisa della Noce
Rita Fablani	Franca Bettoja
Giulio	Edoardo Nevola
Beppe	Saro Urzi

Undoubtedly one of the year's best releases by an Italian studio, "A Man of Straw" has sales points in its honest approach to an adultery tale, and in its fine performances and lensing, which should overcome the downbeat story elements especially in subsequent runs. Final returns here should prove healthy, while pic makes okay export fare. Could make an art item in the US.

Andrea Zaccadari (Germi), married father of a boy, falls in love with a young girl, begins to desert family life in favor of the new flame. Though both know it can't last, she's hit hardest by the shock of separation, and commits suicide. His wife forgives him and he returns to his home once more, but knowing that something has changed and that things can never again be the same. Tale is soberly told and with the exception of the suicide and some of the latter half of pic rings particularly true and moving. The psychological character play as the relationship develops is also deftly turned.

Germi is excellent as the errant husband, while Franca Bettoja is a find in her first role as the focus of his extracurricular attention. Luisa della Noce and Edoardo Nevola ably round out the family picture as wife and child while Saro Urzi etches a sympathetic picture as the family confidant. Direction by Germi from his own script is hard-hitting, and confidant. Direction by Germi from his own script is hard-hitting, and only occasionally repetitious, though it loses its grip a bit towards finale. He gets top assistance from lenser Leonida Barboni and from Carlo Bustichelli, who wrote the catchy score. Other production credits are tops. *Hawk.*

Giovani Mariti
(Young Husbands)
(ITALO-FRENCH)

LUX FILM release of a Nepi-Silver Film Zodiaque (Paris) co-production. Features Sylva Koscina, Antonella Lualdi, Antonio Cifariello, Isabelle Corey, Gerard Blain, Raf Mattioli, Anna Maria Guarnieri, Ento Girolami, Franco Interlenghi. Directed by Mauro Bolognini. Screenplay, Bolognini, Flaiano, Cureli, Pasolini, Martino; from story by P. F. Campanile and Massimo Franciosa. Camera, Armando Nannuzzi. Music, Marie Zafred. Editor, Roberto Cinquini. At Film Festival, Cannes. Running time, **101 MINS**

Mara	Sylva Koscina
Lucia	Antonella Lualdi
Marcello	Gerard Blain
Antonio	Franco Interlinghi
Ettore	Antonio Ciffariello
Laura	Isabelle Corey
Giullo	Raf Mattioli

Elegantly produced and directed feature concerns young love at the threshhold of (married) life. Film has slick appeal and cast to help it to consistent payoff in depth, both in this country and on the continent. For the States, its appeal appears more limited, since players are little known.

Tale told is of several youths in a small Italian town who slowly begin drifting into marriage, almost against their wishes, enjoying their last flings, etc. One last rebellion to convention, when they all burst into town to live it up as in the good old days, ends in dismal flop and they realize that their days of carefree youth are gone forever. Though at times inconsistently episodic, film which occasionally echoes "I Vitelloni" manages many excellent moments of human observation. Director Bolognini has guided almost all his many actors to good efforts, with Gerard Blain and Antonella Lualdi, perhaps also due to their parts, coming off a bit above the rest.

Armando Nannuzzi's lensing is outstanding in securing the grey atmosphere of the Italian town where pic locations. Other production credits are all fine. *Hawk.*

Montparnasse 19
(FRENCH)

Paris, April 22.

Cocinor release of Franco London Film production. Stars Gerard Philipe, Lil Palmer; features Anouk Aimee, Lea Padovani, Berard Sety, Lila Kedrova, Linc Ventura. Directed by Jacques Becker Screenplay, Max Ophuls, Henri Jeanson Becker; camera, Christian Matras; editor Marguerite Renoir. At Colisee, Paris Running time, **120 MINS.**

Modigliani	Gerard Philipe
Beatrice	Lil Palmer
Jeanne	Anouk Aimee
Rosalie	Lea Padovan
Sborowsky	Gerard Sety
Mrs. Sborowsky	Lila Kedrova
Morel	Lino Ventura

After Yank pic chronicling of the lives of turn-of-century artists in "Moulin Rouge" (UA) and "Lust For Life" (M-G), the French now take to it in dealing with the last year in the life of the tortured Italo painter (he lived in Montparnasse in 1919), Amedeo Modigliani. Unlike the others, this is not in color and does not purport to be a faithful transcription. Thus it avoids being academic and is mainly the love story of a man who happened to be a painter. This gives it its strong and weak points.

Modigliani (Philipe) is already a hapless drunk and still unrecognized for his work when the pic opens in the teeming days of Montparnasse 1919. Mixed up with a debauched Anglo writer, Miss Palmer, he seems well on his way to the d-ts when along comes beateous Anouk Aimee. But parental objections to this saving love and Philipe's alcoholic condition lead to his early demise.

Sans deeper insight into the painter's despair and addiction, the character as done here lacks force and makes him a spoiled, headstrong type. It is more a tale of ill-fated lovers than the story of a painter.

Director Jacques Becker's flair for character, plus fine performances, cloak the refusal to go into Modigliani's life any deeper than his last days and tragic love. Philipe makes his rumpled youth effective as the childish but genial artist while Miss Palmer is effective as the Bohemian English lady. Miss Aimee is probably fresh and faithful as his sweetheart.

Technical credits are tops. It will take hard sell but word-of-mouth and critics may help plus the art tag. Making flash, but telling appearances are Yank singer-actress Cynda Glenn, as a waspish, rich American woman as well as Denise Vernac, Eric Von Stroheim's widow, as Miss Aimee's understanding mother. *Mosk.*

Picture Grosses

BROADWAY

(Continued from page 9)

near. The fifth session was $19,500. "Sheepman—Stranger With a Gun" (M-G) opens today (Wed.).

Criterion (Moss) (1,671; $1.80-$3.50)—"South Pacific" (20th) (7th wk). Sixth stanza ended Sunday (4) was a solid $39,000 with the aid of a number of theatre parties. Sellouts reported for Friday, Saturday, Sunday nights. Fifth round, $45,000. Stays indef.

Fine Arts (Davis) (468; 90-$1.80)—"Long, Hot Summer" (20th) (5th wk). Week finishing tomorrow is likely to tally good $9,500. Fourth was $11,000. Continues.

55th St. Playhouse (Moss) (300; $1.25-$1.80) — "Mitsou" (Indie) (4th). For frame ended Sunday (4) okay $3,800. Previous week, $3,850.

Guild (Guild) (450; $1-$1.75)—"Marcellino" (Indie) (reissue) (5th wk). Fourth lap ended last Thursday (1) racked up nice $7,500. Fourth week, $8,000. Walt Disney's "Peter Pan" (BV) (reissue) opens May 14.

Mayfair (Maurer) (1,736; 79-$1.80)—"Long, Hot Summer" (20th) (5th wk). The fourth stanza ending tomorrow (Thurs.) looks great $17,000 or near, equalling the third round's take. Holds.

Normandie (Trans-Lux) (592; 95-$1.80)—"Stage Struck" (BV) (3d wk). Initial holdover week ended yesterday (Tues.) tallied a respectable $10,500. Teeoff week was $15,000. Continues.

Palace (RKO) (1,700; $1-$3) — "Bridge on River Kwai" (Col) (21st wk). The 20th session completed yesterday (Tues.) was a strong $32,100 for 10 shows. Previous round was $37,000 for 12 performances.

Odeon (Rank) (854; 90-$1.80)—"One That Got Away" (Rank). Second round ended Monday (5) was slow $5,500. Continues until Friday (9) when "Too Much, Too Soon" (WB) moves in. Opening round was $10,000.

Paramount (AB-PT) (3,665; $1-$2)—"Young Lions" (20th) (5th wk). The fourth stanza ending today (Wed.) is likely to hit neat $42,000 or near. Last week, $46,000. Continues.

Fifth Ave. Cinema (R&B) (250; $1.80) — "Gervaise" (Cont) (18th wk). The 17th frame was okay $3,300. Last week, $3,300. Continues until Thursday (15) when it will be replaced by "Bolshoi Ballet" (Rank).

Paris (Pathe Cinema) (568; 90-$1.80)—"God Created Woman" (Kings) (29th wk). No end in sight for French import starring Brigette Bardot. The 28th frame was $10,200, very good for this period of run. Last week, $10,500. Continues indef.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75)—"Marjorie Morningstar" (WB) with stageshow (3d wk). The second week ending today (Wed.) looks like great $150,000. Indications are that picture will play at least five weeks. Opening round tallied $163,000.

Rivoli (UAT) (1,545; $1.25-$3.50)—"Around World in 80 Days" (UA) (82d wk). The 81st stanza finished yesterday (Tues.) was solid $34,500 for 11 shows. The 80th round scored $35,600 for same number of performances.

Plaza (Lopert) (525; $1.50-$2)—"Witness for Prosecution" (UA) (13th wk). Current session winding up tomorrow (Thurs.) is heading for strong $9,000 or near. Last week, $10,500.

Roxy (Nat'l. Th.) (2,600; $1.75-$3.50)—"Windjammer" (Nat'l) (4th wk). The third frame ending today (Wed.) looks like big $67,000 with an assist from theatre parties for this hard-ticket attraction. Last week, $64,000.

State (Loew) (3,450; 50-$1.75)—"Another Time, Another Place" (Par) (2d wk). Despite big block letters on marquee heralding "Lana's Latest" picture failed to arouse public interest. Critical pans in most papers didn't help either, resulting in mild $21,000 or near estimated for initial round ending Friday (9). In ahead, "St. Louis Blues" (Par), $16,000 for third-final week.

Sutton (R&B) (561; 95-$1.75)—"Deadly Ambush" (Rank). Second round ending today (Wed.) looks like mild $6,000. First week, $7,500. Stays until Friday (9) when "Too Much, Too Soon" (WB), day-dating with Odeon, takes over.

Trans-Lux 52d St. (T-L) (540; $1-$1.50)—"Rouge et Noir" (DCA) (5th wk). Fourth frame ended Monday (5) was strong $9,700. Last week, $9,500. Continues indef.

Victoria (City Inv.) (1,060; 50-$2)—"Run Silent, Run Deep" (UA) (6th wk). Current stanza ending today (Wed.) looks like okay $12,500. Last week, $14,000.

Warner (SW-Cinerama) (1,600; $1.80-$3.50)—"This Is Cinerama" (Cinerama) (reissue) returned for special six-week engagement Sunday (4) before new picture in medium—"Cinerama South Seas Adventure"—opens. The 32d-final week of "Search for Paradise" ended Saturday (3) with fair $25,900 for 10 shows. Previous round, $26,200.

World (Times) (400; 95-$1.50)—"Deadly Decision" (Dominant). For week ending Sunday (4), German import tallied fair $3,000. "The Bigamist" (DCA) replaces Friday (9).

K.C. MODEST, BUT 'RUN DEEP' SMOOTH $7,500

Kansas City, May 6.

Biz is mostly on a modest keel this session. Bright spot is "Run Silent, Run Deep," at the Midland, but its run is not surprisingly strong. "Girl Most Likely" in four Dickinson theatres and "Day of the Badman" in three Fox Midwest theatres are other newcomers, both mild. Fox Midwest has taken the downtown Tower out of operation, leaving one less first run in the mainstem area and making its standard first-run combo now three theatres — Uptown, Fairway, Granada.

Estimates for This Week

Glen, Dickinson, Shawnee Drive-in, Leawood Drive-in (Dickinson) (700; 750; 1,100 cars; 900 cars; 75-90) — "Girl Most Likely" (RKO-U) and "That Night" (RKO-U). Modest $5,500. Last week, "Ride Out for Revenge" (UA) and "Steel Bayonet" (UA), $5,000.

Kimo (Dickinson) (504; 90-$1.25)—"And Got Created Woman" (Kings) (13th wk). Nifty $1,800. Last week, $2,000.

Midland (Loew) (3,500; 75-90)—"Run Silent, Run Deep" (UA) and "Escape from San Quentin" (Col). Pleasant $7,500, may hold. Last week, "Merry Andrew" (M-G) and "World Was His Jury" (Col). So-so $5,000.

Missouri (SW-Cinerama) (1,194; $1.25-$2)—"Search for Paradise" (Cinerama) (2d wk) oke $9,000, but noticeably off from opening week. Last week $14,000.

Paramount (UP) (1,900; 75-90)—"Jumping Jacks" (Par) and "Scared Stiff" (Par) (reissues). Average $6,000. Last week, "Chase Crooked Shadow" (WB). Skimpy $4,000.

Rockhill (Little Art Theatres) (750; 75-90)—"Mademoiselle Striptease" (DCA) (2d wk). Fairish $1,200. Last week, $2,000.

Roxy (Dunwood) (879; 75-90)—"Paris Holiday" (UA) (2d wk) may reach $4,500 and could hold at that rate. Last week, $6,000, bright.

Uptown, Granada, Fairway (Fox Midwest) (2,043; 700; 1,217; 75-90)—"Day of the Badman" (U) and "Flood Tide" (U). Fairish $10,000. Last week, Tower (2,100), Fairway and Granada "Female Animal" (U) and "Damn Citizen" (U) same. Uptown last week, "Young Lions" (20th) (4th wk) at $1.25 top. Nifty $4,800.

Apollo (Fox Midwest) (1,050; 75-90)—"King Solomon's Mines" (M-G) (reissue) and "Amazon Trader" (Indie). Modest $2,250. Last week, "Cool and the Crazy" (AI Intl) and "Dragstrip Riot" (AI) (2d wk). Satisfactory $3,000.

CHICAGO

(Continued from page 9)

—"Paris Holiday" (UA) (2d wk). Nice $20,000. Last week, $29,000.

Palace (SW-Cinerama) (1,434; $1.25-$3.40)—"Search for Paradise" (Cinerama) (3d wk). Fine $25,000. Last week, $28,000.

Roosevelt (B&K) (1,400; 90-$1.80)—"Young Lions" (20th) (5th wk). Boff $22,000. Last week, $24,000.

State-Lake (B&K) (2,400; 90-$1.80)—"Bridge on River Kwai" (Col) (8th wk). Lush $23,500. Last week, $27,000.

Surf (H&E Balaban) (685; $1.50)—"Nights of Cabiria" (Lopert) (5th wk). Good $3,500. Last week, $3,700.

Todd's Cinestage (Todd) (1,036; $1.75-$3.30)—"Around World" (UA) (57th wk). Fine $21,700 with extra shows. Last week, $18,500.

United Artists (B&K) (1,700; 90-$1.50) — "Sheepman" (M-G) (2d wk). Mild $13,500. Last week, $18,000.

Woods (Essaness) (1,200; 90-$1.50)—"Teacher's Pet" (Par) (4th wk). Fine $18,000. Last week, $21,000.

World (Teitel) (606; 90) — "Romance And Music" (Ann King). Oke $3,500. Last week, "Smiles of Summer Night" (Rank) (3d wk), $3,000.

Ziegfeld (Dowd) (485; $1.25) — "House of Pleasure" (Union) and "Fruits of Summer" (Ellis). Good $4,000. Last week, reissues.

'Pet' Big $14,000 Tops Cincy; 'Shadow' Fair 7G

Cincinnati, May 6.

"Teacher's Pet" bids to rule Cincy's first-runs this week with a swell gross at the Albee. "Chase Crooked Shadow," newcomer at the Palace, shapes fairish. Holdovers "Bridge on River Kwai" in sixth stanza at Keith's and "Young Lions" in fifth frame at the Grand continue sturdily. "South Pacific" looms for heavier cargo in second week at the suburban Valley and another hard-ticket runner, "Search for Paradise," is perking in the 22d heat at the Capitol.

Estimates for This Week

Albee (RKO) (3,100; 90-$1.25)—"Teacher's Pet" (Par). Swell $14,000, warranting second week. Last week, "Paris Holiday" (UA), $10,500.

Capitol (SW-Cinerama) (1,376; $1.20-$2.65) — "Search for Paradise" (Cinerama) (22d wk). Hotsy $16,000, boosted by two extra shows for visiting school groups. Last week, $15,000.

Grand (RKO) (1,400; 90-$1.25)—"Young Lions" (20th) (5th wk). Oke $5,000 on extension after $6,000 fourth frame.

Guild (Vance) (300; 50-90)—"Beautiful But Dangerous" (20th) (3d wk). Exiting to slow $1,000. Same last week.

Keith's (Shor) (1,500; 90-$1.25)—"Bridge on River Kwai" (Col) (6th wk). Hotsy $7,000 after $7,800 fifth week. Holds.

Palace (RKO) (2,600; 90-$1.25)—"Chase Crooked Shadow" (WB). Fairish $7,000. Personal appearances of Anne Baxter and Douglas Fairbanks Jr., opening day occasioned publicity splurge. Last week, "Cry Terror" (M-G), $6,000.

Valley (Wiethe) (1,300; $1.50-$2.50)—"South Pacific" (Indie) (2d wk). Good $13,000 for improvement on $11,000 preem.

'Lions' Loud 23G, Denver; 'Pacific' Pleasant 8G, 2d

Denver, May 6.

"Young Lions" is getting the lion's share at the Centre and stays. "South Pacific" goes into a third frame at the Tabor as does "Gervaise" at the Vogue Art. Three drive-ins pulled first-run bills after only four days. Victory Theatre, with vaude-burley combo plus "True Story of Lynn Stuart," is good on its opening week.

Estimates for This Week

Aladdin (Fox) (1,400; 70-90)—"Snow White and Seven Dwarfs" (BV) (6th wk). Poor $2,000. Last week, $3,000.

Centre (Fox) (1,247; 90-$1.50)—"Young Lions" (20th). Big $23,000 and holds. Last week, "Bridge on River Kwai" (Col) (8th wk), $10,000.

Denham (Cockrill) (1,429; 70-90)—"Teacher's Pet" (Par) (2d wk). Good $8,500. Last week, $8,500.

Denver (Fox) (2,586; 70-90)—"Screaming Mimi" (Col) and "High Flight" (Col). Poor $5,000 on six days. Last week, "Summer Love" (U) and "Big Heat" (U), $9,000.

Esquire (Fox) (742; 70-90)—"Game of Love" (Times). Fair $2,500. Last week, "Beautiful But Dangerous" (20th), $1,500.

Lake Shore Drive-In (Monarch) (1,000 cars; 75c)—"Teenage Violators" (U) and "Seminole" (U). Poor $2,000 on four days. Last week, "Monolith Monsters" (U) and "Love Slaves of the Amazon" (U), $4,000.

Monaco Drive-In (Wolfberg) (800 cars; 75c)—"Day of the Badman" (U) and "Flood Tide" (U). Fair $4,500. Last week, "Last Paradise" (UA) and "Man on the Prowl" (UA), $3,000.

Paramount (Wolfberg) (2,200; 70-90)—"Return of Dracula" (UA) and "Flame Barrier" (UA). Fair $10,000. Last week, "Paris Holiday" (UA) and "Ride Out for Revenge" (UA), $13,000.

Tabor (Fox) (930; $1.25-$2.50)—"South Pacific" (20th) (2d wk). Big $8,000 and holds. Last week, $10,000.

Valley Drive-In (Wolfberg) (950 cars; 75c)—"Day of the Badmen" (U) and "Flood Tide" (U). Fair $2,500 on four days. Last week, "Monolith Monsters" (U) and "Love Slaves of the Amazon" (U), $2,000.

Victory (Yaeger) (1,323; 90-$2)—"True Story of Lynn Stuart" (Col), and burlesque and vaudeville. Good $9,000. Last week, closed for remodeling.

Vogue Art (Sher-Shulman) (442; 75-90)—"Gervaise" (Cont) (2d wk). Good $1,500. Last week, $2,000.

West Drive-In (Wolfberg) (750 cars; 75c)—"Day of the Badmen" (U) and "Flood Tide" (U). Fair $2,500 on four days. Last week, "Last Paradise" (UA) and "Man on the Prowl" (UA), $2,000.

LOS ANGELES

(Continued from page 9)

weak $5,000 in its sixth frame at the Warner Beverly.

Estimates for This Week

Downtown, Pantages (SW-RKO) (1,757; 2,815; 90-$1.50)—"Another Time, Another Place" (Par) and "Campbell's Kingdom" (Rank). Slim $8,500. Last week, Downtown with Wiltern, Hawaii, "Touch of Evil" (U) "Female Animal" (U) (1st wk), $13,000.

State, Hollywood, Wiltern (UATC-FWC-SW) (2,404; 756; 2,344; 90-$1.50)—"Saddle the Wind" (M-G) and "Handle With Care" (M-G). Dull $12,800. Last week, State with Iris, Ritz, "Brothers Karamazov" (M-G), "High Cost of Loving" (M-G) (2d wk), $10,200. Hollywood with Orpheum, Uptown, "St. Louis Blues" (Par), "Cole Younger, Gun Fighter" (AA) (1st wk), $16,400.

Downtown Paramount, New Fox (ABPT-FWC) (3,300; 765; 90-$1.50)—"Dragstrip Riot" (AI) and "Couch and Crazy" (AI). Pale $9,200. Last week, Downtown Paramount, "Mail Bag Robbery" (Man), stageshow (1st wk), $5,600. New Fox, "Long, Hot Summer" (20th), "God Is My Partner" (20th) (2d wk), $3,800.

Los Angeles, Ritz, Hawaii (FWC-G&S) (2,097; 1,320; 90-$1.50) — "Sing, Boy, Sing" (20th) and "Missouri Traveler" (BV). Dreary $5,500. Last week, Los Angeles, "Johnny Gunman" (Man), "So Lovely, So Deadly" (Man) (1st wk), $2,000.

Hillstreet, Iris, Uptown (RKO-FWC) (2,752; 825; 1,715; 90-$1.50)—"Adam and Eve" (TW) and "Gun Battle at Monterey." Big $15,000. Last week, Hillstreet, "Bend of River" (U), "Lawless Breed" (U) (reissues) (1st wk), $3,700.

Fine Arts (FWC) (631; 90-$1.50) — "The Goddess" (Col). Slick $6,000. Last week, "Stage Struck" (BV) (3d wk, 9 days), $1,800.

Orpheum (Metropolitan) (2,213; 90-$1.50)—"St. Louis Blues" (Par) and "Cole Younger, Gun Fighter" (AA) (2d wk). Oke $5,000.

Chinese (FWC) (1,408; $1.75-$3.50)—"Windjammer" (NT) (4th wk). Fair $19,600. Last week, $19,900.

Four Star, Fox Beverly, Loyola, Vogue (UATC-FWC) (868; 1,170; 1,248; 825; $1.25-$2.40) — "Young Lions" (20th) (4th wk). Beefy $24,900. Last week, $26,300.

El Rey (FWC) (861; 90-$1.50)—"Sayonara" (WB) (Repeat) (2d wk). Nice $3,300. Last week, $4,300.

Warner Beverly (SW) (1,612; $1.25-$2.40) — "Marjorie Morningstar" (WB) (6th wk). Weak $5,000. Last week, $4,700.

Fox Wilshire (FWC) (2,296; 90-$1.50)—"Paris Holiday" (UA) (6th wk). Limping $3,000. Last week, $3,900.

Hollywood Paramount (F&M) (1,468; $1.25-$2)—"Teacher's Pet" (Par) (7th wk). Okay $7,900. Last week, $8,400.

Egyptian (UATC) (1,503; $1.25-$3.50)—"Bridge on River Kwai" (Col) (20th wk). Dandy $14,000. Last week, $15,800.

Warner Hollywood (SW) (1,384; $1.20-$2.65) — "Seven Wonders" (Cine) started 48th wk (4) after $13,200 last week.

Carthay (FWC) (1,138; $1.75-$3.50)—"Around World in 80 Days" (UA) (72d wk). Moderate $14,800. Last week, $16,500.

Crest, Sunset (Lippert-Cohen) (800; 540; $1.25-$1.50)—"Smiles of a Summer Night" (Indie) (3d wk). Slim $3,100. Last week, $2,500.

'THE SHEEPMAN' TITLE LOST IN B&K ADS

Chicago, April 29.

Balaban & Katz circuit isn't happy with the "Sheepman" title for Metro's new comedy-western. So they're playing it down, and playing up the cast instead. Also, newspaper ads blurb "They called him the STRANGER WITH A GUN" in type twice the size as the title's. Pic opened last week at the United Artists.

Cast exploitation is tied to "Don't Go Near the Water," in which "Sheepman" players Glenn Ford and Mickey Shaughnessy also appeared. Initial B&K ads for the latter pic have Shaughnessy exclaiming, "It's the best (beep!) Western (beep!) to Hit the (beep!) CinemaScope Screen in (beep!) color!" Soundtrack gimmick "beeps" were used to censor Shaughnessy's profanity in "Don't Go Near the Water."

Just to make sure "Sheepman" title doesn't discourage patronage, largest marquee lettering is for name of Walt Disney, whose "Blue Men of Morocco" featurette is also showing.

'Macabre' Mighty 24G, Frisco; 'Massacre' 6G

San Francisco, May 6.

First-runs are mixed, with "Macabre" great and holdouts at the weekend. "Bridge on the River Kwai" and "Young Lions," both long runners, are still doing business. "Cry Terror" is so-so, "Fort Massacre" weak and "Lineup" fair. "Search for Paradise" and "Around World in 80 Days" are softening. "Smiles of a Summer Night" is topping the artles.

Estimates for This Week

Golden Gate (RKO) (2,859; 90-$1.25) — "Macabre" (AA) and "Hell's 5 Hours" (AA). Smash $24,000. Last week, "St. Louis Blues" (Par) and "Man From God's Country" (AA), $10,000.

Fox (FWC) (4,651; $1.25-$1.50)—"Young Lions" (20th) (5th wk). Good $7,500 for five days. Last week, $8,500.

Warfield (Loew's) (2,656; 90-$1.25)—"Cry Terror" (M-G) and "Fort Bowie" (UA). Fair $10,000. Last week, "Saddle the Wind" (M-G) and "Outlaw's Son" (UA) (2d wk), $6,500 for six days.

Paramount (Par) (2,646; 90-$1.25)—"Lineup" (Col) and "Crash Landing" (Col). Okay $12,000. Last week, "Young and Wild" (Rep) and "Juvenile Jungle" (Rep), $9,000.

St. Francis (1,400; 90-$1.25) — "Bridge on River Kwai" (Col) (8th wk). Great $14,000. Last week, $15,000.

Orpheum (SW-Cinerama) (1,458; $1.75-$2.65) — "Search For Paradise" (Cinerama) (8th wk). Slipping to $13,500. Last week, $14,500.

United Artists (No. Coast) (1,207; 90-$1.25) — "Fort Massacre" (UA) and "Campbell's Kingdom" (Rank). Soft $6,200. Last week, "Paris Holiday" (UA) and "Bop Girl" (UA) (2d wk), $7,500.

Stagedoor (A-R) (440; $1.25-$1.50)—"Stage Struck" (BV) (4th wk). Okay $2,100 for eight days. Last week, $1,700.

Presidio (Hardy-Parsons) (744; $1.25-$1.50) — "Man Escaped" (Cont) (2d wk). So-so $3,000. Last week, $3,200.

Vogue (S. F. Theatres) (364; $1.25) — "Smiles of a Summer Night" (Rank) (4th wk). Eased off to $3,700. Last week, $4,000.

Coronet (United California) (1,250; $1.50-$3.75)—"Around World In 80 Days" (UA) (71st wk). Okay $8,500. Last week, $9,000.

'Marjorie' Trim 17½G, Cleve.; 'Cowboy' $9,500

Cleveland, May 6.

Despite spring rains the Allen is shining brightly with "Marjorie Morningstar." Only ordinary is "Saddle the Wind" at the State on six and one-half days. It was pushed out by a Thursday preview of "Paris Holiday" as a benefit for Cleveland bluecoats with Bob Hope doing a personal appearance.

Estimates for This Week

Allen (S-W) (3,800; 90-$1.50)—"Marjorie Morningstar" (WB). Neat $17,500. Last week, "Bridge on River Kwai" (Col) (7th wk), $12,000.

Continental (Art Theatre Guild) (850; $1.25)—"Naked Eye" (Indie). Thin $1,900. Last week, "Forbidden Desire" (Indie), $2,000.

Embassy (Community) (1,200; 70-90)—"Blood Arrow" (20th) and "Under Fire" (20th). Satisfactory $3,300. Last week, "Jumping Jacks" (Par) and "Scared Stiff" (Par) (reissues), $3,000.

Heights Art (Art Theatre Guild) (925; $1.25)—"All at Sea" (M-G) (3d wk). Passable $2,200. Last week, $2,400.

Hippodrome (Telem't) (3,700; 70-$1.25)—"Cowboy" (Col). Light $9,500. Last week, "Young Lions" (20th) (4th wk), $6,000 for four days in wind-up.

Lower Mall (Community) (500; 70-90)—"And God Created Woman" (Indie) (2d run) (2d wk). Adequate $3,500 after ditto last week.

Ohio (Loew) (1,244; $1.25-$2.50)—"South Pacific" (20th) (5th wk). Moderate $11,000. Last week, $10,000.

Palace (SW-Cinerama) (1,523; $1.25-$2.40)—"Seven Wonders of World" (Cinerama) (14th wk). Nice $10,500 after $11,500.

State (Loew) (3,500; 90-$1.25)—"Saddle the Wind" (M-G). Ordinary $10,000 for six and one half days. Last week, "Teacher's Pet" (Par). Okay $13,000.

Stillman (Loew) (2,700; 90-$1.25)—"Teacher's Pet" (Par) (m.o.). Satisfactory $8,000. Last week, "Underwater Warrior" (M-G), $5,500.

Inside Stuff—Pictures

A new electronic process, said to be capable of speeding up and simplifying the production of animated films, has been developed by Jean-Paul Boyer, formerly head of research for Kodak, DeBrie and Technicolor in Paris. According to Boyer, who has made a number of films in the process in his own home, the pictures were completed in six weeks rather than the several months it usually takes to make a cartoon.

Boyer's techniques calls for only one drawing, with the desired movements being recorded on a pilot electronic tape which is mixed to create the animation. Boyer has been working on the process for 15 years. His three cartoons—"Insomnies," "Un Martian a Paris" and "Un Bebe Lune Pour Paris" (A Sputnik for Paris) — have all been released here. They resemble the line drawings of the UPA cartoons, but are not as polished. However, they have attracted attention for their beguiling simplicity and inventiveness.

Harold Smith, a former representative of the Motion Picture Export Assn., is handling the promotional and business aspects of the process which hasn't been given a trade name as yet. Boyer plans to make commercial shorts for theatrical use here and for video exposure in the U.S. Several American animation firms are said to be putting in bids for the process.

Future of a substantial part of Hollywood is taking definite form along the lines of the anticipated cut-down in numerical production with the emphasis on "blockbuster" values and along with it a streamlining of physical organization. Inside sources this week disclosed that Warners is about to reduce its schedule to 12 to 14 pictures a year, and each of these is to be of multi-million-dollar proportions.

The contrast with the past can be regarded only as startling, for WB previously turned out 30 to 32 theatrical features per annum.

Jack L. Warner, studio head and remaining member of the family in a key position, has stated his confidence in the industry but has not yet confided his modus operandi.

Ben Kalmenson, exec v.p., and distribution chief Charles Boasberg, it's now learned, want no more low-budget enterprises, which sometimes measured from $200,000 to $300,000. There's not enough market for them, they figure, to warrant continuance of the traditional big-scale distribution setup.

A flood of "trash" would descend upon the public, "if it were not for the organized church resistance of all faiths and the marvelous, unfearful task that is being continuously conducted by the Catholic Legion of Decency," and "the enforcement of the television and radio codes of ethics." So said Assistant District Attorney John T. Garry at the annual Communion breakfast of the Communication Arts Guild of the Albany Catholic Diocese.

Garry, recently in the public eye as prosecutor of a group of magazine and book publishers, and of one leading author, against whom an Albany County grand jury made presentments, for distributing alleged obscene literature, prefaced his statement with question, "Can you imagine what trash would be produced in Hollywood?"—if it were not for the organized church resistance, and the enforcement of television-radio codes.

Max Productions of Rome and its producer, Ottavio Poggi, organizers of the upcoming production of "Mary Magdalen," for which Maureen O'Hara has been contracted are threatened for claimed illegal use of a script by Giannina Zgradic. Writer claims that her screenplay, via an intermediary, came into hands of production unit and was never returned. What's more, claimant states, much of planned production is based on her original, which was titled "L Peccatrice di Magdala."

Pic, slated to roll in September, stars Jorge Mstral and is to be lensed by A. Bragaglia. Poggi is currently in the USA to set final production details.

Senator Thomas Kuchel (R., Cal.) has stepped up and broadened his campaign to preserve permanently the collection of early American silent films in the Library of Congress. He's enlisted support of Rep. W. F. Norrell (D., Ark.), chairman of the important House Legislative Appropriations Subcommittee, in his recommendation that the House approve a project to transfer to permanent safety film a priceless collection of paper prints, made in 1894-1912, and a rare group of early cellulosenitrate prints made shortly thereafter.

The first picture theatre ever built by 20th-Fox in Britain, the Drake at Plymouth, is due to open on June 5 with a gala screening of "South Pacific" in Todd-AO. On the following day the house will play a 20th 'Scoper but "Pacific" will be brought back later in the season.

France Nuyen, who plays Liat in the film, is coming to Britain for the occasion. The proceeds of the gala will go to the Lord Mayor of Plymouth's Christmas Fund and the King George V Fund for Sailors.

Although all films for showing in British Columbia have to meet the Vancouver-located censor's eye-and-aye, and sometimes get clipped (Warners "Baby Doll"), or nixed (Kingsley's "And God Created Woman"), Canada's own National Film Board is likewise obliged to submit all celluloid for local censor's okay stamp. "But we have never had one cut," states Ken Williams, the Board's regional topper. Apparently only Canadian Broadcasting Corp. vidfilms are exempt from Vancouver censor.

Former Massachusetts governor, multimillionaire Alvan T. Fuller, 80, died of a heart attack while watching "South Pacific" at the Saxon Theatre Wednesday (3). He was an avid film fan.

AVON, SOUTH BEND IS REINCARNATED FOR ART

Chicago, May 6.

The shuttered Avon, South Bend, Ind. grind house, has been reopened as the Avon Art Theatre by foreign film distributors Al Dezel and Sam Kaplan. Pair are partnered in the project as Deskap Theatre Co., and are eyeing additional arty situations in the midwest, including a Chicago house.

Avon, with 975 seats, folded last Jan. 13. New policy is symbolized by a Parisienne lobby motif, with coffee bar and art exhibits. Plan is to show U. S. as well as imported art pix. Current offering is the French "Gervaise."

Dezel alone owns three other arties—Coronet and Surf in Detroit, and the World Playhouse in Saginaw, Mich. As a distribbery, Dezel and Kaplan have been teamed about 30 years.

CARELESS WITH COIN?

But It's Not Illegal to Over-Bid For Films

Dallas, May 6.

Overbidding in itself does not constitute a violation of the anti-trust laws, according to a decision handed down in the U. S. District Court here. The court's ruling sustained the motion of Frontier Theatres for dismissal of an anti-trust suit filed against the chain by Wayne Long.

In essence, the effect of the court's decision is that no conspiracy exists even if a company bids unusually high in a competitive bidding situation. The court declared the plaintiff's complaint alleged no conspiracy or an attempt to monopolize. The ruling added that to the court it seemed "Like it was just a competitive local situation" and "unless there is something to show an illegal act or conspiracy, competition is to be encouraged."

NEW RAP AT CHI CENSOR INVOLVES 'TEMPTRESS'

Further chipping away from the legal foundations of Chicago's police censorship setup, Ellis Films has appealed to Chicago's mayor against the banning of its Italian release, "The Temptress."

Jack Ellis retained Felix Bilgrey to submit the appeal. Bilgrey has a court appeal pending in Chicago against the banning there of Times Film's "Nana."

$212,694 Loss For Teleprompter Now In Closed Circuit

Teleprompter Corp. reported a net loss of $212,694 for the fiscal year ended Dec. 31, 1957 as compared with a profit of $206,841 in 1956. In a report to stockholders, prexy Irving B. Kahn indicated that 1957 was a year of consolidation and continued expansion for the company. He pointed out that the firm had advanced rapidly in the areas of closed-circuit television, staging service, equipment sales, and station lease business. He added, too, that the company's gross revenues had increased substantially over the previous year.

Gross revenue for 1957 totaled $2,264,345 as compared with $1,784,607 in 1956. In noting the loss of $206,841, equal to 59c per share, Kahn said that late in the year a reorganization plan was undertaken "to adjust realistically the expansion requirements to the potential market for new business." He maintained that the company believes "these adjustments have put your company in a good position to operate again on a profitable basis . . ." He stated also that the company strengthened its management and planning control, budgeting and salary administration and had developed a new corporate organization, assigning responsibilities and reporting channels.

Fox Exits K.C. Loop

Kansas City, May 6.

Darkening of the Tower Theatre last Tuesday (29) leaves the Fox Midwest circuit without an operating theatre in the downtown loop for the first time in many months. House shuttered after playing "Female Animal" and "Damn Citizen" day and date with suburban Fairway and the Kansas side Granada, as it has often done.

Big house on 12th St. is a shade off the heavily travelled paths, but less than two years ago was handsomely refurbished and equipped with Todd-AO for showing of "Oklahoma," which never reached expected heights there. "Around the World in 80 Days," which followed, was sock, but closed a 6-month run just before the Christmas holidays.

Since then the 2,100-seater has been kept open with the hope of playing "South Pacific." No deal has jelled as yet, and circuit has decided to wait out an agreement in darkness rather than run with a heavy weekly loss, as current product seems to rate.

Roy Hill, Tower manager, for the time being will handle advertising for the circuit first-run theatres—Uptown, Fairway, Granada, at times the Apollo.

The move leaves the Tower and Esquire, side by side, both dark. Circuit has found it difficult to keep either, or both, open on regular product. Summer, when air conditioning becomes an attraction, may cause the circuit to alter its present plans, but unless "South Pacific" becomes available it looks like the Tower (and the Esquire) will stay closed.

This leaves the downtown first-run scene to consist of Loew's Midland Theatre, United Paramount's (Blank) Paramount, Durwood's Roxy and Cinerama's Missouri Theatre. Dickinson circuit is playing a four theatre first-run hook-up, including the Glen, midtown nabe, the Dickinson, suburban southwest, Leawood Drive-in and Shawnee Drive-in. Dickinson also operates the Kimo as an art house in midtown, and Little Art Theatres has the Rockhill in the southeast section of town.

FCC Demands Networks Disclose Their Use of Air Vs. Tollvision; Skiatron, Zenith Cried 'Foul!'

Washington, May 6.

Following a number of complaints, the Federal Communications Commission moved last week to determine whether the tv networks and certain affiliated stations used their facilities to propagandize Congress into stopping subscription television.

Agency did not specify who were the complainants but Skiatron and Zenith loudly raised the issue some weeks ago and that certain members of Congress, including Sen. Russell Long (D-La.), also called for an investigation.

Commission requested ABC, CBS and NBC to submit detailed info within 20 days respecting broadcasts during January and February on feevee, the amount of time allowed, participants, points of view expressed, etc.

Complaints alleged, FCC declared, that networks and affiliates presented programs and spots in which:

A partisan or one-sided presentation of the issue was given, with little on the pro side.

Programs were "deliberately and cleverly designed" to leave viewers with the impression they would have to pay for all shows if tollvision were authorized.

Broadcasts were "obviously timed to produce an avalanche of letters" on Congress when the issue was before the House Interstate Commerce Committee.

Timing of feevee appeals was so designed "that no proponent of subscription tv could have even attempted to request an opportunity to answer in time to counteract the misinformation they contained."

Any offer of time to reply came too late to affect public opinion.

Furthermore, said FCC, the complaints alleged that the networks and the National Assn. of Broadcasters circulated to stations the material used by other stations in opposing feevee.

Commission called attention to its policy on editorializing by stations requiring presentation of controversial issue in "as complete impartial a manner as possible."

Gene McDonald New Tag

Chicago, May 6.

Zenith Radio Corp. has expanded its executive offices, electing former prexy Commdr. Eugene F. McDonald Jr. to the newly created post of chairman of the board. Hugh Robertson, exec veep of the company since 1934, was elected president, and former v.p. and general counsel Joseph S. Wright was named executive viceprez.

Expanded offices, McDonald said, was necessary in order to cope with enlarged activities of the company, among them Zenith's pay-see system, Phonevision.

Stoneham Silent On Out-of-Town TV for Giants

San Francisco, May 6.

Unlike the Los Angeles Dodgers' Walter O'Malley, the Frisco Giants' Horace Stoneham is making no preparations to televise out-of-town Giant games to Frisco. Or if he is, he's being awfully quiet about it.

Stoneham has offered only "no comment" to questions about where Skiatron stands with both the Dodgers and Giants' but insisted last weekend that "it is not the intention of the San Francisco Giants to televise any of their games."

He pointed out, too, that "the Dodgers haven't asked our permission to televise their games out of Seals Stadium . . . such a request is customary."

This was all he had to say after Westinghouse's KPIX offered to televise out-of-town Giant games to Frisco on a non-profit basis, charging a sponsor only for the lines and staff salaries.

The offer came from Phil Lasky, Coast chief for Westinghouse, after KTTV, Los Angeles, had made a similar offer to O'Malley.

General Frisco impression was that the KPIX offer was what one sportswriter called it, "a grandstand play," because of Stoneham's contractual relationship with Skiatron.

Equity Speaks Up Anew for Toll

Pay television deserves a fair trial, Actors' Equity Council declared last week in warmly endorsing toll video. Council's stand generally reflects the attitude of Equity prexy Ralph Bellamy who has long been on record as favoring pay tv as a means of stimulating actor employment.

In a resolution adopted by the Council, it was stated that pay-as-you-see television can furnish more jobs for the American economy on all work levels. These include new construction, engineering and other professions, in addition to theatre crafts.

Rapping "monopolistic controls," resolution charged that "so long as advertising is the sole source of economic support for television, the public will be forced to watch only that which advertisers deem it advantageous to show." It was also emphasized that such controls "should not dictate the trends of artistic expression."

Don C. Hayman and Bill Lloyd retired from exhibition with the leasing of their Seneca Theatre in Bellington, W. Va., to George Everitt, who has been at the house for eight years. Hayman and Lloyd formerly operated the Isabela, Pa., Theatre and the Tunnelton, W. Va., house, too.

'FCC Would Okay Toll at Own Risk'

Los Angeles, May 6.

Federal Communications Commission will be in for another Congressional investigation if it authorizes a test of pay-see tv after legislators adjourn, Congressman Oren Harris told National Assn. of Broadcasters.

Harris, whose House Committee on Interstate and Foreign Commerce conducted the recent probe into alleged irregularities in the FCC, said "If the commission decides to undertake trial tests, I shall call the committee back into session and conduct hearings into the entire problem."

Fernando Lamas

Continued from page 1

berg wrote the script and either Marc Allegret or John Berry may direct. Lamas Enterprises isn't participating in this one but after that his own outfit expects to do "Murder Without Tears" in Spain. With Lamas starred, it would be a Lejser-Icardi production directed by Ken Annakin. Distribution arrangements would be made after completion of the picture.

Since the top roles in "Tears" concern a husband and wife Lamas said there's a possibility that his actress-mate, Arlene Dahl, may also appear in the film. Another Spanish co-production additionally is in the works. Meantime, Lamas returns to the Coast the end of the month to start rehearsals for CBS-TV's "Climax!" He'll be starred on the June 5 airing of "Spiderweb" in which he's cast as a Texas rancher who breaks up an international narcotics ring.

LOCAL STRIPS GET 'WELL DONE STRIPES'; RANK WITH WEB ENTRIES ON RATINGS

Stations across the country are carrying their rating weight with locally originated strip shows, the crossboard variety ranging from news to "Popeye."

This is readily ascertained by a study of the VARIETY-Telepulse charts printed in each issue. The story of how local shows shape up alongside network programming, both having the common denominator of a strip format, is told under the heading of the "Top Ten Multi-Weekly Shows."

From Los Angeles to Phoenix, the study reveals that when it comes to listing among the "Top Ten Multi-Weekly Shows," it's a tossup whether there's a greater representation of local or network entries. In most cases, of course, the time being measured is other than Class A time, centering mainly in the afternoon, early evening, or late evening periods. But in those "offbeat" periods, "Popeye," for instance, as a daily strip at 5:30 p.m. in San Francisco, can draw a 19.1, as compared to an 18.3 for NBC News, at 6:15 p.m.

The situation on multi-weekly shows, with the local programs shaping up rating-wise in the Top 10 scramble, is evident in the following markets: Los Angeles, San Francisco, St. Louis, Boston, Seattle, Washington, Baltimore, Phoenix, and Columbus, Ga. These are all recent markets tabbed in the VARIETY-Telepulse charts.

Washington's 6 to 4

In Washington, for example, six local shows, as opposed to four network shows, made the Top 10 for the March 1-8 rating period. The top program was WTOP's "11 p.m. Report," cross-the-board from 11 to 11:15 p.m. It was followed by the stripped network "Mickey Mouse Club" entry at 5:30. The other local shows making the Top 10 multi-weekly shows in that city were the "Late Show," "News," "Milt Grant" and "Ranger Hal." As in other cities, these stood up very well alongside such network entries as "Modern Romances," "Captain Kangaroo" and "Queen for a Day," which were the remaining web shows in the Top 10 multi-weekly category.

On the basis of recent VARIETY-Telepulse charts, in Baltimore, the ratio was seven to three in favor of local representation among the Top 10 strips in the market; in Boston, the ratio was six to four in favor of local shows; in Los Angeles, it was a draw, five and five; in Phoenix, the ratio was in favor of the network programs, six to four.

This neck-and-neck rating performance between local and network programming in the multi-weekly category, in fringe time periods, is in contrast to the rating performances of one-a-week shows or "specials" in prime or near-prime periods.

The latter setup can be determined by comparing the rating performance of the "Top 10 Network Shows" against the "Top 20 Syndicated Shows" in the VARIETY-Telepulse charts. Invariably, as reported previously, the ratings of

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'Trackdown' Clients Set

CBS-TV has wrapped up a 52-week renewal from Socony Mobil Oil and American Tobacco Co. for "Trackdown," the shootin' film series based on the Texas Rangers aired Fridays at 8 p.m. Four Star Films package, produced by Vincent Fennelly, got off to a good rating when it was launched last fall.

Summer Shows Chill ABC Affils And Cue a Gripe

ABC-TV station affiliates at the NAB confab last week were griping about the state of the web's summertime programming. Many affiliates expressed the attitude that there were many weak shows on the hotspell lineup, which would not necessarily keep the schedule warm (insofar as the audience was concerned) for the fall schedule.

A web exec conceded that the affils were upset, but that the concern was built up basically through a lack of communication about plans on summer shows. Once details were explained, according to the web, the affils quieted down considerably.

(Late yesterday, ABC-TV program executives reportedly decided to produce new live shows in all "to fill" time slots this summer. Live shows will also replace unsponsored film fillers mentioned elsewhere in this story.)

ABC possesses five prime time slots about which there has been some question. Situation was created because it is growing problem in getting national bankrollers to buy 52-week firm contracts.

For instance, at 9:30 Sunday nights, ABC has skedded a public affairs show called "Enterprise." Afils would rather have something with a greater audience potential. A similar situation exists Mondays at 7:30 when the summer sked reads "American Odyssey." Also, Fridays at 10 where "Holiday Handbook" is slotted.

Elsewhere, the network has a problem of finding programming, and has called on its affils for help. In June, Mondays at 8 and again at 9, the network has not set any programming yet.

'Bold Journey' Renewed

"Bold Journey," the Avenco Productions travelog whose status was reported as shaky, has been renewed for next season by Ralston Purina on ABC-TV.

Program is slated to be aired Mondays at 8:30. Renewal set by Guild, Bascom & Bonfigi.



THE HONEY DREAMERS
Guest artists on the Canadian Broadcasting Co., Toronto, May 15.
Records Transcriptions
Mgmt: ART WARD Direction
Oxford 7-9034 MCA

Elaine Carrington, 'Queen of the Soaps,' Dies in N. Y. at 66

Elaine Sterne Carrington, who fostered the idea of soap opera fare from her onetime snug hideaway on Brooklyn Heights, died Sunday (4) after a brief illness. She was 66 years old.

Mrs. Carrington was reportedly the first of the soap opera creators in the Fifth Estate and was known in the industry as the "Queen of the Soapers." She launched her daytime shows in 1932 with "Red Adams" on NBC. It subsequently became "Red Davis" and ultimately ended up as "Pepper Young's Family," one of radio's most successful cross-the-board daytime shows.

In 1939 she wrote the serial "When a Girl Marries" and four years later daytimer listeners were introduced to another Carrington serial, "Rosemary." At the height of her writing career she was pouring out approximately 40,000 words a week. She dictated her dialog into a recording machine nearly always from a reclining position in a seven-foot bed. She was credited with grinding out more than 12,000 daily installments of washboard weepers.

Like many soap opera writers, she hankered for credit from loftier literary sources and tried her hand at superior writing. She was the author of a group of short stories, "All Things Considered," which literary critics treated with considerable respect.

She was the wife of George Dart Carrington who died in 1945. A son and daughter survive.

Mrs. C.: 99 44/100 Soap

By ROBERT J. LANDRY

Pressagentry in recent years tended to assume that Elaine Sterne Carrington "invented" the daytime serial in radio. This is improbable in the extreme as she started comparatively late, around 1933, in New York whereas Chicago was an early soap opera production center and Irna Phillips of that burg may well have been the brood mother. Frank and Anne Hummert would have claims, too, for origination, at least in the mass-production format of serials.

Most of these pioneers (including Bob Andrews of Chicago) have been duly celebrated in magazine profiles over the decades, the best remaining being that of James Thurber in the New Yorker, later reprinted in one of his books. Mrs. Carrington was ever the showwoman and in interviews always accented the positive. She never conceded, as far as known, that she used "ghosts." The trade considered this a necessity and the Hummerts long ago solved the dilemma of writers employing writers by saying that the hired hands were "dialoggers."

Procter & Gamble had what amounted to a love affair with Mrs. Carrington. She was as precious as the formula of Ivory Soap. They loved her, of course, for her rating points. She was not perhaps the writer of greatest originality in the genre but originality was not the prime value in serial writing—tenure was, how long the show was on the air in the same slot, how many repetitions of impact had been piled up. Mrs. Carrington survived year after year with a canny kind of knowing and the success that breeds more success. It made academic the comments in the Radio Writers Guild, that was, as to whether she was "the mostest" in skill. Mona Kent looked like the gal most likely to meet and best the Carrington reputation and nobody ever "ghosted" for her. Miss Kent had as much "sentiment" scriptwise as Mrs. C but more realism and more psychology. The high priestess of the serialized tone

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Quaker Oats Buys 'Naked City,' Ozzie

Quaker Oats made two alternate-week buys on ABC-TV this week, and set into motion a possible change in the Wednesday night lineup for next fall. Cereal company bought the remaining halves of "Ozzie and Harriet" and for Screen Gems' new telefilm, "Naked City."

Eastman will share the tab on "Ozzie," now shown at 9 p.m. on Wednesday. But the Quaker move in came simultaneously with consideration of a plan to move the situation comedy into the 8:30 anchorage, held this season by Bristol-Myers for "Tombstone Territory." ABC was planning to put the new Donna Reed series in at 8:30, and may still do so if "Ozzie" is kept at 9.

"Naked City" is also owned by Brown & Williamson, and is set for Tuesday at 9:30.

'Bingo' Bango—Even in Braille

Philadelphia, May 6.

"The commotion created by 'Bingo-at-Home' on Channel 12 is little short of fantastic," according to Terry H. Lee, managing director of WYUE-TV. Lee noted that in one day the daily mail count reached 105,044 entries. Since the start of the show, March 24, station has received 548,837 postals, all representing winning cards.

A research report by Dr. Myron S. Heidingsfield, chairman of the marketing department of Temple U., showed that 677,699 different television homes—51% of all tv homes in the Philly area—play the game.

Station is also getting some off-the-cuff promotion. A restaurant on the Baltimore Pike has a banner strung across highway announcing customers can play Bingo with Channel 12, with free coffee served during show. A local printer is taking heavy ad linage for pads and pencils. A blind woman devised a Braille bingo card for herself and submitted a winning enetry.

FCC Wants Its Status Clarified On Reviewing Miami Ch. 10 Case

Washington, May 6.

Role of the Federal Communications Commission in its reconsideration of the channel 10 Miami case in the light of Congressional disclosures is still not clear. So the agency told the Court of Appeals last week in a petition for clarification of a recent order which directed that the case be reheard to determine whether the grant to National Airlines should be voided because of former Com. Richard A. Mack's participation.

What troubles the Commission is that part of the Court's order which requires that the agency report back its findings and make recommendations. Despite the serious questions involved, it does not believe it should serve as a "special master" for the Court.

Accordingly, the Commission petitioned the tribunal to make it clear that it is not precluding the agency from setting aside the grant or reaching some other decision. Whatever determination is made, it said, would not affect its obligation to make recommendations to the Court with respect to the disposition of the appeal case before it.

For some time, the Court has had before it an appeal by WKAT in Miami of the grant to National. Following the Congressional disclosures and the resignation of Mack, the Commission requested that the case be remanded to it. The Court complied but retained jurisdiction.

Berns Prexies RTDG

Hollywood, May 6.

Seymour Berns was elected prexy of Radio and Television Directors Guild at its annual membership meeting at the Hollywood Roosevelt hotel last week. He succeeds Jack Donohue, and becomes a member of the board.

William A. Bennington was named v.p.; Tom Belcher, secretary; Miss Maury Orr, treasurer. Elected to the council were John Frankenheimer, Bob Banner, Buzz Kulik, Paul Nickell and Alan Yorkin.

$12,000,000 Deal A TV Desilulu & 'Studio' Ouster

Desilu's $12,000,000 deal with Westinghouse for 48 one-hour Monday night shows on CBS-TV comes as a blow to Ford and J. Walter Thompson agency, for it shuts out the automotive on future sponsorship of the Desi & Lucy specials, which will be incorporated into the new 60-minute series.

It's a particularly bitter pill on two scores: (1) the Desi-Lucy specials racked up tv's highest ratings throughout the season; (2) Danny Seymour, tv chieftain at JWT, played no inconsiderable role in helping whip the idea together.

Desi-Lucy "got away" from JWT and Ford because of indecision on part of auto company in finalizing its budget for next season, with result that McCann-Erickson, on behalf of Westinghouse, moved in and bought the whole "Desilu Playhouse" kaboodle.

It's the richest deal in the history of television, involving as it does $12,000,000 time and talent for 42 originals and six repeats. Programs to include six specials with Desi Arnaz and Lucille Ball and the remainder in which Arnaz will host and Miss Ball appear occasionally, will succeed "Studio One." Arnaz said the hour specials with him and Miss Ball would be budgeted at $350,000 while the other hour shows would wrap up for around $150,000. Up to now the Dinah Shore show for Chevy at $10,000,000 for time and talent was the top money show.

Flexible format would be utilized on "Playhouse," Arnaz said, and will include mostly family comedies but with occasional musicals and westerns. Series leads off Oct. 6 with Maurice Chevalier as guest in the first of the specials. "What we don't do," said Arnaz, "are stories with violence, psychological or triangle dramas." Two stories by Garson Kanin are now being considered.

Bob Crosby Mulled As Summer Sub For Como

Bob Crosby is under consideration as the summer replacement for Perry Como on NBC-TV. Tenure will be for 13 weeks.

However, it's subject to an okay from CBS since Crosby is still under contract to that web. Understood Columbia will not stand in his way if deal is finalized.

Ronnie Waldman's Look-See in U.S.

London, May 6.

Ronnie Waldman, BBC-TV executive in charge of program buying and sales, leaves London on Sunday (11) on a month's tour beginning in New York and embracing Hollywood and Ottawa.

He will be in New York until May 20 before heading for a nine-day stopover in Hollywood and will then go to Ottawa, where he will remain until June 4. He will stay a few days in New York on his return journey to his London base.

During the course of his trip Waldman is in the market to acquire top U.S. tv programs for the BBC network and will also have negotiations on the sale of British material to the U.S. webs. There is already considerable interest in the recent "World Theatre" series which includes many famous stage classics. Eugene O'Neill's "Strange Interlude," which formed part of the skein, was spread over two programs.

U. S. Steel Buying Hottelet TV News

United States Steel has bought 52 weeks of the Wednesday 8:45-8:55 a.m. period of Richard Hottelet Morning News on CBS-TV. It also has the U. S. Steel Hour, alternate weeks, Wednesdays 10 to 11 p.m. on CBS-TV.

Oldsmobile, whose "Big Records" departs from CBS-TV June 11, goes into Hottelet's newscast on Fridays starting June 20. Oldsmobile sponsored the same segment earlier this season.

D. P. Brother & Co. is the agency for Olds, BBD&O for Steel.

NAB—SHOULDA STOOD IN BED

Even More Westerns Next Season

Instead of diminishing in number, the westerns are going to be in greater force than ever during the 1958-59 season. This season saw a total of 16 on the three nets, but next semester 20 shows are definitely scheduled plus two others of a "probable" nature.

NBC is primarily responsible for the increase, since it's almost certain to double—or nearly double—the four cowpokers of this season. CBS is jumping from four to six stanzas, while ABC is likely to hold the line at eight. Below is a night-by-night adult western breakdown:

Sunday—ABC: "Maverick," 7:30-8:30, renewed for the full hour by Kaiser yesterday (Tues.); "The Lawman" (yclept "Laramie"), 8:30, for R. J. Reynolds. NBC: "Northwest Passage," 7:30.

Monday—NBC: "Restless Gun," 8, half to Procter & Gamble; "Wells Fargo," renewed at 8:30 by Buick and American Tobacco. CBS: "Rawhide," 7:30-8:30; web committed show to slot yesterday, even though no sponsor set.

Tuesday—ABC: "Cheyenne"-"Sugarfoot," set at 7:30-8:30 despite sponsor contracts not being set; "Wyatt Earp," renewed at 8:30 by P&G, Miles; and "The Rifleman," for P&G, Miles and Ralston, replacing "Broken Arrow" at 9. NBC: "Cimarron City," so far unsponsored, 7:30-8:30; possibly "Bat Masterson" at 8:30, although it may find a haven some other night on NBC, and "The Californians" renewed at 10 for Singer (and Lipton).

Wednesday — ABC: "Rough Riders" for P. Lorillard at 9:30; NBC: "Wagon Train," returning at 7:30-8:30, half already sold to Ford (vice Ford's subsid Edsel).

Thursday—ABC: "Zorro" (only qualifies as adult since it comes in an 8 p.m. slot) for Seven Up, A. C. Sparkplug; and there is the possibility of a second Thursday western on ABC, according to a web program spokesman, but the deal is not firmed up yet. CBS: "Zane Grey Theatre," in a tentative moveover to 8 from Fridays, for General Foods.

Friday—NBC: "Jefferson Drum," at 8, for Old Gold & Chemstrand which began the show two weeks ago and will run it into next season. CBS: "Trackdown," 8, for Socony and American Tobacco.

Saturday—strictly a CBS western night, with Brown & Williamson having just inked for "The Texan" at 8:30; renewal by Lever and Whitehall on "Have Gun, Will Travel," and Liggett & Myers back at 10 with "Gunsmoke."

Chi's Swing Back To Live, But No Break For AFTRA Cardholders

Chicago, May 6.

Came spring, and the local station fancy has lightly returned to thoughts of "live." The sudden outcropping of in-the-flesh shows after a long drought owes partly to creative conscience pangs and partly to the necessity to fill the gaps from network option time cancellations.

Yet the effect of it all has not been to put a lot of professional talent back to work, as many local AFTRA cardholders hoped it would. Instead it has brought the ordinary citizen into the act, peppering the airwaves with amateurs, contestants, teenage jitterbugs and college professors. It's the old story of simple economics.

Few of the local shows are at all ambitious. Of the new entries, the most overboard are "Blue Fairy," a 15-minute kiddie strip in color on WGN-TV, and "In the Bag," WBBM-TV's paneler-giveaway. And even the latter, though it's loose with the buck, patterns itself closely on network prototypes, as do other local quiz-downs, so it's no great production challenge.

Public affairs departments are turning over the chore wholesale to the fellows who know lots about it, namely college lecturers, and in the popular programming area the stations are coping with the cost

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Bristol-Myers Likes 'Riditsky'

Bristol-Myers apparently has changed its mind about retaining its "Tombstone Territory," its current Wednesday night entry on ABC-TV, although B-M is vacating that period and shifting over to Monday night at 9 on NBC-TV next season.

Originally Bristol-Myers had planned moving "Tombstone" over to NBC (with "Twenty-One" show shifting to Thursday at 8), but instead B-M is contemplating buying "Riditsky," a mystery series, for the Monday period. Latter is a Jack Chertok-NBC co-production venture.

"Twenty-One," incidentally, has been renewed by Pharmaceuticals for next season. It goes into the current Groucho Marx slot, latter show shifting to Wednesdays.

Shavelson's Specials

Robert Kintner, NBC-TV executive veepee, has signed Mel Shavelson to produce two special shows in Europe. They will be formatted as musical revues.

Shavelson leaves in two months for Europe.

Chi WGN Cutback Hits High-Salaried TV Program Execs

Chicago, May 6.

In what appears to be an economy measure, WGN-TV in recent weeks has been quietly slicing off personnel, including three key programming execs. No one's talking, but what makes it seem a money-saving gesture is the fact that the exec vacancies are being plugged by promotions from the ranks instead of by importations from the outside. And, coincidental with the pink slip epidemic, the station has been cutting down office space, relinquishing a number of office to the Chicago Tribune, parent company from whom it rents its quarters.

Latest to "resign" on request were Les Urbach, executive producer and program development manager, and George Petterson, who for some 10 years has been production facilities supervisor. A fortnight ago, program director Ed

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REVLON 'BID OR BUY' AS SUMMER ENTRY

"Bid or Buy," panel show produced by John Guedel in cooperation with Flying "A" Productions replaces "$64,000 Question" this summer and probably will be ticketed for fall showing by Revlon.

Show takes over Tuesday CBS-TV at 10 p.m. and if it clicks Revlon will move "Question" to another time period in the fall. "Question" already has been renewed for the fall.

L.A. CONVENTION A BIG NOTHING

By GEORGE ROSEN

Broadcasters checking out of the NAB convention in Los Angeles last week were pretty much in agreement that the 36th annual conclave of the industry organization was a dud with little or nothing of constructive or concrete value emerging. Some even went so far as to observe, "The NAB convention should either get a 'new format' or cancel out completely."

It wasn't only that the L.A. powwow was spread out all over town, necessitating a hoofing-taxi-busrented car sequence of "safaris," in projecting the delegates into NAB orbit, but uppermost was the lamentation that, having spanned the multiple convention sites, nothing happened once they got there to make it worth the trouble.

Conventioneers with an attendance track record dating back many years say they would be hard put to recall an industry organization meet so disorganized or with such a do-nothing agenda as that which characterized last week's L.A. meet, cueing such negative reaction as "we've had it" from a sizable representation. Whatever the shortcomings of the meet toward crystallizing industry plan of action for the future in adjusting to changing economic patterns and attacks from without, the conclusion was unmistakable that, aside from the conventional hail-fellow-well-met, the L.A. meet was a bust and the time has come for a change.

Help Wanted

Some are of the opinion that perhaps the NAB should take its cue from the National Assn. of Manufacturers, which, for example, hires an outside agency with professional know-how to program its convention. Whatever the answer, there was a recurring note of apathy and lack of genuine interest throughout the four-day meet. Even on the extra-curricular round-robin of activities, it remained for CBS, with its black-tie Romanoff festivities to introduce prexy Lou Cowan and v.p. Bill Dozier to the Coast crowd, and NBC's Cocoanut Grove star-studded frolic to take the socializing play away from the NAB proper. (CBS' shindig running in competition with the annual banquet of the trade association invited some unofficial frowns from the NAB factotums.)

Perhaps the answer may lie in the projected plan of the NAB board to restrict attendance at future conventions to broadcasters operating strictly on a policy level, eliminating all the extraneous folderol, and thus making an ef-

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'BACHELOR FATHER' RENEWED FOR '58-'59

American Tobacco has renewed "Bachelor Father," Revue vidserles, for next season, picking up the half-hour telefilm show for 20 more episodes, with options for more.

Series alternates with the Jack Benny show on CBS Sunday nights. John Forsythe stars, with Noreen Corcoran and Sammee Tong the other stet characters.

Producer Everett Freeman begins production of the new product May 9, utilizing a two-camera setup, new to Revue.

Frank McCall to Texas

Frank McCall, one of the veterans in the field of broadcast news with a many-year identity with NBC (until his checkout two years ago) is returning to his native berth, San Antonio. McCall has signed a deal with Jim Gaines (also ex-NBC), president of WOAI (AM & tv) whereby McCall will move into the stations' news setup.

McCall's entry into the WOAI picture will signalize the start of an on-the-air editorial policy.

NBC's Net 10% Ahead on 1st Qtr., Prez Burns Tells RCA Stockholders

NBC glistened in the report made by John L. Burns, prexy of RCA, at the 39th annual meeting of shareholders yesterday (Tues.) in Studio 8H of the RCA structure. Burns revealed that NBC's net sales, after discounts, for the initial quarter of this year were 10% ahead of the corresponding period last year. This included radio, tv, o&o outlets, spot sales, California National and NBC International.

Furthermore, NBC Radio was up and clearly reversing the downward spiral of network radio. Radio sales had increased 45% over the first quarter of 1957, Burns told a jampacked house, the largest turnout of stockholders in RCA's history.

Burns said sales of RCA products and services were $278,339,000 for the first quarter of 1958, compared to $295,773,000 for the same period last year. Profits before taxes amounted to $16,008,000, compared to $25,541,000 for 1957. Net profit after taxes was $9,004,000, as against $12,810,000, earnings per common share were 59c, as compared to 87c. RCA volume of biz for 1957 reached a record total of $1,176,277,000, an increase of 4.3% over 1956. Net profit in 1957, before taxes, was $77,049,000. Net profit after taxes was $33,549,000 in 1957. Past year's earnings per share of common stock were $2.55.

RCA said it was going to expand on many fronts, notably in the production of space vehicles and associated equipment and introduction of six new products beginning with tape cartridge.

The RCA prexy highlighted the meeting by showing a Gelemite camera, smallest tv camera of its kind developed for commercial use, as well as a new experimental fountain-pen radio—first of its kind ever developed, complete with batteries, antenna and earphone weighing only two ounces.

He also displayed the high-fidelity tape cartridge which eliminates need for threading magnetic tape from one reel to another and which can give two hours of home entertainment. Same cartridge also can provide an hour of stereophonic music, he said. He closed with a demonstration of RCA's stereophonic sound. Not revealed in the stockholders' report but given orally was the news that RCA Victor had signed Van Cliburn, the young pianist lionized by the Russians.

Gen. David Sarnoff, board chairman of RCA opened the meeting by pointing out that all the directors were present on the dais, record of sorts.

As usual, there were both weird and levelheaded stockholders in the studio throwing questions at Gen. Sarnoff. One stockholder thought Elvis Presley would make a good director on RCA's board. This got the biggest yock since the late Fred Allen tried to make the talking parrot talk.

Finkel Exits Como Show

Bob Finkel is exiting as producer of the Perry Como show on NBC-TV at the end of the current cycle, after a two-season helming of the Saturday night hour entry. The Como-Finkel split is by mutual agreement.

Finkel is currently involved in three-way huddles which may find him doing either the Eddie Fisher, Tennessee Ernie Ford or Milton Berle show next season.

'Climax' Exit To Cut 2 Half-Hours Aiding Gen. Foods

It looks like the "Climax" 60-minute series on CBS-TV is finished (Chrysler has been stalling on its decision as to next season's plans) and the network is currently in the throes of revamping the Thursday night schedule with an eye towards installing two-half-hours in the 8:30 to 9:30 periods.

Splitting up the hour would resolve the General Foods' dilemma on where to spot "December Bride" now that GF has decided to buy the new "Ann Sothern Show" for the Monday night 9:30 period on CBS-TV. "Bride" would go into the Thursday 9 o'clock time. No show has been selected as yet for the Thursday 8:30 period. Understood, too, that "Zane Grey Theatre" would move from Friday to Thursday at 8 on CBS.

Big question mark at the moment is the future of the Chrysler billings. Auto company wanted to continue with "Climax" on an every-other-week basis but CBS couldn't resolve the alternate-week pattern.

GE DUBIOUS ON 'CHEYENNE' PICKUP

General Electric is hesitating in renewing "Cheyenne" on ABC-TV for next season, but the network says that negotiations with the sponsor of the 60-minute alternate-week western are still continuing and that there is reason to hope a contract will yet be inked.

GE is dickering with ABC on a reduction in the price of the hour-long telefilm on Tuesdays, although the web has showed no signs of relenting on that point.

Meantime, Kaiser has come through with a full 60-minute renewal (every week) on "Maverick." Previously, there was the possibility that Singer Sewing would take half of "Maverick."

Cecil Brown's Far East Assignment For NBC

NBC is stepping up its news coverage in the Far East by assigning Cecil Brown, former Peabody Award winner and past prexy of the Overseas Press Club, to its headquarters in Tokyo.

With Brown moving into the Far East assignment this summer, it will give NBC News two correspondents covering the area. James Robinson, now filling the Tokyo spot, will move the NBC News bureau in Hong Kong.

Brown, according to William R. McAndrew, veepee in charge of NBC News, starts June 1 with a one-month assignment in New York and Washington before shoving off to the Far East post. Brown ended a one-year stint with ABC last month and previously served as an MBS and CBS reporter.

Ciggie Client For Desilu's 'Texan'

Desilu Productions made it two in a row when it wrapped up a Brown & Williamson sponsorship deal for its new half-hour "Texan" western series, with the show scheduled to go into the Saturday 8:30 p.m. post-"Perry Mason" slot next season. B & W is taking show on an alternate-week basis, with CBS on the prowl for a second client.

Desilu wrapped up the sponsor within hours after selling off its $12,000,000 (time & talent) Westinghouse "Desilu Playhouse" bundle, with the tandem wrapup making Desilu just about the hottest vidpix setup on the Coast today.

"Texan" stars Rory Calhoun. With its 8:30 berth, it increases CBS-TV's Saturday night western stake to three, with "Have Gun" and "Gunsmoke" staying put 9:30 to 10:30 next season.

National Theatres Dickers Buy Of Nat'l Telefilm Associates In Diversification Move; Stock Climbs

Hollywood, May 6.

National Theatres has initiated exploratory talks regarding possible acquisition of National Telefilm Associates.

Move is part of NT's diversification program. Company also is looking into other possible acquisitions as well. NT has been surveying NTA's entire operation and the legalities of the move. Both companies now are discussing ramifications of the potential buy-out. While insiders stress conversations are in the early phases, they concede there is no unforeseen barrier and there is every confidence that a deal will be made. In fact, it's possible some money will exchange hands this week.

Gerald Cantor, of the Cantor, Fitzgerald Berthills investment house, director in National Theatres, was reported to have been acquiring NTA stock, but insiders strongly denied this, saying at one time he owned such stock but when he became a NT director he divested himself of such shares. NTA, in addition to its status as pix-to-tv distrib, owns two tv channels, WNTA, Newark (servicing the metropolitan New York market) and KMSP, Minneapolis. It also has its National Telefilm Network, now comprising 63 stations, which it hopes to build to 115 stations by next season.

NTA is a 50-50 partnership with 20th-Fox in the NTA Film Network.

NTA's net income for six months ending Jan. 31 was $422,006, down from $508,631 for like period the previous year. Company's stock (around 1,100,000 common shares outstanding), listed on American Stock Exchange, has jumped from $5.75 to $9 within past month. Yesterday (Mon.), 24,500 NTA shares were traded. NT, whose stock is selling for $8.50 has considerable cash in its treasury for diversification purposes. Circuit recently purchased WDAF, AM and TV, in Kansas City from the Kansas City Star for $7,600,000. It has entered film production via its own new Cinemiracle system, first film being "Windjammer."

NTA's prexy, Oliver Unger, recently disclosed NTA also plans to enter feature film production. Graham Sterling, of the Los Angeles lawfirm O'Melveny & Myers, is NT counsel.

'Russian Revolution' Hot in Syndication; WPIX Preps 'Dictator'

WPIX, N. Y., now in the syndication biz with "The Russian Revolution," has racked up some impressive biz for the one-hour special, only within a week of putting it on the market.

Canadian Broadcasting Co. has bought the filmed show for telecasting on the CBC net. Deals in the U.S. include KTTV, Los Angeles; WGN-TV, Chicago; WTVJ, Miami and WFIL, Philadelphia.

New York Daily News indie also plans to syndicate "The Private Life of a Dictator," another one-hour special, after its telecasting on WPIX. "Dictator" consists of footage taken of Hitler and Eva Braun, originally released theatrically by AFP Distributors Corp. Like "The Russian Revolution" click, the Hitler-Braun footage will be re-edited, scored again with a new commentary added to make an hour-long telecast. WPIX, as yet, hasn't set a date for its "Dictator" telecast.

Metro Shorts Sales

Metro is beginning to rack up sales on its recently released short subject packages.

Inking for "Our Gang's" were KAKE, Wichita, WBET, Sacramento, and KTTV, Los Angeles. KTTV also bought the John Nesbitt "Passing Parade" series.

On the feature front, Metro inked KERO, Bakersfield, Calif., for 100 pix.

Trans-Lux TV's 'Strada' In Group of 7 Features

Trans-Lux Television, which in the past has confined most of its activities to distribution of the Encyclopedia Britannica film library, now has come up with a feature package of seven pix.

Topping the list is the 1956 Academy Award winner, "La Strada," dubbed in English, which will be sold on a delayed airing date to tv. The pic, still playing theatrical engagements, is being sold to stations for telecasting beginning in the fall.

Others in the package include "Dance Little Lady," "Danger, Flight 931," two British imports, "Lovers and Lollypops"; "Melbourne Rendezvous," a documentary of the '56 Olympics; "Hill 24 Doesn't Answer," the first feature ever to be made in Israel, and the documentary, "The Roosevelt Story."

MORE STATION SALES ON UA'S FEATURES

United Artists Television (UATV) has sold its new package of post-48's to a roster of stations. The group consists of 65 cinematics recently unveiled, and in some cases the "Lucky Seven" package, as well.

Signing for the entire slate of 72 pix were KRCA, Sacramento; and KIRO, Seattle. The package of 65 was inked by KRON, San Francisco; KNXT, Los Angeles; KOLD, Tuscon; KLAC, Las Vegas; KTVH, Hutchinson, Kan.; WTIC, Hartford. Picking up the "Lucky Seven" were WCBS-TV, N. Y.; KTTV, L. A.; and WNBQ, Chicago.

Roy Nevill Switches To Indie British TV

London, May 6.

Roy Nevill, onetime assistant head of tv films for the BBC, has been appointed head of films for Southern Television, the new indie tv outlet which will go into operation in late August. He was associated with the BBC-TV series "War in the Air" and, later, in 1954, became a producer for Independent Television News. His latest assignment was as an assistant director on the Ealing production, "Dunkirk."

Another STV appointment just announced is that of Berkeley Smith who joins the outfit as head of outside broadcasts. He has been associated with the BBC for several years.

Fremantle's Rash Of Foreign Sales

Fremantle has sold "Brave Eagle" to the RAI network in Italy, as well as chalking up other foreign deals with different properties in the Fremantle catalog.

Thirteen half-hours of "Wonders of the Deep" was sold to the British Broadcasting Co. BBC also bought Robert Flaherty's "Nanook of the North."

"Animal Parade," 26 quarter-hours produced in Australia, has been sold to TWW (Television Wales and the West). Series will be dubbed in Welsh, the first skein to be dubbed in the Welsh language. English version previously was sold to Associated-Rediffusion. A German version of the children's show is set for the German TV net in Hamburg and a Swedish version will be telecast in Stockholm.

'Crusader Rabbit' Sales

Los Angeles, May 6.

Regis Films reports a roster of initial sales on the new "Crusader Rabbit" series, including WBBM-TV, Chicago; WHDH-TV, Boston; KPIX-TV, San Francisco; WMAL-TV, Washington; KRCA-TV, Sacramento; KTVH, Wichita; KGMB, Honolulu, and KVAR-TV, Phoenix.

Fellows Supports Ban

Los Angeles, May 6.

NAB prexy Harold E. Fellows, in discussing the convention ban against vidfilm syndicators next year, declares the conclave is not the place for telepix salesmen to sell their wares, supporting in full the membership vote banning the vidfilmers. "Nobody dislikes film salesmen, but their presence distracts from our meeting and from the order of business," commented Fellows.

"They shouldn't come to these meetings. The convention is not for them; it almost ceases to be a convention; it becomes a national conference. This convention is for owners, management and engineers; these are the three basic elements of NAB, and I don't see what the tv film people are doing here," said Fellows.

Sonja Specs To Be Filmed O'Seas

Sonja Henie will be narrator, performer and hostess of a series of 90-minute tv variety productions to be shot in color overseas for airing here in the fall. Alan Neuman, NBC producer of "Wide Wide World," is exiting the network after 10 years, to supervise production of the programs.

In the overseas "specials," the former Olympic skating champ, will do her turns in front of famous European landmarks and introduce topflight European performers and variety acts. First production will be filmed in Paris in July. Miss Henie's skating troupe also will be seen in color shows.

Neuman is presently seeking a tv director and staff writers to accompany Miss Henie overseas.

Vidpix Chatter

CBS Newsfilm will have an increasing number of film stories shot with a magnetic sound track in order to get what CBS feels is better sound reproduction . . . Filmed excerpts from New York's March of Dime fashion show were telecast by WPIX on Friday . . . ABC Film Syndication has recorded further mop-up sales on "26 Men," now going into second year production, including Blue Plate Foods in Louisville . . . **Albert G. Hartigan**, account exec at ABC Film Syndication, has been named "Alumnus of the Year" by Syracuse U.'s Radio and TV Center . . . **Max P. Brown** has been appointed NTA's offiee manager . . . **Leonard Bogdanoff** has joined Bernard L. Schubert, Inc., as controller.

Pat Conway, lead in "Tombstone Territory," fronted entertainment portion of recent Toiletries Merchandisers Assn. conclave in Florida—part of merchandising setup for his bankrolled Bristol-Myers . . . **Alan Lipscott, Bob Fisher**, veteran comedy writers, went thataway and sold Warners an original story and teleplay for "Cheyenne" . . . **Joseph J. Doyle** becomes Guild Films' booking supervisor.

Ziv's "Sea Hunt" for the second month in a row has made Nielson's top 10 shows in N.Y. For the March 9-April 5 period, the Ziv series, telecast Saturday nights at 10:30 p.m. on WCBS-TV, ranked as the sixth highest-rated show in the N.Y. market. In the previous month, it held the number eight Nielson spot . . . WOR-TV will use the religioso film "The World's Greatest Mother" on Sunday (11) . . . **Freelon (Nat) Fowler** appointed public relations director for Institute of Hi-Fi Manufacturers. He formerly was an ABC-TV film program editor.

'Tugboat Annie' Sales

"Tugboat Annie" has racked up a number of major market deals.

Included in the Television Programs of America roster are: WBZ, Boston; WJR, Buffalo; WJW, Cleveland; KOA, Denver; WJBK, Detroit; KRNT, Des Moines; WFIL, Philadelphia; WTAR, Norfolk; WWL, New Orleans; WTVJ, Miami; KTTV, Los Angeles; KLOR, Salt Lake City; KUMO, Seattle-Tacoma.

Telefilm Men Weigh Roadblocks (Anti-Trust, Etc.) in Mulling Org

Meeting of major telefilm producer-distributors on the possibility of setting up a telefilm association is slated to take place in N.Y. in a couple of weeks.

Session initiated by the ruling of the NAB prohibiting syndicators from attending NAB annual conclaves, was first supposed to take place at the Los Angeles industry convention. Later, though, it was postponed and shifted to N.Y.

Although most syndicators recognize the benefits of a trade association, both in the domestic and foreign fields, there are roadblocks to be hurdled. One, hardly mentioned publicly, but giving some syndicators concern, is the possible anti-trust angles. Columbia subsid Screen Gems is involved in two anti-trust actions now, and the Justice Department is breathing down the neck of MCA, studying the latter's operation for possible anti-trust violations. In such an atmosphere, telefilm companies are cautious in banding together for fear of providing further ammunition for the "trust busters."

Then, there are the old problems which defeated the last telefilm association, Associated Telefilm Distributors, now defunct—the inability to get top telefim execs to devote time to a trade organization and the question of financing.

Despite the roadblocks though, there are many avenues open for cooperation among telefilm companies, with or without a trade organization. One may be the launching of an annual telefilm convention as a substitute for the once-a-year NAB conclave. It's felt that such a telefilm convention, organized to take up vital programming issues encompassing vidpix features, which are of importance to local stations throughout the country, would attract top broadcasters.

Syndicators aren't warm to the bone thrown out by the NAB, allowing film salesmen and displays at the NAB regional meets. They feel that the regional NAB meets, eight in number and scattered throughout the country, would be too expensive to attend with regularity. The regionals, too, do not attract the same top brass attending the annual NAB sessions.

Tabakin's Eastward Ho For NTA's 'Big Night'

Berne Tabakin, v.p. of National Telefilm Associates' western division, is moving to N. Y. temporarily to head NTA Film Network's sales campaign for the film web's "Big Night" programming schedule, to bow in the fall.

Tabakin, in his interim assignment, will fill the spot vacated by Ray Nelson formerly general manager of the NTA Film Network. Nelson moved over to direct WAAT Radio (AF-FM), which was acquired by NTA along with WATV, covering the Newark-New York area.

The "Big Night" programming consists of three half-hour series, "How to Marry a Millionaire," "Man Without a Gun" and "This Is Alice," in addition to fresh features from the 20th-Fox pre-'48 library. In the four-or-more station markets, in which outlets are affiliated with the NTA Film Network, the programming will be offered in the prime hours of 7:30 to 10:30 p.m. In less than four station markets, the programming will be split up in different time slots.

In addition to these programs, the NTA Film Network will offer "The TV Hour of Stars," consisting of reruns of the "20th-Fox Hour," and Warner Bros.' "Casablanca" and "King's Row" telefilms, as well as a number of vintage Shirley Temple pix.

NTA BUILDING UP NATIONAL SALES ORG

National Telefilm Associates, which now owns two tv stations, is building up its national sales department, hiring account execs to beat the bushes for national biz.

Joining the department are Norman Cissna, Lionel Furst, Paul O'Brien and Augie Cavallaro. They will report to Jim Anderson, national sales manager for NTA stations. Cissna, formerly with the Meeker Co. as national spot account exec, will headquarter in Chicago. Furst, formerly with Burke-Stuart, and O'Brien, formerly with Rollins Broadcasting, will work out of NTA's New York offices.

NTA now owns KMSP-TV, Minneapolis-St.Paul, and WNTA-TV and WNTA (AM-FM), Newark-New York. It takes over operations of the radio and tv WNTA outlets today (7).

Interstate Rolls On 'Barbary Coast' Pilot

Hollywood, May 6.

Lensing of pilot of "Barbary Coast," initial vidpix series to be produced by Interstate Television Corp., Allied Artists subsid, in association with ABC gets underway tomorrow (Wed.) at Allied Artists studios.

Larry Pennell, former Paramount pactee, stars, Tay Garnett directs the Ben Schwalb production scripted by Herbert Little Jr. and David Victor from a format created by Carl Milliken Jr. and Wesley Haynes.

Roland's Back

Philadelphia, May 6.

John Zacherle, as Roland the "cool ghoul" on WCAU-TV's weekend "Shock Theatre," returned to host the horror film shows after a week's absence. Station execs denied reports that Zacherle's dispute had been over money, but stated it was the result of production disagreements.

Loss of Roland from the program brought hundreds of telephone calls and letters of protest from the "ghoul's" teenage fans. WCAU-TV left itself with an out, however, when Zacherle quit program by announcing that Roland had gone into the coffin, while his femme aide "My Dear" (Jean Ziegler) took over the announcements.

Return was effected simly by bringing the "ghoul" back out of the crypt.

British ABC-TV Preps 5-Show Export Drive; Morris on O'seas Sales

London, May 6.

ABC-TV is launching an export drive with the acquisition of full Eastern Hemisphere distribution rights to five vidpic series. The announcement follows the recent appointment of R. Anthony Morris in charge of overseas sales for the network. He had formerly held a similar position with AB-Pathe, another company within the Associated British Picture group.

Additionally, ABC-TV has a batch of telerecorded plays aired over the commercial network on Sunday nights under the umbrella title of "Armchair Theatre." These, and the five series, will form the springboard of the company's overseas distribution campaign and will comprise the basic package for Morris when he leaves on a world sales tour.

The five vidpic skeins comprise "African Patrol," filmed by Gross-Krasne in Africa with John Bentley starred; "Jungle Boy," also filmed by G-K in Africa; the "Glencannon" series, which goes into production at Elstree this month with Thomas Mitchell starred; "Dial 999," with Robert Beatty; and "Martin Kane" starring William Gargan.

Alexander Pix O'Seas

Los Angeles, May 6.

M & A Alexander has sold 70 features produced by British National Films to ABC Television, Ltd., London, with the British outfit taking immediate delivery.

Titles include "Courageous Mr. Penn," "One of Our Aircraft Is Missing," "On Easy Time," and "Contraband."

NATIONAL SALES NECESSARY?

Foreign Pix Earning Power on TV

With foreign pix making their big try on tv, what's their earning potential on U.S. video at this stage? The savvy estimate is that the top ones can gross about $30,000 in syndication, about $20,000 getting back to the producer.

This compares to about $160,000 for the top Hollywood pix at this stage, with full market-by-market national exposure. Twentieth-Fox in its deal with National Telefilm Assocates gets back as the producer's share $100,000 per pic for A product and $50,000 for B product.

What the foreign import B's can earn on tv is low. It cost from $15,000 to $20,000 to dub a foreign import for the American theatrical circuit ride. At this stage, it surely won't pay to dub for tv, alone. The earning situation might change for the better for foreign product if fewer fresh Hollywood cinematics are made available to tv—a prospect which is fairly certain.

As to British imports which are being released fresh to tv without theatrical exposure, as United Artists TV is doing, many station film buyers are wary. It must have been felt at the beginning that there's no audience for them, one o&o buyer opined. But another key film buyer saw a possible attraction in the "first to be seen on tv" billing.

IATSE Calls Off 1-Day Strike Vs. Film Producers Pending Talks

One-day strike by the International Alliance of Theatrical & Stage Employees against the 35-member Film Producers Assn. of New York was called off Monday (5) afternoon, same day it began, and the film craftsmen returned to work yesterday (Tues.) morning. Walkout was called by the 15 IATSE unions working in Gotham filming in an effort to get a clarification from FPA concerning jurisdiction in video tape, but FPA refused to negotiate the situation unless the strike was called off.

Moment the return-to-work order was issued, FPA and IATSE began working on wording of a supplementary agreement on video tape. According to FPA on Monday, the issue was chiefly over wording of the tape clause. In 1956, the producer members agreed to give IA tape jurisdiction in principle, but the union was pushing for a clarification of specifics. IA would not comment, but FPA volunteered that the issue was three-fold: IA wanted jurisdiction of tape done by "subsidiary" companies, which FPO seemed willing to give, but the union further wanted jurisdiction of "successor" companies, meaning those which bought out or took the place of present FPA members. Producer group argued that its individual members had no right to speak for new managements, and that such a clause might hurt the chances of selling off an FPA-member company.

Two, the words "sub-contracting" were at issue. Union sought jurisdiction at any company co-producing tape with an FPA member. But since some concerns possessing tape equipment are likely

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Wallace, Cheyney Brit. Vidpix Deals

London, May 6.

A newly-formed British company, Sumar Films Ltd., set up to control the joint marketing of all the film and tv rights of works by Edgar Wallace and Peter Cheyney, has closed an agreement with the Associated British Picture Corp. for the production of 39 Slim Callaghan telepix, starting in Otcober.

Discussions are also taking place with NBC for a series of one hour color films based on Cheyney's Krasinsky stories, and with British Lion for a series of 39 half-hour films based on Wallace's "The Mind Of Mr. Reeder."

Company was formed by Ernest Borneman, Marcel Leduc, John Sturo and Robin Fox. Sutro and Leduc will produce; Borneman will script and act as script editor and associate producer. Direction will be handled by David Macdonald, and Robin Fox will be in control of artists. Six Slim Callaghan shorts have already been scripted, plus one Callaghan feature, and 13 Krasinsky one hour films.

Vidpix Hell to Dante

Hollywood, May 6.

Michael Dante, under contract to Warner Bros. on a seven-year deal, has asked for and received his release because, the actor said, WB wanted to put him into a vidpix series.

Dante, who has been at the Burbank lot a year, said "they wanted to put me into a series with no additional money. The series would tie me up so I couldn't do features, so I asked for my release."

During his tenure at Warners, Dante received star billing in one theatrical film, soon-to-be-released "Westbound," and was in from 20 to 25 vidpix. Dante said he owns a property called "Off Color," about the Purple Mob of Detroit, and is planning to package it as an indie theatrical film. He would star.

Drugs, Toiletries Love Those Vidpix In 38% Advance

Number of drug and toiletries firms sponsoring syndicated film shows has risen 38% in the past two years, according to a Ziv study of its ad roster.

Earlier analysis of Ziv sponsors disclosed that the food industry increased its use of Ziv shows by 49% over a similar two-year period and the automotive group by 17%. In making the tally on the drug and toiletries firms, it was noted that U.S. Department of Commerce figures indicate that this group devotes a higher percentage of gross sales to advertising—between 15% and 25%—than any other industry. Drugs and toiletries, as a group, also is the largest user of nighttime network tv.

'Time To Travel': Dick Joseph Vidpix Series

Esquire travel editor Dick Joseph, past president of the Travel Editors' Assn., has contracted with Monarch Productions for a half-hour vidpix series titled "Time To Travel With Richard Joseph." Pilot embraced Hawaii; to be followed by Italy, France, Japan, etc. Joan Arledge is the producer from Joseph's own script. Monarch prexy Norman Berman is handling the syndication.

Joseph has a jackpot gimmick, "the trip of your dreams," as the audience-participationer.

This venture is separate and apart from the "Passport" segment Joseph does Sunday mornings over WRCA-TV, i.e. when he is in New York.

IMPORTANT, BUT NOT ONLY AVENUE

With fresh pilots arriving daily in N. Y., question of the day among telefilmeries is how important is a natonal sale.

Spring isn't the reflective season for telefilm producer-distributors. Rather, it's the "do or don't the national advertisers love us" period, accompanied by a lot of hard sell to win a network berth and a chance for some tall coin for a winner.

Yet, in back of most telefilms execs' minds, as they pitch their pilot dice, is what happens in case of "snake eyes" being shot. Or, to put it another way, can a telefilm outfit such as a Screen Gems, Official Films, Ziv, Television Programs of America, et al., continue as thriving enterprises without a national sale for a number of seasons?

The answer depends on the particular company, how it's structured and orientated. But, it goes without saying, national sales swell the coffers of any telefilmery. Without them, some companies would not be able to exist over any length of time, not at their present size for sure. Others, however, are less dependent on national sales, either having a good syndication arm, or having other hedging devices to cushion the knock if national deals don't evolve.

Screen Gems, which took a licking last selling season, has eight fresh pilots now in the house for this selling season, three of which are coproductions with networks. Latter device, that of network coproductions, hedges the pilot risk. SG too, it should be remembered, has some long standing renewed network properties such as "Rin Tin Tin" and "Father Knows Best," as well as new ventures such as the "Shirley Temple Storybook," done in conjunction with Henry Jaffe Enterprises.

SG also has a syndication arm, replete with features from Columbia and Universal, as well as rerun half-hour product, and a few first-run vidpix series. There's a lot of eggs in the SG basket in case one goes bad.

Most major telefilmeries, with the notable big exception of MCA TV, suffered the SG experience last year also, if not to the same extent. (MCA kept its Revue production subsid humming with national orders.) However, some of the other telefilmeries, lacking the resources and catalog of SG, are feeling the pinch of not having any fresh national sales.

Still others such as Television Programs of America have succeeded in extending and deepening their syndication returns, building an organization not dependent on a national sale. National Telefilm Associates, in what could be considered an attempt to be independent of an outside network, has slotted its own telefilm shows for its NTA Film Network, half-owned by 20th-Fox.

While some telefilmeries have branched out into syndication on the basis of the reruns on national biz, Ziv has expanded from syndication into the national field, hav-

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'ARCH OBOLER PLAYS' AS VIDFILM SERIES

Arch Oboler, accompanied by James Saphier, his agent, is in from the Coast with his initial series of vidfilm dramas tagged "Arch Oboler's Plays."

Oboler plans to show the series to several agencies in the Gotham sector this week. Series contains 39 dramas running the gamut from mystery-suspense to science-fiction with the author himself doing offstage narration.

Pilot film called "Hi, Grandma!" is said to be an offbeat ghost story. It was made at the new Hollywood Jerry Fairbanks Studios.

Foreign Cinematics to Flood TV In U.S. But Some Station Buyers Are Worried About Too Much Sex

By MURRAY HOROWITZ

Television in the U. S. is due to take on an international flavor via the exposure for the first time of a wide array of top foreign product.

In the foreign cinematic pool now being made available for tv are the international topliners such as Gina Lollobrigida, Brigitte Bardot, Sophia Loren, Claire Bloom, Rossana Brazzi, and of course, Alec Guinness.

The other than English imported pix, virtually all of which have been dubbed for the American market, include such winners as "Rififi," "La Strada," "Wages of Fear," "Gold of Naples," Please, Mr. Balzac," and "Frisky."

The international whirl in cinematics on tv comes at a time when the pre-'48 Hollywood libraries are drying up. The last vault of the majors opened for tv, that of Paramount, currently is being sold off by MCA TV. Other than that there are the Republic post-'48's and scattered groups of pix made after the talent guild's August, '48 cut-off date, for which the Hollywood guilds are seeking tv residual rights.

Opening of the foreign cinematic market on tv is causing the same pro and con arguments among station film buyers, as raged for years among American exhibitors. However, there's an element of difference. The motion picture exhibitors, other than the artv houses, were taking an unproved boxoffice item in many cases when foreign imports were booked. Stations, in most cases, have the reviews and boxoffice track records in booking imports.

Nevertheless, some film buyers are leery about inking for foreign dubbed product. Some balk at the earthy content of the Italian and French pix, contending that "we're in the living room" and it's not a case of the public "paying the price and taking its choice." Teenagers are up late at night and they might be corrupted with the "sex-pot" angles.

Other stations, not nearly as puritanical, feel that late night adult fare could well be filled by the foreign imports. As a whole, according to one of the major suppliers of such pix to date, tv ac-

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It's Now 'Son of Shock'

Hollywood, May 6.

Screen Gems is syndicating a package of 20 horror features from inventories of Columbia Pictures and Universal, to go out as a series under title of "Son of Shock." New group follows ghostly trail blazed last fall by the "Shock!" package, sold here as "Nightmare," which brought 52 Universal scaries to tv.

Boris Karloff stars in 10 films included in new series, Lon Chaney in four, Peter Lorre, three, plus John Carradine and Lionel Atwill. First sale was made to KAKE-TV, Wichita.

Was Milt Gordon Only Half-Right On Pix Pricing?

To put it mildly, station film buyers had a case of raised eyebrows in the assertion of Television Programs of America's prexy Milton Gordon that vidpix prices to stations have remained the same over the past two years.

One film buyer for a string of o&o's said that Gordon's position is contrary to his experience in buying first-run syndicated programming for stations in key cities. He said perhaps, it's true of TPA and one or two others, but it surely isn't true for the majority of syndicators.

Fred Thrower, topper at WPIX, N.Y., one of the largest user of half-hour product, finds that in some cases prices for vidpix have jumped by "leaps and bounds" in comparison to years ago. That situation is particularly true of some syndicators, he added. Other syndicators, he held, have been hewing to the established price line.

Gordon at the NAB Los Angeles convention maintained that while the cost of telefilm product has increased 30% during the past two years, local stations and advertisers are still paying the same prices for programs as they were two years ago.

As to the price structure for features, an area not mentioned in Gordon's NAB address, a noticeable hike has been experienced in that field. One example is the $2,000,000 deal for the Paramount library inked by MCA TV in Boston, a market which in the past didn't command such prices. One reason for the cinematic hike is attributed to the relative scarcity of pix, with the Paramount backlog being the last of the majors to go to tv.

'Boots' Booted Out Of Top Spot In Recheck

Pulse, in is tabulation of the most recent "Top 20 National Syndicated Shows," printed in the VARIETY issue of April 23, inadvertently pulled a booboo. It listed "Boots and Saddles" as the No. 1 show, when in fact, Pulse's rechecking established it should have ranked 18th.

For the record, the national weighted average for "Boots and Saddles" for the period examined should have been listed at 12.8. The 20.8 Pulse rating given to the California National Productions skein was in error. Elimination of "Boots and Saddles" puts "Highway Patrol" in the top spot, with all other shows above the 18th spot lifted one notch.

More Clients For '20th-Fox Hour'

NTA Film Network has corralled two additional sponsors for its "double impact" rerun ride of the "20th-Fox Hour," now being telecast by 63 affiliates of the filmed net.

Max Factor has inked for a six-week period for a total of 10 participations, with the schedule calling for two one-minute participations for the first four weeks, with the remainder being one participation weekly. Schick, via Benton and Bowles, has taken a short four-week campaign keyed to Father's Day, buying eight participations, or two a week.

Previously, Carter Products lined up for a $350,000 buy for a 13-week period, the full length of the programming span. Carter bought 18 one-minute spots, alternating one and two spots per week.

The "20th-Fox" rerun ride, still not nearly sold out, will be followed by the full NTA programming lineup in the expanded network this fall. The fall lineup consists of three fresh half-hour skeins, "How to Marry A Millionaire," "This Is Alice" and "Man Without A Gun," as well as "Premiere Performance," the net's cinematic showcase, and other programming.

'Who's Tossing Wrench in Tint TV Progress?' Gets an NAB Airing

Los Angeles, May 6.

Unless all networks get behind color television and the manufacturers lower the price of sets, it will continue to be a losing proposition for stations that have partially converted to tinted programming. This was the consensus at a panel discussion in the closing hours of National Assn. of Broadcasters convention at the Biltmore hotel.

General apathy toward color tv resulting in slow sales of receivers has caused station owners to suspend the 10% premium on time sales, it was stated by Louis Read of New Orleans. Clair McCullough of Lancaster, Pa., told of the high cost and small return for the basic investment of more than $200,000. Set sales, he said, are moving so slowly that the delivered audience is not of enough consequence to raise the station rates.

Most of the speakers were agreed that dealers and technicians who service color sets are proving the "big bottlenecks." The deaders with a large inventory of black-and-white receivers are more interested in moving them than trying for a sale of a color set. Read said and was seconded by others including Owen Saddler and McCullough. But the real heavy, they agreed, are the men who service the sets. "They scare off most potential buyers with the high cost of servicing the sets," said Read. "Either promote color or forget it," said Saddler, "and it can't be done on the local level."

McCullough said the sale of sets would move faster if the price was trimmed by $150. All were agreed that color tv will eventually find its place in the home but it must get the suggested help to come out of its "snail's pace." Don Thornburgh, prexy of WCAU, Philadelphia, voiced his agreement of the speakers' sentiments.

Neither Thad Brown, NAB veepee for television who presided, nor any of the speakers could make a guess as to how many color sets have been installed to date. Estimates ranged from 300,000 to 400,000.

At the noon luncheon, Dinah Shore was honored as "Miss U.S. Broadcast" and presented with a silver bowl, Harold Fellows, NAB prexy, called her "the best auto salesman in the country," NAB, in turn, was cited by the U.S. Weather Bureau "for services performed."

Convention was adjourned after a short business conference at which seven "stock" resolutions were passed.

'Oscar' TV Show Gets A Playback in Spain

Madrid, May 6.

Local inhabitants here saw the complete Academy Awards telecast on film as part of a goodwill undertaking engineered by Ramsay Ames.

Miss Ames convinced all concerned it would be good for Spain to telecast the Oscar show. With Washington cooperation, film of the telecast was rushed here and she did a Spanish commentary along with the telecast.

Added feature was her interview with Francisco More de la Torre, member of an old Madrid family who had designed the first Oscar. It appears de la Torre was in Hollywood some years ago working for Cedric Gibbons, who had commissioned him to create the Oscar figure, only it was of female conception at the time. It subsequently was changed to a male figure. The original version of Oscar was shown on the Madrid program.

Spanish dailies devoted considerable space to the Oscar show. It so happened Spain was the only country on the Continent showing "Bridge on the River Kwai," the award film, at the time.

L&M, Mennen Grid Buy

Liggett & Myers and Mennen will bankroll the College All-Star Football Game telecast on ABC-TV Friday, Aug. 15. It'll be the fourth time the web has handled the sports special.

A third sponsorship is still available. Game will pit the pro league champ, the Detroit Lions, against 1958's graduating collegians.

NAB

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fort to achieve the dignity, stature and uninterrupted let's-get-at-the-core-of-our-problems "format" of the annual publishers' convention.

NAB prexy Harold E. Fellows, with an endorsement from his board, has decreed that "the tv film boys, with their carnival of exhibits, must go." At the start of the convention the vidfilm contingent was pretty bitter over the lockout. By convention's end, they didn't particularly care one way or the other, taking the position that "maybe they'll need us more than we need them." Unlike last year and the year before, sales were practically nil and, aside from the questionable public-station relations bit, the vidfilm entrepreneurs figure that from here on in perhaps they can do a lot better by setting up their own convention.

AFTRA-DeMille Feud Flares Anew At B'casting Meet

Los Angeles, May 6.

AFTRA has withdrawn its support from the Broadcast Pioneers Group and asked its members not to join it, at the same time striking out at the Pioneers for selecting Cecil B. DeMille for an award and allowing the producer-director to attack so-called right-to-work legislation at its dinner held last week, concurrently with the NAB.

NAB has told AFTRA the Pioneers is an indie group not a part of NAB or its programs, said the union.

AFTRA said it had been assured by spokesmen for the Pioneers that the invitation to DeMille was not meant to allow him a chance to attack the union, nor to imply that the group favored right-to-work laws, and on that basis the union didn't formally protest his speaking there.

Incensed at the producer-director's blast, AFTRA asserted "it is inconceivable that the Pioneers would select DeMille for his 'many great contributions to radio and tv drama.' Mr. DeMille was the narrator on "Lux Radio Theatre" for several years. He was not a director or producer in our industry. DeMille's principal claim to prominence in the broadcast industry since 1945 in his unsuccessful effort to destroy the union representing the performers in radio and tv. AFTRA's position was upheld by the U. S. Supreme Court, yet he continues to attack us at every opportunity.

"His refusal to abide by the decision of a majority in his union is contrary to the democratic processes on which our country is founded and on which it has reached the highest standard of living in history. He has personally lobbied for a right-to-work law in Sacramento without success.

"We feel it is more than a coincidence that DeMille has been selected as the recipient of an award by the Broadcast Pioneers at the inception of one of the most intensive campaigns in the history of the state of California to destroy the collective bargaining strength of unions in our state. AFTRA strongly resents the choice of DeMille for such honors and must consider his choice at a banquet held in connection with the important gathering of broadcasters, with whom we have had friendly relations for 20 years, as an unfriendly act towards our union. The announcers, actors, singers, dancers, specialty acts and other professional performers bitterly protest this effort to do honor to a prominent anti-union spokesman. We fail to understand under what pretense DeMille has been chosen for his contribution to our industry, in which AFTRA has been and is such an integral part."

Simpson Shifts East In FC&B Reshuffle

Chicago, May 6.

Foote, Cone & Belding is expanding the purview of v.p. Jack Simpson from radio-tv director of the home office here to director of broadcast service for the agency over the entire country. Accordingly, Simpson is being transferred to New York to be closer to network activity. He's succeeded in Chicago by Homer Heck.

Roger Pryor, radio-tv director of the Gotham bureau, has been upped to broadcast production chief of the agency and remains in N. Y.

Field Day For AM-TV Contest Merchandisers

The upbeat in station rating promotions and audience giveaways in radio and television have proved a boon to the companies in the business of arranging for contest merchandise. S. Jay Reiner Co., in the contest merchandising business for 10 years, reports that since Jan. 1 there has been a "definite" increase in its business pace, and its boss, Sam Reiner, figures the same is probably true of his various competitors in the field.

Now more than ever, radio and tv outlets are engaged in rating promotions, most of which call for the presentation of prizes. Over and above that, there is the fastest trend in recent broadcast history —since "Bingo-at-Home," local stations and networks are finding more and more gimmicks to give away goods and coin to home audiences.

Reiner does not deal with any of the networks but claims "representation" of several radio and tv stations. Reiner explains that in arranging for a station to get manufactured goods for giveaways, he, "like any advertising agency," receives a 15% cash commission on the amount of time that a station turns over to manufacturers for the free goods. Reiner says his firm, to further justify the 15%, arranges the schedule for the manufacturer and supplies the stations with the copy.

When stations simply want goods to use on their shows, Reiner says the fee charged the outlets is higher.

BRITAIN'S GOT NEW QUIZZER—'CAN DO'

London, May 6.

ABC-TV is to launch a new quiz game entitled "Can Do" which will go out weekly on the entire commercial tv network from Saturday, July 5.

The principle of the quiz is to give participants a chance to bet on the ability of experts to perform feats of skill and daring. There will be accumulated cash prizes.

Dennis Vance, who will produce the show, has these sort of questions in mind to put to partipants: "Can the smartest sea-lion in a circus catch a ball on his nose 10 times out of 10?"; "Can Britain's champion bricklayer lay one dozen bricks a minute blindfolded?"; "Can the best tank driver in the British Army drive a tank blindfolded down an avenue of egg boxes full of eggs without breaking any?" Contestants will have to answer "Can Do" or "Cannot Do."

John Daly Okay On Station Clearances

John Daly's 10:30-10:45 p.m. cross-the-board tv newscast will definitely be aired next fall. ABC has gotten the station clearances—over 70% of the national video coverage—called for by sponsors Lorillard and Whitehall.

Confirmations all around were made this week. Lorillard and Whitehall each have two nights. On Wednesdays, the Daly newscast will follow in the time before 11 p.m. left by the fights. This night is still up for sponsor grabs.

TV-Radio Production Centres

IN NEW YORK CITY . . .

Madeline Karr signed by CBS Radio to produce and write "Answer Please" featuring **Doug Edwards** . . . General Federation of Women's Clubs to present NBC's **Pauline Frederick** with citation for her "distinguished career as a reporter" at June 5 gathering in Detroit . . . NBC newscameramen won eight of 15 citations in National Press Photographers Assn. Awards. Winning lensers were **Maurice (Moe) Levy, Tom Priestley, Gene Barnes, Joseph Vadala** . . . **Bob LeDonne** of NBC press and former UP staffer shifts to WRCA-TV as staff producer May 12.

Richard Haydn, Kaye Ballard doing guest shots on **Patrice Munsel's** ABC-TV'er Friday (9) . . . **Ray Yocom** from advertising director at McQuade Associates to director of station relations at S. Jay Reiner Co. merchandising outfit . . . **John Wingate** handling emcee chores on tonight's (Wed.) WABD special Mike Todd salute; guesting will be **Gypsy Rose Lee, June Havoc, Bobby Clarke**, newsmen **Bob Sylvester, Maurice Zolotow, John Chapman, Robert Coleman** . . . **Dan S. Blumenthal,** veep of the David O. Alber flackery, addressess Navy's Bureau of Aeronautics' Reserve Training Officers on the p.r. biz tonight (Wed.) . . . WMGM boss **Arthur Tolchin** back from Hollywood . . . **Dan Duryea** guesting today on **Joe Franklin's** WABC-TV'er . . . Thrush **Betty Ann Grove** doing her second dramatic stint on "FBI in War and Peace" . . . WABC-TV traffic director **Lorraine Roberts** marries **Howard Citron,** station's assistant production supervisor, on June 22 . . . **Hot Rod Hulbert** doing Saturday 10 to midnight show on WOV . . . **Genevieve** into May 15 **Pat Boone** edition . . . CBS veep **Hubbell Robinson Jr.** bursts out as an author with a piece on the industry in the upcoming June Esquire.

Edward R. Murrow to London returning May 19. **Larry LeSueur** replaces him on the nightly 7:45 CBS Radio news segment until his return . . . **Johnny & Penny Olsen,** former judges of Mrs. America Pageant, will co-emcee and produce Fort Lauderdale Pageant Saturday (10) . . . "Loretta Young Show" renewed for another 52 weeks by Proctor & Gamble. This marks sixth straight season that P&G has backed the entry.

Westbrook Van Voorhis has joined WOR Radio's newscaster staff. Station also has added another 15-minute news show at 10 p.m. to its already heavily scheduled news schedule . . . Special editions of "Problems of Everyday Living," devoted to parent-children relationships, will be held for four days, beginning Tuesday (13). Show is produced by Metropolitan Educational Television Assn. (META) and aired on WPIX . . . **Ralph F. Craig** and **Hale Rood,** two indie music producers, have formed Hardric Productions, which will specialize in the production of musical commercials . . . **Faye Emerson** was last night's (Tues.) guest on "Gourmet Club," WPIX . . . Audio portion of META's two-hour WCBS-TV "Concept" Sunday (4) show has been translated into six languages and adapted by Radio Free Europe for transmission to Poland, Hungary, Bulgaria, Czechoslovakia and Rumania . . . WOR-TV's "Ted Steele Show" is conducting a "Mother of the Year" contest . . . **Dr. Harry Emerson Fosdick** is the guest today (Wed.) on WOR Radio's "Martha Deane Show."

CBS Public Affairs producer **Harry Rasky** appears as guest panelist on CBS's "Fighting Words" in Toronto May 11 . . . **Garry Moore** elected National Chairman for 1959 campaign of National Easter Seal Foundation for Crippled Children and Adults . . . CBS News Correspondent **Eric Sevareid** to receive honorary Doctor of Letters degree from Wittenberg College, Springfield, O., June 9 . . . **Sally Brown** joined WRCA-WRCA-TV traffic dept. as replacement for **Ron Kweskin** who was promoted to "Pulse" production staff . . . WRCA-TV director **Mike Gargiulo** lectures tomorrow (8) to students of Columbia U. tv programming course . . . **Dan S. Blumenthal,** veep of David O. Alber Associates, addresses Navy Dept.'s Bureau of Aeronautics Reserve Training Officers on public relations today (7) . . . **Irving Gitlin,** director or public affairs of CBS News, will represent radio-tv industry in symposium on mass media at 1958 convention of National Congress of Parents and Teachers in Omaha May 20 . . . CBS Radio newscaster **Lowell Thomas** marks his 29th consecutive year on the air on June 3, also notching 15,000th radio show . . . **Jules Dundes,** veep in charge of station administration for CBS Radio, visiting this week at CBS-Owned Radio outlet KCBS, San Francisco, and KOIN, Portland, following NAB sessions . . . **Pamela Ilott,** CBS Radio director of religious broadcasts, back from Puerto Rican holiday . . . **Dan Bloom,** producer of weekend edition of CBS Radio's "The World Tonight," elected to board of directors of Staten Island Jewish Community Center . . . **George Crothers,** CBS Radio's director of public service programs, will serve on panel at Ohio Institute for Education by Radio & TV Tuesday, May 13 in Columbus. Other panel members are **Franklin Dunham, Quincy Howe** and **Arthur Hungerford** . . . **James Fassett** traipsed to Rome last week to start production on CBS Radio "World Music Festivals"

IN HOLLYWOOD . .

Gerald "Jerry" King, one of the real pioneers of Coast radio and television, joined up with Gross-Krasne as a sales exec. He had been in practical retirement since he sold his interest in United Television Programs to GK . . . **Alan Allen,** CBS promotion producer in Hollywood, moved south to San Diego's KFMB in the same capacity . . . KLAC ordered a sampling to prove it's the most dialed radio station in L.A. Indie paid for 1,000 Western Union calls . . . **Col. Barney Oldfield,** ex-VARIETY mugg in Lincoln, Neb., won $1,050 on the Groucho Marx show and donated it to U. of Nebraska for a scholarship in the name of his kinfolk . . . **Cliff Ball,** formerly with Cunningham & Walsh, chunked in his coin with a syndicate to buy KMAP, Bakersfield, Cal., for $95,000 . . . Young & Rubicam's Hollywood topper, **Walter Bunker,** nabbed for jury duty . . . **G. W. "Johnny" Johnstone** bought a new Chevy, drove it to Santa Barbara, gave it to his daughter and planed back to N.Y. . . . **Tom Harmon** talked the Dodgers into waiving the $50 fee for guesting on sports shows. On the big shows they can set their own price . . . **Cornwell Jackson** to Washington for meeting of Advertising Council and later to the White House to tell Ike and his cabinet about the Council's plans to rout the recession . . . **Eddie Davis'** new tome, "Fun Voyage," having a brisk sale with gag writers.

IN CHICAGO . . .

Bob McKenna, ex-ABC and NBC tv film syndication, joined Regis Films, a Coast company, as manager of midwest operations . . . **Tom Ryan,** ace producer at Fred Niles Studios, has quit . . . With the Chez Paree reopened, **Jack Eigen** comes back from a radio stint in Las Vegas to resume his WMAQ latenighter on May 16 . . . **Howard Miller** reportedly paid $157,000 for WFOX, the AM station he purchased in Milwaukee . . . WGN-TV's **Rosemary Rapp** off to the Brussels' Fair . . . **Frank Reynolds,** on his WBBM-TV "Salute to Israel" next week, using footage he shot during a recent tour of the Middle East . . . **Robert D. Daubenspeck** in from Gotham to take over NBC-TV central division sales development, vice **Hal Smith** who went to Needham, Louis & Brorby. He reports to central division sales veep **Ed Hitz** . . . WTTW publicist **Joan Kohn** leaving for Europe next week with Sun-Times

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FRANTIC BUYING FOR 1958-59

Oren Harris Just Wants 'Justice'

Washington, May 6.

Legal status of "a number" of tv channel awards was questioned last week by Chairman Oren Harris (D-Ark.) of the House Subcommittee on Legislative Oversight. The Committee, Harris disclosed, has evidence indicating unlawful ex-parte contacts in these cases.

Even though the Federal Communications Commission "may have taken no action" with respect to the parties making such contacts, Harris said, "it is interesting to conjecture what may be the legal status of the licenses which were granted in such instances." The law, he added, "should not be winked at" by the Commission or any enforcement agency.

Addressing the D. C. Bar Assn., Harris emphasized that the Subcommittee does not intend to review individual cases to determine whether the proper decision was made. Its interest, he said, is to study "patterns." He said that applicants "can pursue their rights if they feel they have been violated in the agency decision."

Committee's review, he said, is to determine need for legislation and whether present law is properly administered. But in studying the cases, he observed, "there may be certain matters coming to the fore that will require specific attention."

Touching on the Channel 10 Miami case, Harris said "it is clearly evident . . . that several ex-parte contacts on behalf of the two principal contenders for the license were made or attempted to be made, by persons who had participated in the case before the examiner." The case has been referred to the Department of Justice, he noted, for "appropriate action."

Harris suggested that members of the FCC "may help themselves greatly" to restore confidence in the agency. And the industry "which has gone far beyond what it should have done, can do much, if it will." Lawyers practicing before the Commission and members of the Committee also have a responsibility.

Recommendations by the Committee for remedial legislation incorporated in a bill he has introduced, Harris said, will be considered by the House in the near future.

Harris said he has no intention of "destroying or discrediting" the regulatory agencies. "We want to make them stronger—not weaker. I have no intention of character assassination or of pursuing any course other than with justice and fair dealing."

In this connection, he said, "no dubious methods will be used in developing information as has occurred in the past." This was an apparent reference to use of a wire recorder by former staff investigators in interviewing former Comr. Richard A. Mack.

Dr. Brown's Tonic for Educ'l TV In Plea to Senate Panel: Gov't Aid

Washington, May 6.

A plea for greater use of tv in educational and allied fields and for Federal support of educational tv endeavors was made by Dr. Alan Willard Brown, prez of the Metropolitan Educational Television Assn. Latter has been feeding educational programming in the New York area via WPIX.

Dr. Brown made the statement before the Senate Interstate and Foreign Commerce Committee. The committee was hearing testimony relating to the Boggs-Magnuson bill which calls for a budgetary allocation of $1,000,000 in Federal funds to each state for educational tv programs.

The Meta prez said that Government funds would make it possible for New York City to activate the UHF channel 25 for educational purposes. Ch. 25 had been allocated by the Federal Communications Commission for educational tv in New York, but to this date, no steps have been taken to go on the air. The New York State Board of Regents has made a deal with WOR-TV to utilize the commercial station's daytime hours for educational tv.

META, which also was chartered

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There's a Hot AFTRA Tape Session on Tap

American Federation of Television & Radio Artists' N.Y. local will hold a membership meeting Monday (12) night to hear a "full report on television video tape."

In light of the hassle brewing versus Screen Actors Guild and the reported conciliatory attitude of AFTRA's L.A. branch, which historically has been sympathetic to SAG, the meeting is expected to be a hot one.

At present, AFTRA is engaged in attempt to pin down which producers will come within its province once tape comes into general use in program and commercial production.

WNTA-TV Off to The Races With Batch Of New Shows Premiering

National Telefilm Associates officially assumes ownership of Gotham's Channel 13 today (Wed.) and the new management has been busy pinning down performers on the early premieres. Ditto the radio station it takes over as part of the deal.

On Friday (9), tv channel preems "Make Up a Story" at 7 p.m., emceed by vet announcer Cy Harrice. First night guests will be writers Al Morgan and Margaret Sangster and John Roeburt. This addition to the 7 p.m. live strip being done by the station, now called WNTA-TV, and the format concerns having the authors make up stories at the prompting of the studio audience.

Tonight "Gags To Riches" be-

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CLIENTS MAKE UP FOR LOST TIME

Television network advertisers are making up for lost time with program buying for the '58-'59 semester hitting an accelerated pace. All three tv networks are now confident that everything will fall into place in short order and that next season's billings should top this year. Schedules are gradually taking shape with program buying for the new season expected to hit a frantic peak pace over the next week or so.

Constant talk of the recession, tv dollars switching to print media, the high cost of tv as compared to other media, and a host of other related topics seem to be having no effect on national advertisers who are now inking new shows or renewing many of last year's programs for fall showing.

There has been no noticeable trend on the part of advertisers to either slice budgets or to switch to the less expensive mediums such as radio and print. For that matter, say the ad men, spot buying has not picked up any dollars that were slated to go into the network kitty.

Procter & Gamble which last year shelled out the most coin among single advertisers on network television already has six shows in the bag for next season and a spokesman at Benton & Bowles said there is more to come. P&G currently plans to sponsor in whole or in part "Restless Gun," "This Is Your Life," "Wyatt Earp," "The Lineup," "The Rifleman" and Loretta Young.

Although production is off in Detroit, there's no evidence of automobile manufacturers applying the brakes in tv spending. Ford Motor Co. has sponsorship of "Wagon Train" and Tennessee Ernie with Mercury co-sponsoring the "Ed Sullivan Show." While the Chrysler "Climax" decision is still up in the air, Dodge wants in again on the "Lawrence Welk Show" and "Top Tunes and New Talent," which it will share with Plymouth. General Motors Institutional still is backing "Wide Wide World" and Pontiac has laid plans for more than a half dozen specials for next season. Buick recently inked for eight Bob Hope specs and keeps "Wells Fargo" and Dinah Shore and Pat Boone will again return for Chevrolet. Oldsmobile completes the auto list by planning to bring back Patti Page for another season.

The cigaret field shapes up as again having a big tv season with various brands already committed to sponsor either wholely or partially 19 tv programs.

TV Threat To Teacher? Themes Ohio State Institute Annual Meet

Columbus, May 6.

Conference theme of 28th Institute for Education by Radio-TV under Ohio State U. auspices here from May 12 through 15 will be "Broadcasting: First Aid in the Educational Crisis." Emphasis will be on all aspects of educational tv with panel discussions on instructional tv in schools, colleges, adult levels and armed services.

There'll be progress reports on educational tv at the college level, Hagerstown, Md. school tv, Nebraska tv-correspondence small school study, and instructional uses of radio. Dr. I. Keith Tyler, director of the Institute for Education by Radio-TV, also has pencilled in meetings on radio vs. tv technique, controversial subjects and educational broadcasting. Also on the agenda is the pressing question: Is tv a threat to the teacher?

This year's Institute Program Committee includes M. S. Novik, radio-tv consultant; Richard M. Pack, veepee program chief, Westinghouse Broadcasting Co.; Judith Waller, consultant in educational broadcasting and George D. Crothers, CBS exec.

As in the past, meetings and clinics will be staged in the Deshler-Hilton Hotel. Bernard Mandelbaum, dean of students, Jewish Theological Seminary of N.Y., will be principal speaker at the Institute's luncheon on May 14.

Champ Figures

The Nielsens are in on the Basilio - Robinson fight on March 25, carried by CBS Radio with Mennen and Miles Labs sharing the tab, and even the network-sponsor's fondest expectations were exceeded.

Instead of the anticipated 15,000,000 listeners, it came out reading 18,000,000—based on 7,750,000 radio homes tuned in for the event. That's one-fourth more homes than the broadcast of the previous Basilio-Robinson bout.

NBC Regional Coin (All Breweries) on TV 'Game of Week'

Chicago, May 6.

NBC-TV has tapped three regional breweries to cover half the tab on its Saturday "Game of the Week," the unsold half going co-op by default. Jax, Hamms, and National Bohemia suderies are collaborating in a $750,000 expenditure that has Jax covering the south and southwest states, Hamms the midwest and central states, and National Bohemia the east. Hamms has the biggest share of the three, amounting to around $350,000.

In addition NBC-TV plucked a fall renewal for Miles Labs' three daytimers, "Price Is Right," "Truth or Consequences," and "It Could Be You" and sold alternate weeks of "Restless Gun" to Procter & Gamble. Warner Lambert Co., which sponsors the oater solo this term, is cutting back to alternate weeks in the fall.

NBC-TV's Daytime Sales

General Foods purchased 52 weeks of alternate Friday 15-minute periods of "The Price is Right" on daytime NBC-TV. Armour Co. bought alternate-Monday 15-minute segments on "Dough-Re-Mi" and alternate-Monday quarter-hour periods on "The Price Is Right."

Glamorene, Inc. took 15-minute periods on various days on "Treasure Hunt." NBC-TV also landed a renewal order from Sterling Drug on "Modern Romances."

President's Tint TV Debut in Dedicating NBC's New Capital Studios

Washington, May 6.

President Eisenhower will make his debut on live color tv when he dedicates the new studios of WRC, NBC owned and operated station in the capital, May 22. Station manager Carleton Smith, who is also NBC v.p., scored a coup by copping Ike for the ceremonies, which will give station national exposure via a 2:30 web simulcast.

Undoubtedly General Sarnoff's close ties with the GOP administration, for whom he has served on several advisory committees, helped.

Vice President Nixon highlighted the cornerstone ceremonies last January. Dedication ceremonies will be held in the new, giant sized tv studio before a top level audience of 300, including NBC brass.

Same day, NBC-TV personality Genevieve, of the Jack Paar show, will be lunching at the White House with Mrs. Eisenhower, an avid tv fan.

ABC RADIO PACTS PONTIAC ON ND GRID

Though still recuperating from a severe program-personnel retrenchment, ABC Radio pulled a coup this week by signing the much-coveted Notre Dame football sked for next fall. And along with it, it got sponsor Pontiac to sign for the 10-game Saturday schedule.

Mutual Broadcasting has had the sportscast for the past several years, and although it had some trouble holding on to Notre Dame last season, the web reportedly was ready to announce a renewal of the show for the fall—with Pontiac as sponsor.

'Circus Boy' as Sat. Ayem NBC-TV Entry for Mars

Mars, Inc., candy bar maker, has bought alternate-week sponsorship of the filmed tv production, "Circus Boy," on NBC-TV starting October in the Saturday 11:30 a.m.-12 noon period. Mars also is buying an alternate-week quarter-hour of NBC-TV's Saturday morning show, "Ruff and Reddy," 10:30-11 a.m., over 52-week period.

Dolly Those Brownies For A Swish Pan

By JO RANSON

Ring-a-ding-it and gander the idiot cards while the boys take five in the porcelain studio!

This, as any hep tv production man will tell you, is contemporary video lingo, here today but not necessarily tomorrow.

If the late H. L. Mencken were to sashay through video verbiage land, he'd discover a new glossary, a slanguage made considerably richer by a more adventurous crop of producers and a handful of engineers.

The majority of engineers, a humorless breed at best, stick to the mainstay expressions and the precise, slide rule scientific nomenclature officially approved by the Institute of Radio Engineers and the National Television System Committee. It is to the perky program builders and performers one turns for the etymological and philological switches of the day and any man who uses the words iconoscope or orthicon is unequivically unhep, say the tv studio word coiners.

Bill Healion, a director on NBC's "Today" is reportedly one of video's freshest word makers. Steve Alen, also has a way with word or phrase.

Try Them on For Size

Here are a few of the recent video words and expressions that have been tried on for size and found snazzy:

Dolly in on wings of song—watch the mike cable when moving camera.

Brownies—tv cameras.

Swish pan—fast pan.

Mushroom pit—control room.

Idiot cards—cue cards.

The brain—teleprompter.

Cable trouble west of San Francisco—break up in picture on a remote.

The monster — large camera crane. Also master worksheet prepared by tv unit manager.

Porcelain studio—men's room.

Wanted on pipe—telephone call.

Ring-a-ding-it—Steve Allen expression during rehearsal; save the punch lines for air time.

Ice cream cone, paint brush and lavalier are contemporary words for certain-type mikes.

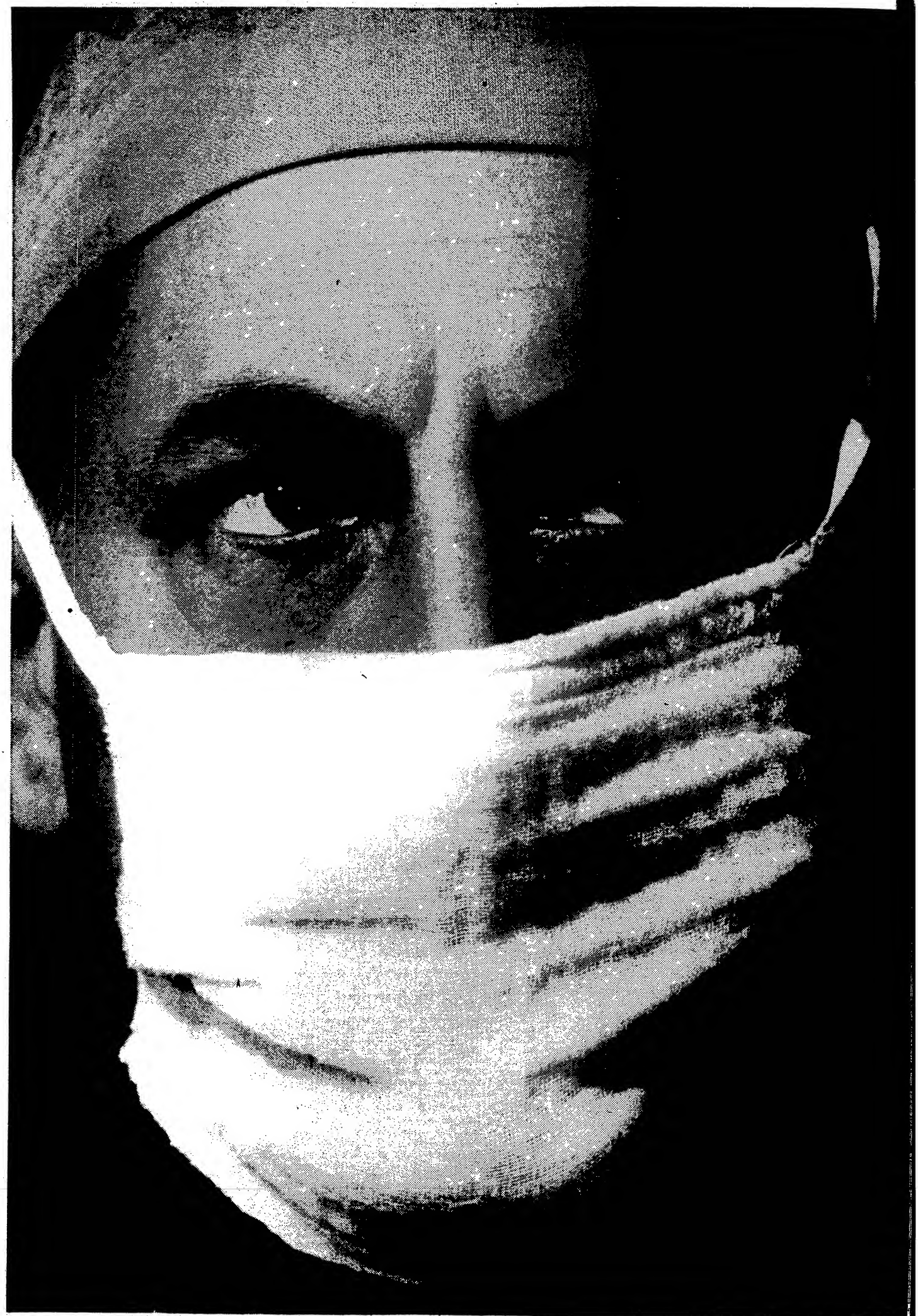
Some directors use the phrase "take one" or "take two" to cut from one camera to another. But "Wide Wide World," cutting from one location to another, uses "switch." This is usually pronounced "suuh-witch" to give the director at the location ample warning.

Hardly man or animal has not received a cue at some time from a "Wide Wide World" director and this goes for chorus girls as well as ballistic missiles. During a pickup from the Florida Everglades, director Charlie Jones shouted "Cue the rattlesnake." For a pickup from a Mexican bullring, a local director went down in tv history by crying out loud: "Cue ze bull."

Some tv lads use the expression "woof the clock" when they try synchronizing with a master studio clock.

Production staffers on the Steve Allen NBC-TV Sunday nighter usually sing out: "Mark it and strike it!" when a horse or dog misbehaves on stage.

As for "chassis" and "wow," they no longer stand for the framework on which tv parts are mounted, and distortion caused by periodic variation in speed of tape or film, respectively. Broadly speaking they're oral manifestations of admiration for the erogenous zones of certain cathode-ray tube cuties.



MEDIC

We have said of MEDIC: "No one else in 1958 will offer a program that approaches MEDIC's prestige, production quality and dramatic content." According to the stations which have already bought MEDIC, we need say no more. These include the Storer Group, Westinghouse's WJZ-TV in Baltimore, WABD in New York, WTTG in Washington, KTLA in Los Angeles, WGN-TV in Chicago and KRON-TV in San Francisco. From their point of view, MEDIC speaks for itself.

VICTORY PROGRAM SALES

A DIVISION OF CALIFORNIA NATIONAL PRODUCTIONS, INC.

TV Names Potshot Madison Ave. For 'Interference,' 'Censorship' —On Other Ad Agency Fronts

By JACK BERNSTEIN

As if the Madison Ave. boys didn't have enough public relations troubles, another group has of late been punching away at them. The latest group to take up the cudgels against Madison Ave. are the television entertainers, who have been charging the agencies with "needless interference and meddling into areas where they don't belong."

Since the first of the year half a dozen blasts have been leveled at the agencymen by the tv stars for "sticking their noses into the unfamiliar area of show business."

In January, David Janssen, star of CBS-TV's "Richard Diamond, Private Detective" series, declared: "Ad agencies are responsible in most cases for the lack of realism in tv series." The actor went on to say that so-called agency censorship, in many cases, ruins what could otherwise be a good tv show.

Earlier this year, Gisele MacKenzie took some swipes at the agencymen for interfering with her program, and producer - writer Charles Isaacs resigned from the show after hitting at destructive interference on the part of MCA, sponsor Scott Paper and agency J. Walter Thompson.

The King Cole Case

Nat King Cole, who got bumped off the air at the tailend of 1957, gnawed away at the agencies for being "feckless" and "lacking guts" in general. Cole felt at the time that ad alley boys had made no effort to find him a national sponsor and held the agencies responsible for losing his show.

Other names who have had a picnic at agency expense are Dick Powell, with invective tossed at "those" Madison Ave. geniuses, and Bob Hope, who in a magazine article let the agencies have it by saying that "agency crew-cuts have declared themselves in on more than one show" and took off on agency interference.

Roger Pryor, head of Foote, Cone & Belding's radio-tv department and a former film actor and bandleader, says: "This feeling that an advertising agency is a 'necessary evil' in broadcasting largely stems from the fact that talent is creative and stars resist interference by people who are not seemingly equally creative. Essentially, talent doesn't understand the problems which confront the business world. The agencies serve to act as policemen to the actors, who feel that the agencies will always take the negative side. Comedians simply don't understand the competitive side of normal business procedures and they don't understand the lengths national advertisers will go to protect their competitive position. Entertainers have no idea how a fast one-line joke that is smutty can reflect on the product which the client spends millions in building up."

Nick Keesely, radio-tv topper at Lennen & Newell and a former producer and packager, says: "Talent needs agency thinking as much as we need their ability. Tv stars sometimes fail to realize that our interest is as great if not greater in making a show successful than their interest. After all, if a star gets knocked off the air, he can always play nitery dates, meanwhile our client is stuck with a $3,000,000 investment. No intelligent tv program head will criticize a show without a good deal of discussion with people who are paid to know the answers.

'cers as 'Whipping Boys'

"I've seen statements by name performers criticizing the 'Madison-Ave. crewcuts' and I don't feel they intend to wash out everyone but unfortunately, criticism has priority in print in our business, and an impulsive generality can make the whole ad industry look bad. Apparently, artists make the agency the whipping boys in an effort to hide their own shortcomings. Talent are often too much in love with their own performance and very sensitive to criticism.

"Why don't these performers realize that many of us have been in the business as long as and longer than they have and that we've been writers, directors, producers, etc. We've got to know what we're talking about. Many agency program heads have gone on to become network executives—the late Doug Coulter, Pat Weaver, Harry Ommerle Hubbell Robinson, Harry Ackerman and a host of others.

"We're interested in exactly the same thing they are—success and when something goes wrong, we've all got to pull together, instead of going in opposite directions. Talent forgets that over the years we have worked with a lot of nice people—but there have been unpleasant ones too. This certainly doesn't make us condemn all talent because of a few."

Keesely, Pryor and Jerry Feniger, in charge of tv programming at Cunningham & Walsh, admit the agency-talent conflict is not entirely one way. Feniger says: "Sometimes agencies and talent have their differences simply over the fact that agencies fail to realize that stars are a different type of person and also in the media of television the performers have to mix with the clients. But in fairness to the performers, cases have come up where agencies have tried to write comedy material for the comedians, and what they fail to take into consideration is that when they hired him he was a name performer. In the entertainment field a certain amount of latitude has to be given."

Tension has also been caused by agency and talent disagreement as to what the performers' extracurricular activities consist of. More than one star has refused to tour the supermarkets or hand out dolls, and in this area the agents, the ad execs say, really earn their 10% in working out effective compromises.

SWITCHES: Eric Liber named to head the newly-formed television division of Jerry Hammer Assoc.

Sidney Garfield has been elected president and chief executive officer of the Peck Advertising Agency replacing Harry Krawit, who has resigned because of illness. In other personnel changes at the agency, Harry Peck, has been named chairman of the executive committee and Sanford L. Hirschberg, a veepee, has been elected executive v.p. and secretary. He is not to be confused with vet pix now CBS publicist Sid Garfield.

I. Orrin Spellman, vice president and general manager of Philadelphia office of Erwin Wasey, Ruthrauff & Ryan, has been named assistant to David B. Williams, agency president.

Gerry Ford and Sandy Gasman have joined the radio-tv department of Hicks & Greist.

Herman E. Bischoff named tv art director at Lennen & Newell.

A. Roy Barbier upped to v.p. at MacManus, John & Adams.

Leonard S. Matthews and Edward Thiele elected to board of directors of Leo Burnett.

LOST & FOUND: The $3,000,000 ad account of Max Factor and the $8,000,000 Frigidaire account are still up for grabs with no decision expected for another week or so. Doyle Dane Bernbach formerly handled the Factor account while Kudner serviced the Frigidaire billings.

Dunay, Hirsch & Lewis has been named to handle the Steelman Phonograph and Radio Co. account, a division of the Herold Radio and Electric Corp.

Chi Agencies

By LES BROWN

Chicago, May 6.

William J. McIlvain, based in New York the past 11 years, is returning to the home office of Leo Burnett agency here as v.p. in charge of broadcasting. McIlvain, who has spent his entire business career with Burnett, is being replaced in New York as veepee in charge of network relations by Paul A. Louis, who transfers from the Chi shop.

Burnett's broadcasting activity has increased from 28% of its total billings in 1950 to 61% in 1957. In terms of dollars this is a jump from slightly more than $6,000,000 to $48,000,000 over the seven-year stretch. Burnett's clients advertise 28 products on 23 network tv programs. In addition, 13 clients are buying video spots on 450 stations in 280 markets.

Keyes, Madden & Jones has plucked the new frozen foods line of Francois Pope & Sons, which hits the Chi market early in June. Pope and his sons, Frank and Robert, for several years have been conducting "Creative Cookery" on WBKB.

KM&J has also firmed a deal to rep Hopalong Cassidy (William Boyd) on 104 half-hour radio programs and 12 new hourlong tv films, all separate from his California National Productions vidpix. Agency will also pitch Hoppy for special merchandising programs

Grant Advertising has been named to handle Shell Oil in Ceylon and Colgate-Palmolive Co. in Venezuela.

North Advertising increasing its billings by about $600,000 with the Pilsener Brewing Co. account.

Gordon Best Co. taped by Edgewater Beach Hotel for advertising and sales promotion.

George Drake, ex-MacFarland, Aveyard, joined Erwin Wasey, Ruthrauff & Ryan as copy editor.

McCann-Erickson shop here added three last week. Mitchell Streicker left Leo Burnett to become M-E's manager of media research; William Ewart left Vaughan, Thain & Spencer to join the Chicago creative staff; and John Hugunin ank'd Campbell-Mithun, Minneapolis, to sign on as copywriter.

London Agencies

Documentary film director Lindsay Anderson has turned his hand to tv commercials. His latest effort for the Colman, Prentis & Varley agency, plugging Penguin, chocolate covered cookies produced by the Scottish firm of MacDonalds, has a "decidedly documentary flavor," according to Ron Kirkwood, the agency's tv exec. The commercial, which will go out over all the indie tv stations within the next couple of weeks in 30-second and seven-second reminder spots, is claimed to have one of the most expensive music soundtracks used in a teleplug to date. It has been specially written by Norrie Paramour.

Changes in the methods of presenting commercials over Italian tv are expected following a five-day confab between Italian tv toppers and Michael Garland, senior tv exec of the W. S. Crawford agency tv division. Garland, now back in London, put forward several ideas and schemes which could streamline the present system.

Confirmation On Bartley Assured

Washington, May 6.

Early confirmation of the President's nomination of Robert T. Bartley for another term on the Federal Communications Commission is expected. A routine hearing on the appointment will be held tomorrow (Wed.) by the Senate Interstate Commerce Committee.

Bartley was named last week although his present term does not end until June 30. He is the first Truman appointee to be continued in office by the present administration. Appointment is for a seven-year term.

A Democrat, Bartley is a nephew of House Speaker Sam Rayburn (D-Tex.) and was the latter's administrative aide before joining the Commission in 1952 to fill out the unexpired term of the late Chairman Wayne Coy. He is a native of Ladonia, Tex., and is 49.

Meanwhile, action is awaited by the Senate on confirmation of John S. Cross, State Dept. telecommunications official, for another Democratic vacancy on the Commission. Cross was named nearly two months ago to succeed former Comr. Richard A. Mack who resigned following "misconduct" disclosures by the House Subcommittee on Legislative Oversight.

Senate Committee has given Cross a hearing but apparently has been delayed in voting on confirmation by pressure of other matters.

From the Production Centres

Continued from page 30

fashions editor **Jean Krueger** . . . WGN-TV signed a Northwestern U. junior, **Jack Hilton**, to host its new Saturday record hop show . . . **Buck Stoner**, onetime Paramount district manager here, has joined Television Programs of America covering Illinois, Missouri and Iowa.

IN WASHINGTON

Genevieve, French chantoosey of NBC's Jack Paar show, feted by Ambassador Alphand at French Embassy during her stint last week at Casino Royal nitery . . . **Ted Mack** met local press at breakfast in stopover en route to Winchester (Va.) Apple Festival, where he grandmarshalled parade and crowned Festival Queen Daphne Fairbanks, daughter of Douglas . . . **Robert Button**, Voice of America broadcast topper, conducted tour for delegates to powwow of Association of Junior Leagues of America through Voice studios as part of training program for use of broadcasting in community services . . . **Robert O'Connor**, former tv director at WMAL-ABC, has joined directing staff of WTTG-DuMont . . . Another addition to expanded staff of WTTG is announcer **Bill Johnson**, who has done chores at a number of local stations . . . NAB prexy **Harold Fellows** and **Jerry Feniger**, v.p. Cunningham & Walsh, will highlight Radio Day salute of Washington Ad Club . . . Inga, tv femme personality for WRC, lined up following show biz reps as guests past week: **Sammy Kaye**, **Eddy Arnold** and **Gloria Swanson**.

IN LONDON .

Bill Perry, one of the Associated-Rediffusion's outside broadcast directors since the company began operating, quit last Fri. (2) to become senior outside broadcast director for Southern-TV. He plans to set up home in Southampton, where the programmers, which start operating in Augus, are based . . . **Ella Fizgerald**, here for concert dates with the Jazz At The Philharmonic outfit, took time out from her concert chores to headline the bill of Associated TeleVision's "Sunday Night At The Palladium" (4) . . . Much liked tv personality **Macdonald Hobley** takes over the link job from **Paul Carpenter** on Associated-Rediffusion's film biz program "Close Up" tonight (Wed.). Future topics lined up for the show include **Victor Mature**, **Sir Michael Balcon**, **Richard Todd**, and **Carl Foreman** . . . **Ian Atkins**, former senior drama producer for BBC-TV, has been awarded the Television Society's Pye Premium for his paper on Studio Production Techniques. Atkins is now working on the development of color tv and other technical facilities.

IN BOSTON . . .

Jim Harrington, former Boston Traveler reporter, came aboard WHDH-TV news staff Monday (5) as first Hub tv news reporter going out on beat with photogs . . . **Joe Levine**, WHDH-TV news chief, receiving congrats on arrival of twin boys . . . **George Marek**, veep and gen. mgr. RCA-Victor, N.Y., in for Boston Arts Festival anni luncheon at John Hancock, Dorothy Quincy suite, luncheon, Monday (5) . . . WNAC launching big ad campaign, using billboards and newspapers on its "Easy Listenin' " music policy . . . WHDH-TV preemed its documentary film, "Inmate," filmed at Walpole State Prison, for Hub press Tuesday (6) at Statler-Hilton . . . WGBH-TV celebrated first live educational tv link between Hub and New York's Metropolitan Educational TV Assn. with nine people contributing their thoughts on single idea, "Freedom" . . . WBZ-TV nabbing fan letters from guests at their Jug End Barn bash in the Bershires and running paid ad photos of their "Live Five" jocks, **Carl deSuze**, **Alan Dary**, **Bill Marlowe**, **Norm Prescott**, **John Bassett**, in costume in Hub newspapers . . . WNAC-TV preparing for their anni Yankee Day at Fenway Park, May 17, when the Red Sox play Baltimore, and station hosts pubad and tv writer's moppets.

IN SAN FRANCISCO . . .

Golden West's KSFO, with no tv competition, scored a terrific 24.0 rating—and 70% of audience—broadcasting the opening day of Giants baseball season, special Pulse survey found . . . **Marian Koehler Rowe**, who just served as AWRT's convention chairman, quit her "Adventure School" after KPIX chopped show from 30 to 15 minutes . . . Bartells' new KYAers include **Seamus O'Hara**, ex-Milwaukee, **Lucky Day**, ex-Atlanta, **Don Allen**, ex-Denver—if these aren't house names . . . KFRC moving out of longtime hq in Don Lee building to ex-home of the Wall Street Journal . . . KOBY's **John McRae** quitting as manager May 15 . . . **Bill Roddy** back on KNBC with boat news . . . KRON's **Marjorie Trumbull** off to South Seas and Australia (for tv appearances) for six weeks . . . New KCBS assistant business manager is **Grant Norlin**, ex-KEPR, Washington State, replacing **Howard Adamson**, who's been shifted to CBS, Hollywood . . . KGO radio's summer replacement is **Jerry Jensen**.

IN CINCINNATI

WKRC-TV lining up a big passenger list for the special CBS Star Train five-day excursion to New York and Washington leaving here May 22 . . . Cincy Public Schools seeking Ford Foundation help for $236,000 experiment in educational television . . . **Dick Baker** exited as WSAI sportscaster to become general manager of WAHR, Miami Beach . . . **Spencer Danes** resigned as WKRC newsman to take over as WAHR news and sports director . . . **Dave Lane** resigned from WLW staff to rebuild health in California before resuming radio work . . . **Walter Bartlett** upped from salesman to general advertising manager of Crosley's WLW-C, Columbus . . . **Leon Lowenthal** named general manager of WKRC-FM which inaugurates heavy "better music" schedule Oct. 1.

IN PHILADELPHIA . . .

Joe Niagara, WIBG deejay, will run the record hops at the Willow Park dance casino . . . **Walter Tillman**, manager of the Phila. edition of TV Guide, refereed the Gonzales-Hoad World's Professional Tennis Championships at the Arena . . . **Alexander Kendrick**, CBS foreign correspondent, came in to address the 30th reunion of his Central High class (6) . . . **Dave Garroway** will be in town (27) to receive citation from the Poor Richard Club . . . WRCV's deejay **Jack Rattigan** and tv newscaster **Vince Leonard** emcee the annual Phila. Employees Fair (6,7) . . . **Robert Marshall** appointed program manager of WVUE. He will continue to host station's "Bingo-at-Home" session

IN CLEVELAND . . .

Al Rosen, former third baseman, and **Bill Veeck**, onetime owner of Cleveland Indians pacted by gasoline company for WEWS' weekly baseball clinic series . . . **Walter Davis**, ex-WHK, named state director for United Organized Labor of Ohio . . . KYW radio-television collected $13,500 for Hicks family when five youngsters were killed in fire . . . **Joe Mulvihill** signed to do WJW nightly disk show . . . **Don Perris** doing **Dorothy Feldheim** newscasting chores while femme WEWS spieler tours Europe . . . KYW director **Rae de Gravelles** exiting for New Orleans . . . WHKK and Ohio Bell agreed on listener-query call-back setup eliminating court action

DISCOUNT YOUR TV BLESSINGS

KPFA the 'Sophisticate's Delight' As 'The Best in Modern Thought'

By BILL STEIF

Berkeley, Cal., May 6.

KPFA-FM, which won a Peabody Award this year for "distinguished achievement and meritorious public service," is the only listener-sponsored radio station in the U. S.

As such, it takes itself—and its listeners—very seriously.

It's now in its ninth year of broadcasting, currently has an annual budget of $100,000 and a Northern California audience estimated at more than 100,000. Of this audience, 6,200 are subscribers, at a minimum of $10 a year—some, of course, come through with bigger chunks of money.

KPFA, in addition, is about to open a Southern California listener-sponsored station, with its transmitter on Mount Wilson, outside Los Angeles.

The station was founded by the late Lewis Hill on 7,000 donated dollars. Hill's eggheaded idea, still followed closely, was that once radio could be freed of commercial limitations it would produce such excellent programming that the listening public, or an important part of it, would voluntarily support it.

At first, Hill's idea seemed a bust. A year after the station started, it had to suspend for lack of cash.

But the subscribers took over, raised funds to get KPFA back on the air and—best of all—the Fund for Adult Education galloped to the rescue with a grant which enabled the tiny FMer to increase its transmitter power and reach a bigger part of its potential audience.

The Ford grant ran out quickly, but by then KPFA had its second wind and was rocking along at a pretty good pace, with subscribers doing their fiscal bits.

A typical KPFA day might include readings from James Joyce's "Ulysses," a Pergolesi opera, a live performance of a Milhaud work by the Griller String Quartet, a rebroadcast of one of the BBC's "Third Program" productions, readings (between 4 and 5 p.m.) from "Tom Sawyer" or "The Wind in the Willows," a discussion of Bantu folklore, a half-hour of cool jazz, a controversial book review

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NBC News Shop Jumpin' in Chi

Chicago, May 6.

With NBC News divorced now from regular programming and reporting several stairs higher than before, the relationship between local news departments and the o&o stations has become fraternal rather than filial.

In Chicago, f'rinstance, the news operation is being salaried by the network instead of the station and in effect is selling its service to WNBQ in a package of program and talent. All WNBQ newscasters, when their contracts with the station run out, will be asked to sign new ones with the mother web even if their talents are only used locally.

Under the revised setup, Bill Ray supervises both local and network news operations for radio and tv under the new title of news director for NBC central division. Previously, there had been a separation in the department, with Chet Hagan overseeing the network side (before he was reassigned to New York) and Ray the local. Ray now reports directly to Bill McAndrew of NBC's national news department.

NBC New York is transferring Frank Jordan to the central bureau to be Ray's assistant and has assigned Sander Vanocur to Chi to take over Jack Chancellor's spot as roving reporter in the midwest, since Chancellor has been

(Continued on page 48)

Pegler Zips Up Zoomar

Los Angeles, May 6.

Greatest improvement in optics since the original Zoomar lens is claimed for both the super studio and universal by Jack Pegler, prezy of Zoomar. The super studio, he said, will have a radically increased range, with the lense color balanced and corrected to work with three other lenses on the turret.

Universal Zoomar, which zooms from 2½ to 16 inches, is now equipped with a new converter, which increases the range from 4 to 25 inches at a speed of 7/5.6. Zoomar lenses, according to Pegler, are used by all networks and most indie stations. Nearly 400 Zoomar lenses are in daily use in major tv stations around the world, according to Pegler.

98 Recalcitrants Hold Up NABET's Pacting With Nets

Total of 98 of the 2,200 National Assn. of Broadcast Employees & Technicians members at NBC and ABC have refused to accept the new three-year contracts and, as a result, have aborted an overall agreement—temporarily, at least. As of yesterday (Tues.), the two networks had refused to sign contracts with the majority of NABET employees, so long as the 98 remained adamantly opposed to the web offers.

NABET suggested that the webs sign for the rest and continue negotiating the 15 contracts pertaining to the 98 recalcitrant employees. But, NBC stated, the two webs were opposed to a plan whereby a strike by this minority could cause a full-scale work stoppage. If the 98 men, or any part of them, decide to strike, it's almost certain that the rest of NABET, although having signed, will not cross the picket lines.

Meantime, the International Executive Council of NABET, is investigating the situation and is expected to announce a "strike or settlement" decision shortly affecting all of its staffers at the two networks.

NABET engineers ratified ABC-NBC offers by a count of 906 to 401 last week. Failure of the non-engineering units to okay the pacts

(Continued on page 50)

SPONSORS MERGE BIZ FOR 1 WEB

Present economic situation finds some television sponsors who are involved in multiple network programming veering toward a "let's-put-all-our-tv-eggs-in-one-network-basket" philospohy, thus taking advantage of discount structures. In the aggregate this could save sponsors anywhere from $500,000 to $1,000,000 a year, which ain't exactly hay in a day when even major companies are counting pennies.

It's been traditional in broadcasting for clients to make with the bookkeeping in times of dollar stress in order to get extra mileage out of their advertising buck, whether it's discount pattern or doubling up on commercials. Take the case of Kraft, for example. Kraft's dropping of its 11-year-old hourlong Wednesday night dramatic showcase on NBC-TV is generally attributed to the fact that the company is fed up with drama and wants to explore other programming areas. However, the reason for embracing two half-hour stanzas in place of the 60-minute "Kraft Theatre" goes deeper than that—in fact, a realization that, times being what they are, the parent National Dairies is not getting maximum exposure on its multiple products from its $6,000,000 annual investment.

Truth is that National Dairies no longer wants to throw $6,000,000 into extolling the virtues of the Kraft product alone, but is anxious to tie in with some 20 other products with its tv ad dollar. Thus with two 30-minute weekly segments it can spread its multiple product story with the same $6,000,000 kitty that went into the Kraft dramatics.

The past week has produced two notable instances of national sponsors shedding their multiple network allegiances for the one-network philosophy in order to benefit from accruing discounts. There's the case of Buick, for one, which has been riding this season with Patrice Munsel on ABC-TV along with "Wells Fargo" on NBC-TV. The auto company is dropping Munsel and retaining "Fargo" but at the same time solidifying its NBC identification (with resultant discount benefits) by buying eight Bob Hope specials for '58-'59.

Then there's the instance of Ford, which has been playing it both the NBC and CBS way this season. Company is dropping its "Zane Grey Theatre" on Columbia and pouring the coin into NBC's "Wagon Train." And with its continuance of Tennessee Ernie Ford on Thursday nights, the automotive will be enjoying a lucrative discount by virtue of its two-way NBC pledge of allegiance.

CBS' Kearns-Masraff Cairo Team On Hot Hoda, So-So TV & Boff Radio

The hottest belly dancer in Cairo today, with her navel toward zenith, is Hoda Shems el Din of Armenian ancestry, according to CBS Cairo correspondent Frank Kearns and Yousef Masraff, web's cameramen there. Both were in Gotham last week conferring with network execs and gandering, for the firts time, some of the actuality film reports they rushed here in the past two years.

The correspondent-camera combo is also here to accept numerous accolades for their detailed camera coverage of the war in Algeria as seen in "Algeria Aflame," which CBS-TV telecast last October and for which Kearns and Masraff were recently presented the 10th Annual George Polk Memorial Award for "best television reporting in 1957." Last week they got the top Overseas Press Club Award for the "best radio or television reporting from abroad in 1957." Their most recent accomplishment was the exclusive interview they grabbed off with Gamal Abdel Nasser, prexy of the new United Arab Republic, in his Cairo home.

Kearns and Masraff, both of whom went through harrowing days and nights, enduring disease, vermin and brushes with death during their coverage of the activities in back of the Algerian rebel lines, were glad to be in New York sipping chocolate milk shakes filled with ice cream and recounting their experiences, including a first-hand appraisal of Cairo's current executants of the stomach dance.

Navel Maneuvers

Hoda Shems el Din, it appears, is giving Tahia Carioca, the most famous belly dancer in the mideast, an undulating run for her Egyptian pounds. Miss Carioca is getting a little too old to rotate her stomach muscles, the CBS team opined, and Samia Gamal, who was clicking heavily with a Western version of the belly dance some time ago, is now concentrating on films in Egyptian studios.

Denizens of Cairo night spots are currently crazy about South

(Continued on page 50)

Schick Buy Finalized

Schick is definitely set to pick up the alternate weeks on "The Phil Silvers Show" over CBS-TV starting in the fall, with Procter & Gamble dropping out because of the net's request for a positive 52-week pact.

Camel remains as alternate sponsor.

Hot as a Pistol, Zulli Caught With His Kines Down

There's considerable regret and nailbiting at WCBS-TV, CBS-TV Film Sales, and NYU over failure to kine the major portion of Dr. Floyd Zulli's second semester of "Sunrise Semester." All 76 shows of the first series were captured on film, but only the first five episodes of the second series were kined. Some 70 lessons, however, were not recorded because execs at that moment thought there wasn't enough b.o. appeal in the Zulli series, despite the extraordinary press it had received. Since then, both Westinghouse Broadcasting Co. and WNTA-TV, Newark, have purchased the first kines, and there's considerable interest in future installments.

Sam Cooke Diggs, top exec at WCBS-TV, said if there's sufficient demand for more syndication of Zulli's talks, the station would reshoot the entire second series of "Sunrise Semester." Prof. Zulli thought he could do the second semester shows for the camera in sufficient time before his European holiday starting June.

Meanwhile, the NYU prof, who's currently hotter than a nuclear warhead, is preparing his literary talks for the commercial series under Heritage Club sponsorship starting May 11 over WCBS-TV. Sponsor is giving him freedom to choose any books he wishes to discuss. Result is there's not one book on the Zulli ljst that's in the Heritage Club subscription offer, but it's okay with the sponsor, on the theory that the station announcer will sway listeners to subscribe. Heritage Club figures if it gets 200 subscriptions on each telecast, the venture will have paid off.

Prof. Zulli returns to his teach-

(Continued on page 50)

Hot & Cold Berle Deal Finally Set

After blowing hot, cold and hot again, Milton Berle agreed to sign with Kraft Foods Division of National Dairy Products Corp. for an NBC-TV fall series of half-hour comedy-variety stanzas.

Bob Kintner, executive veepee of NBC-TV, made the announcement after considerable doubt had been thrown on the comic's supplanting "Kraft's TV Theatre" in the Wednesday evening slot. Originally set to go into the Kraft fall lineup, Berle's publicity office suddenly announced that he was nixing the tv series in favor of playing nite spots and occasional guest tv appearances.

Before the ink had hardly dried on the Berle press release, NBC made the formal announcement that he was set with Kraft. Reason for the comic's original vetoing the Kraft deal, according to Berle's office, was that he might be over-exposed, rather than under-exposed on the, upcoming series. NBC execs and agency heads flew to the Coast and apparently convinced him that the new format would be to his advantage. Berle is slated to occupy the 9 to 9:30 p.m. period.

Second half-hour, also will be kept by Kraft and will most likely be filled with a film series. Four properties are reportedly under consideration, "Bat Masterson," "Tin Pan Salley," "McGarry and Me" and "Father of the Bride."

"Kraft TV Theatre" departs in September after an 11-year run.

What Price IBEW Strike?

By ART WOODSTONE

The 12-day strike by the International Brotherhood of Electrical Workers against CBS evidently gained little that the network hadn't promised before the walkout took place. As the result, union members have been trying to establish why the strike was actually called in the first place and also if there might not have been an administrative goof-up within the union itself.

CBS alleged the strike was called because one local, No. 1212 in New York, was trying to "show its muscle." Web did not hold the international office in Washington responsible. The local in question, a division of interests between 1212 and the international, replied that the "strike was taken against the international office and against the smug, self-satisfied attitude of the company." Local 1212 further admitted it didn't think the web could endure a technical strike "beyond a few days."

At the outset of the strike, 1212 was principally supported by IBEW locals in Chicago and Los Angeles. In speaking for all the locals (there are eight in all working for CBS), Al Hardy, head of radio and tv for the main office of IBEW in Washington, distilled what he felt were the basic issues involved in calling a strike. He said negotiators for labor were particularly anxious to find a "solution to the threat of automation," that they sought a "clarification" of IBEW's video tape jurisdiction at CBS and that "wages were an issue."

'Deals Behind Our Back'

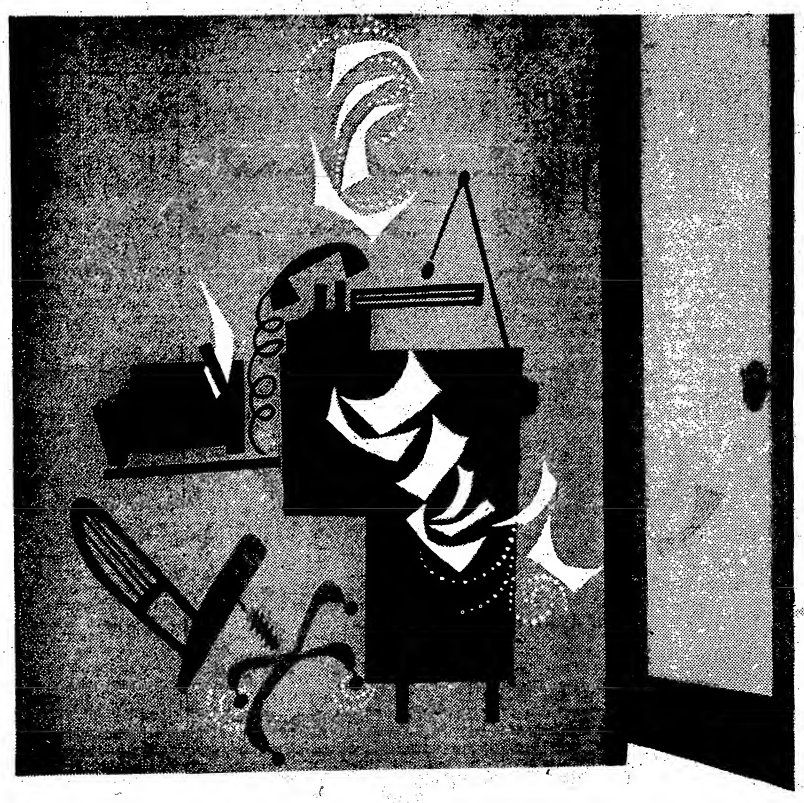
Local 1212 accused Hardy and IBEW international president Gordon Freeman of making deals with CBS "behind our back." Administrative chief of the local, Charles Calame, told New York rank-and-filers that he was not apprised of negotiation details by the international on the crucial bargaining days of April 13, 14 and 15, when a final agreement was reached. Hardy contended, however, that Calame "was willing to have the international president try to get a new offer out of the company," since the previous meetings in which Calame and other local bosses were involved had led to an "obvious stalemate." Hardy said that Calame and the others, who were not present on those three days, were kept up with new developments. He said that all negotiations in those three days were handled through a Federal mediator, and that the union and the network did not have direct contact during that time.

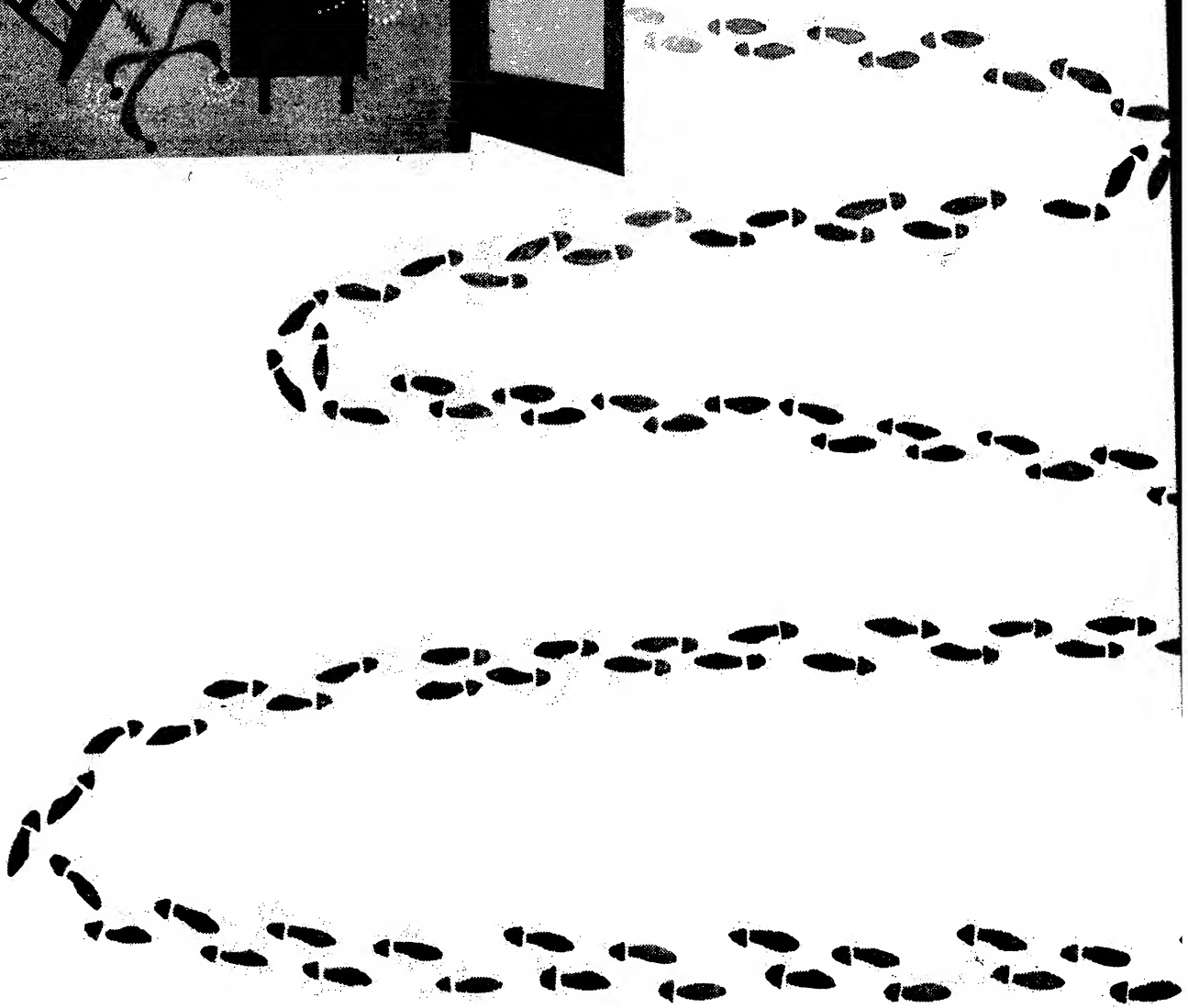
Following are the before-and-after-the-strike concessions by CBS:

Three-Year Wage Freeze

Before the strike, CBS' final offer was a new top minimum of $185 a week on a two-year contract, after which the union could again negotiate for more money. When the strike was called, the N. Y. local said emphatically that wages were not an issue, and perhaps they weren't since the contract IBEW finally received has been interpreted by some as being "weaker" on wages than the pre-strike offer. New pact gives them $185.50 immediately and $190 on Aug. 1, 1959, but the three-year duration of the contract prevents

(Continued on page 50)

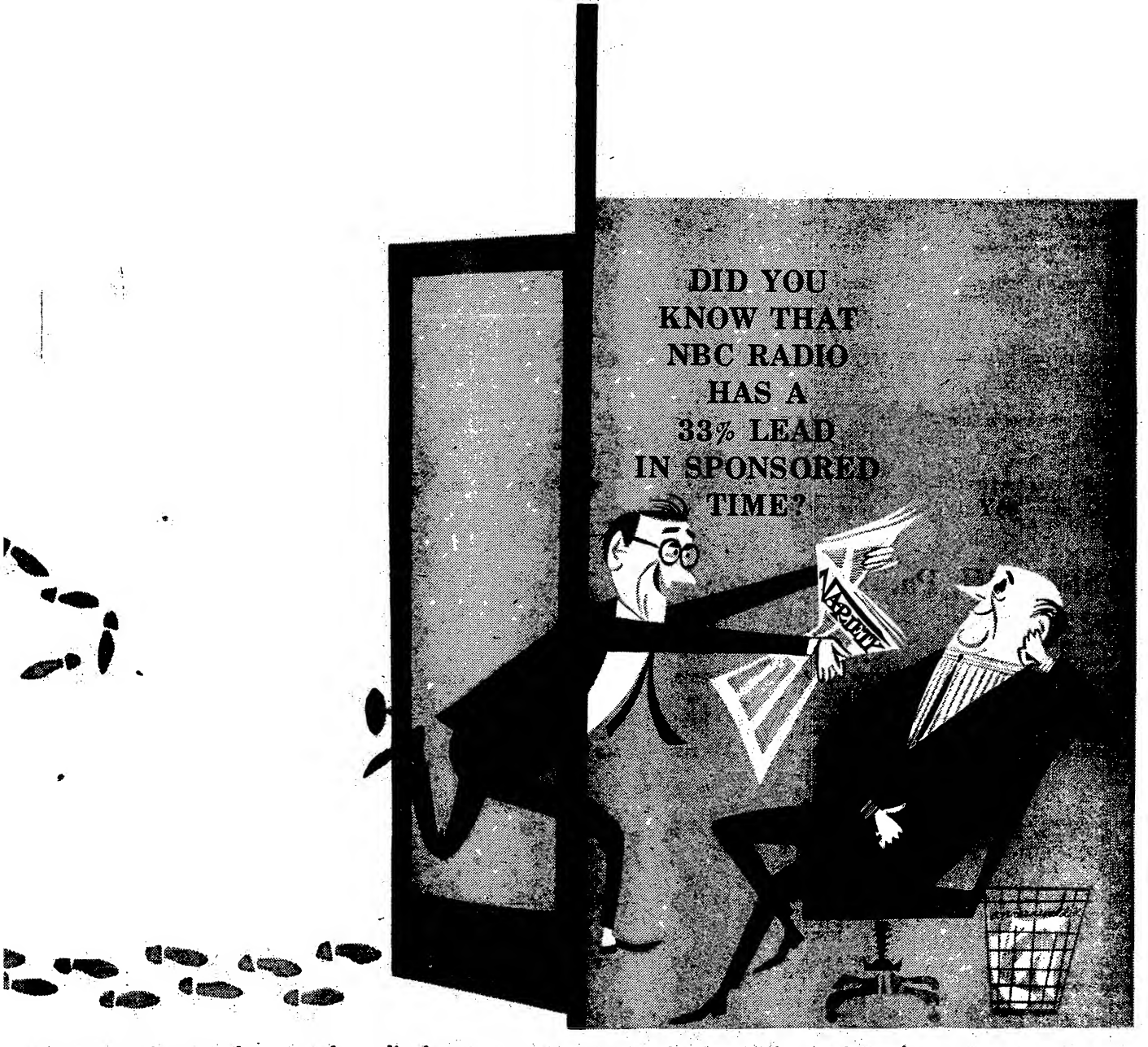




It's a fact worth repeating: 40% of all network sponsored time is on the NBC Radio Network. That's 33% more than the second network—a lead of 13 commercial hours per week. NBC is the only network to show an increase in sponsored time in the past year!

The number of NBC Radio Network advertisers has leapt ahead, too . . . from 26 in 1956 to 115 in 1957 . . . more advertisers than any other network. Thirteen of the top pre-television blue chip advertisers are now back on NBC Radio.

Credit this growth to NBC's imaginative programming aimed at increasing radio's usefulness for advertisers and audiences. Concepts like STARDUST which brings big star excitement back to radio; public service features like NEWS ON THE HOUR which



attracts more listeners than any other radio show; constantly changing NIGHTLINE, aimed at the perceptive adult audience. No wonder NBC advertisers are the most-listened-to in all network radio! Month after month, Nielsen reports reveal that they are attracting the medium's biggest cumulative audiences.

In television, NBC has forged into the No. 1 position night-time in the nation's major markets. Now the NBC Radio Network joins the surge toward new peaks of advertiser and audience acceptance with 33% more sponsored time than the second network.

NBC RADIO NETWORK

VARIETY-ARB FEATURE FILM CHART

VARIETY's weekly chart, based on ratings furnished by American Research Bureau's latest reports on feature films and their competition covers 120 cities. Each week, the 10 top-rated features in a particular city will be rotated.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained from a multiplicity of station and other data.

MOBILE, Ala.

TOP 10 TITLES AND OTHER DATA	TIME SLOT	ARB RATING	HIGH	LOW	SHARE OF AUDIENCE	MARCH 28-APRIL 3 TOP COMPETING SHOWS	ARB RATING
1. **TWO YANKS IN TRINIDAD**— Pat O'Brien, Janet Blair, Brian Donlevy; 1942; Columbia; Screen Gems	Two on the Aisle Sun. Mar. 30 1:00-2:15 WKRG	13.7	14.3	13.1	48.6	Looney Tunes ..... WALA Championship Bowling ..... WALA	14.6 13.5
2. **INVISIBLE INFORMER**— Linda Stirling, William Henry; 1945; Republic Hollywood TV Service	Matinee Movie Sat. Mar. 29 4:00-5:00 p.m. WALA	10.6	11.1	10.3	62.5	Big Picture ..... WKRG Western Theatre ..... WKRG	3.8 8.1
3. **KING KONG**— Robert Armstrong, Fay Wray, Bruce Cabot; 1932; RKO; C&C TV Corp	Starlight Theatre Friday, Mar. 28 10:45-12:30 a.m. WKRG	10.4	12.3	4.0	66.8	Million Dollar Movie ..... WALA	4.6
4. **SAGA OF DEATH VALLEY**— Roy Rogers, Gabby Hayes, Doris Day; 1938; Republic; Hollywood TV Service	Western Theatre Sat. Mar. 29 4:30-5:30 p.m. WKRG	10.4	13.4	7.5	53.1	Matinee Movie ..... WALA Variety Show ..... WALA	10.5 6.7
5. **ESCAPE TO GLORY**— Pat O'Brien, Constance Bennett, Alan Baxter; 1940; Columbia; Screen Gems	Tickets Please Sun. Mar. 30 2:30-3:00 p.m. WKRG	8.9	9.1	8.7	36.0	Victory at Sea ..... WALA Wide Wide World ..... WALA	12.1 16.3
6. **BRUTE FORCE**— Burt Lancaster, Charles Bickford; 1947; Screen Gems	Million Dollar Movie Mon. Mar. 31 10:00-11:45 WALA	8.3	9.9	7.9	58.7	Telephone Time ..... WKRG Five Star Final ..... WKRG Starlight Theatre ..... WKRG	13.1 7.1 3.8
7. **KING OF THE NEWSBOYS**— Lew Ayres, Helen Mack, Alison Skipwort; 1937; Republic; Hollywood TV Service	Sunday Morning Movie Sun. Mar. 30 10:30-12:00 a.m. WALA	8.2	8.3	7.9	73.9	Academy of Science ..... WKRG Eye on New York ..... WKRG	1.2 1.4
8. **IT HAPPENED ONE NIGHT**— Clark Gable, Claudette Colbert; 1934; Columbia; Screen Gems	Million Dollar Movie Sat. Mar. 29 11:00-2:45 WALA	8.0	10.3	4.4	35.8	Wrestling ..... WKRG	25.0
9. **YOU WERE NEVER LOVELIER**— Fred Astaire, Rita Hayworth; 1942; Columbia; Screen Gems	Million Dollar Movie Sun. Mar. 30 10:00-11:45 p.m. WALA	6.9	7.5	6.3	40.9	Alfred Hitchcock Presents.... WKRG Broadway Marquee ..... WKRG	19.0 5.9
10. **SHE WORE A YELLOW RIBBON**— John Wayne, John Agar, Joanne Dru; 1949; RKO; C&C TV Corp.	Starlight Theatre Thurs. April 3 10:45-12.30 a.m. WKRG	6.5	7.5	4.8	57.7	Welk's Top Tunes ..... WALA Million Dollar Movie ..... WALA	8.9 3.0

PITTSBURGH, Pa.

1. **RHAPSODY IN BLUE**— Robert Alda, Alexis Smith; 1945; Warner Bros. AAP	Gateway Studio Friday, Mar. 7 11:15-1:15 a.m. KDKA	29.7	34.1	21.4	79.4	Mr. District Attorney ..... WIIC Fineview Feature ..... WIIC	6.4 6.4
2. **DESTINATION TOKYO—(Part I)** Cary Grant, John Garfield; 1944; Warner Bros; AAP	Big Adventure— Movie Time Monday, Mar. 3 5:00-6:00 p.m. KDKA	25.3	26.3	24.3	61.2	Comedy Time ..... WIIC Popeye ..... WIIC	13.0 14.2
3. **DESTINATION TOKYO—(Part II)**	Big Adventure— Movie Time Tues. Mar. 4 5:00-6:00 p.m. KDKA	23.9	24.3	23.7	60.1	Comedy Time ..... WIIC Popeye ..... WIIC	11.7 12.6
4. **FORT DEFIANCE**— Dane Clark, Tracey Roberts; 1951; United Artists; U. A.	Big Adventure— Movie Time Wed. Mar. 5 5:00-6:00 p.m. KDKA	21.0	21.4	20.8	56.5	Comedy Time ..... WIIC Popeye ..... WIIC	12.9 13.8
5. **NIGHT AND DAY**— Cary Grant, Monty Wooley; 1946; Warner Bros.; AAP	Gateway Studio Thurs. Mar. 6 11:15-1:15 KDKA	18.1	21.1	14.2	55.5	Charlie Chan ..... WIIC Fineview Feature ..... WIIC	6.1 7.4
6. **TAMPICO**— Edward G. Robinson, Lynn Bari; 1944; 20th Century; NTA	Big Adventure— Movie Time Fri. Mar. 6 5:00-6:00 p.m. KDKA	17.8	18.2	17.6	55.9	Comedy Time ..... WIIC Popeye ..... WIIC	11.3 11.6
7. **THE RACKET**— Robert Mitchum Lizabeth Scott; 1951; RKO; C&C	Gateway Studio Tues. Mar. 4 11:15-12:45 a.m. KDKA	16.8	17.6	16.2	64.2	Broken Arrow ..... WIIC Fineview Feature ..... WIIC	10.4 8.0
8. **DESERT PATROL**— Bob Steele; 1938; Republic; Hollywood Television Service	Saddle Busters Sat. Mar. 1 8:00-9:00 p.m. KDKA	15.8	17.1	13.9	90.1	Double-Barrelled Western .... WIIC	1.1
9. **SADDLE PALS**— Len Roberts; 1947; Republic	Gene Autry Playhouse Sat. Mar. 1 8:00-9:00 p.m. KDKA	14.9	15.3	14.7	51.2	Pro Basketball ..... WIIC	12.7
10. **RED RIVER**— John Wayne, Montgomery Cliff, Walter Brennan, Joanne Dru; 1948; United Artists	Academy Theatre Sat. Mar. 1 11:00-12:30 a.m. WIIC	14.2	15.3	13.0	66.5	Gateway Studio Presents: News ..... KDKA Silent Service ..... KDKA	18.5 29.8

Tele Follow-Up Comment

Person to Person

Anthony Quinn, two-time Oscar winner, and Maurice Chevalier, the Nobel of international entertainers, helped Ed Murrow light a fire under "Person to Person" on CBS-TV last week (2). The plain-talking Quinn, with still-attractive wife Katharine DeMille Quinn, former film player (and daughter of C.B.), and four children in the entourage, spoke of his life & times, plus struggles (up from a Mexican beginning) and travelogs as caught at his Pacific Palisades domicile, latter complete unto a superb view of the drink. Quinn was his typical deadpan self, but the sincerity and warmth showed through the armor.

Chevalier, delayed a week on his "P to P" visit via the Waldorf-Astoria (where he's finishing up an Empire room run) due to the IBEW strike, established why he's the personality oolala just by chitchat and that trademarked charm. Nearly 60 years in show biz, the approaching (in Sept.) septuagenarian also spoke of his break-in, as an acrobat; of quondam fisticuffs in the ring; tried on half a dozen hats for size, including the patented straw skimmer with the rakish angle; sang a bar or two and generally comported himself in a manner suggesting joie de vivre. They threw away the mould when Chevalier was made. *Trau.*

Kraft Television Theatre

The new David Susskind-Robert Herridge-Sidney Lumet (Talent Associates) group of "Kraft Television Theatre" did a striking performance of A. E. Hotchner's adaptation of Ernest Hemingway's gem-like short story, "Fifty Grand," on NBC-TV last week (30). This is the blunt and moving saga of an aging pug who is told by his manager and gamblers to bet "Fifty Grand" on his opponent and then throw the fight.

This is the bare outline of the Hemingway tale, but Lumet's direction and Herridge's production made this hourlong drama a ballistic-packed probing of the minds of the boys in the cauliflower industry.

A good hunk of Hemingway's dialog and his monosyllabic style was retained in Hotchner's adaptation and the realism of the sets added considerably to the video version of "Fifty Grand." The hallmark of Hemingway's supreme storytelling was visible in virtually all the scenes, notably in those where the decaying champion urged his wife to meet him before the fight.

Excellent makeup (credit here goes to Bob O'Bradovich and special effects (Dick Aimone) helped in the realistic touches. Training camp, ringside encounter, weighing-in ceremonies—all these and more contributed greatly toward the powerful overall effect.

Ralph Meeker turned in a moving job as Jack Brennan, the fighter with a struggling conscience. Others who rate salutes include Ralph Dunn and Rudy Bond. This was certainly an unvarnished, ugly picture of an ulcerous profession. *Rans.*

Dinah Shore Chevy Show

NBC-TV's "Dinah Shore Chevy Show" got a little too cute at times last Sunday (4) night but in the overall held to its usual class groove. The cuteness involved some labored dialog between Miss Shore and Kay Thompson relating to the latter's Eloise characterization and between Miss Shore and John Raitt in a warmup intro of Shirley Temple.

Raitt and the Misses Thompson and Temple made up the guest roster for the show. In Raitt's case it was a tuneup prior to going on the show as one of its stars during Miss Shore's summer vacation. He came over solidly not only on the singing, but also in the personality department.

Miss Thompson, fashionably attired, was at her best when belting out a couple of numbers, one on her own and the other with Miss Shore. Miss Temple, making her first tv guest appearance, registered pleasantly. Her performance, except for a fair rendition of "Flim, Flam, Floo," was confined mostly to chitchat about fairy tales with Miss Shore. That, however, provided a peg for a relaxing musical fantasy set in a children's toyroom.

One of the show's high spots, though, was a comedy routine by Ted Reid, a regular cast member. His takeoff on Dr. Frank Baxter delivering a tv lecture on literature was loaded with laughs. Miss Shore handled her singing and hostessing chores with her usual savvy and sparkle. *Jess.*

Eddie Fisher Show

Eddie Fisher was the host, but Ethel Merman was the most. When the pair teamed up for a lengthy musical birthday toast to Irving Berlin, NBC's Eddie Fisher Show perked to its peak.

It is gratifying to have a singer like Miss Merman around to belt out a song without resorting to mimcry or gimmickry. A back-to-back barrage by she and Fisher of a choice selection of Berlin tunes was a sonic tonic.

The show had its other merits, but these were few and far between. Not lacking in name value, NBC offered Bob Hope and the prettiest Crosby of them all; Cathy; along with regular George Gobel.

Hope was mostly below par, failing to come up with his customary share of tv tee-hee's thanks to some antiquated material handed him by writers Mac Benoff and Martin Ragaway. The comic, who is best when he ribs politicos and slyly comments on contemporary subjects, was enslaved to a routine which had him dig into the well-worn bag of gags about Sinatra and the beanpole, Crosby and Fort Knox, Benny and fortified locks. Somewhat better was his patter in a sketch with Gobel and a Jok-A-Vac machine which Hope described as a "hydramatic Henny Youngman." Commenting on the gadget, which feeds gags to comics, Hope got a big laugh with the line, "If Berle had this, the Emmy Show would still be on." Then who should turn out to be the "brain" within the machine but Eddie Cantor, outspoken critic of Berle's Emmy stint.

Miss Crosby came across neatly in an unusual jump version of the Rodgers and Hart standard, "I Could Write A Book."

Gobel was confined mostly to puttering with the joke machine, a gadget to eliminate comedy writers. One got the feeling that Gobel might benefit from such automation.

Show opened with an imaginative production number featuring a Fisher vocal of "Riding On The Moon," but quickly settled down to earth before reaching new heights in the Fisher-Merman duet. Windup offered the entire cast in a rousing rehash by the principals of Berlin's perennial, "There's No Business Like Show Business." Gil Roden's production scored most points when it bypassed frills and fancies to concentrate on straight and solid trouping. Barry Shear's direction kept things going at a lively pace, and musical director Buddy Bregman turned in a standout job. *Tube.*

Rumors of Evening

A tender, moving love story, "Rumors of Evening" was a distinguished "Playhouse 90" offering, with Barbara Bel Geddes and John Kerr outstanding in their portrayals of a couple trapped in a hopeless love affair. Leslie Stevens' teleplay was written with polish and skill, and the story received fine direction from John Frankenheimer.

"Rumors" was originally to have been telecast April 10, but was bumped by the IBEW strike, and consequently the cast received extra rehearsal, and it was evident in the smooth presentation. Kerr, a married American pilot stationed near London during World War II, and Miss Bel Geddes, fall in love. He's volunteered for a suicidal mission into Nazi-Occupied France; in fact he's always volunteering for such missions. Miss Bel Geddes learns he's driven by a sense of guilt, because as a teenage counsellor at a camp his alcoholic carelessness resulted in a boy drowning. He wed not because he loved the girl, but because she saved him from becoming a dipso, so he feels a deep sense of gratitude toward her. When Kerr returns, wounded, from his mission, he asks the British gal to marry him. In the midst of it, there's a blitz bombing, and she disappears. Later, he's told she was killed; it develops, however, she survived the bombing, but realized he would forever have that guilt-loyalty complex, so they couldn't be happy for long. It's not a happy ending, but a plausible one.

Contributing very good support were Robert F. Simon, Pat Hitchcock and Robert Loggia. The Kingston Trio was well utilized storywise, its tunes adding to the romantics of the teleplay. Albert Heschong, art director, had some realistic sets. Only unrealistic

(Continued on page 46)

BILLY GRAHAM
With Cliff Barrows, George Beverly Shea, Tedd Smith, Lorin Whitney and 1,500-voice massed choir
60 Mins., Sat. (3) 10 p.m.
BILLY GRAHAM EVANGELICAL ASSN.
ABC-TV, from San Francisco
(*Walter F. Bennett & Co.*)

The eminent Dr. Billy Graham, firmly convinced that America is a sinful spot desperately in need of salvation, marched onto San Francisco and threatened its inhabitants with the fires of Hell if they didn't do something about the state of the nation and at the same time "declare for Christ." As in his Madison Square Garden appearances and elsewhere, Dr. Graham showed up most effectively in his exhortations against evil.

This was the evangelist's maiden appearance on nationwide tv from the Coast and was cast in a format similar to his religious crusades staged last year in Madison Square Garden. The current drive to bring the unregenerates closer to the Lord calls for six successive Saturday evening hour-long ABC-TV shots from the vast Cow Palace as well as a flock of local midweek evening shows over ABC-TV's 'Frisco outlet, KGO-TV and daily recorded 15-minute morning stanzas over KGO. All told, Dr. Graham will be spending more than $400,000 over ABC and other facilities on his 'Frisco slugging match with Satan.

There were 18,000 individuals in the Cow Palace for the opening drive, with 2,000 standing, and 4,000 turned away. More than 150 groups from 'Frisco and surrounding Bay City areas jammed the convention hall and several sedate pitches were made for money to defray the tv costs. Dr. Graham said that the tv productions were astronomical in cost and that the surplus from the N. Y. crusades would pay for only part of the current tab, hence more money was needed, so please send to him in care of San Francisco. Those in the Cow Palace as well as at home were urged to send for a wall plaque motto: "As for me and my House we will serve the Lord." This was on the house, Dr. Graham indicated.

Dr. Graham opened with a plug for 'Frisco saying "welcome to the air conditioned city by the Golden Gate," and immediately launched into his attack on the nation's sagging morals. The world he said was engaged in a mad race to end the human race and we were living in a Sodom and Gomorrah and that this nation was in need of a spiritual awakening. He called for constant prayer to penetrate the Iron Curtain. The evangelist's most scathing denunciations were for the immorality prevailing today. "It is the sin of America," he castigated the offenders. "It is the sin that leads to hell." He used a chest mike to build up the power of these charges.

Dr. Graham said bible sales were up since his arrival on the Coast. Toward the close of his tv rally he implored the troubled ones to come forward and repent. The cameras then panned the hundreds of sinners as they marched down the aisles to "declare for Christ."

The first crusade from San Francisco was a pro tv production with slick camera superimposition of the evangelist's face over the multitudes and stirring 1,500-voice massed choir. George Beverly Shea, vocal soloist, did the hymns; Tedd Smith was at the piano, and Lorin Whitney replaced Paul Mickelson on organ.

Dr. Graham's stage presence continues top drawer. He's unquestionably this country's consummate revivalist and handsome exponent of the back-to-prayer movement, as well as Lucifer's most irritating lance. His departed clerical comrades (Moody, Sankey, Smith, Jones, Sunday, et al.) who caught him on their celestial-size tv screens over Channel Seventh Heaven couldn't help but mitt his video vigilance against venial sin. *Rans.*

OHIO BROADCASTERS IN 'CALL TO ARMS'

Cleveland, May 6.

Newly-elected officers of Ohio Association of Broadcasters are planning extensive campaign to activate "Call to Arms" resolution to "take broadcasters' story to the people."

Officers initiated include Jay Wagner, WLEC, president; Tom Rogers, WCLT, vice president, radio; Allan Land, WHIZ, television; Carlton S. Dargusch Jr., renamed secretary-treasurer. New board members are Gordon Davis, KYW; C. H. Topmiller, WCKY; Gene Trade, WBBW.

CONCEPT
With Dr. Charles Frankel, Dr. Alex Inkeles, Peter Neubauer, Swami Nikhilananda, Helen Hall, Mark Starr, Eric F. Goldman, Willmore Kendall, Dr. Harry W. Jones, Anne Freemantle, Dr. Ernest Nagel, John Ciardi, Alan Willard Brown
Producer: META
120 Mins., Sun. 2:30 p.m.
CBS-TV, from New York

Sunday's egghead circuit climbed into one of its most ambitious niches with the two-hour discussion of freedom under auspices of the Metropolitan Educational Television Assn. A discourse of that duration is not an easy matter to control to its maximum advantage, but the bulk of the discussion was absorbing and germane to many facets of our political and economic life.

Moderated in a scholarly manner by Dr. Charles Frankel, philosophy prof at Columbia, the discussion started off slowly with a monolog of Peter Neubauer, a psycholanylist, on freedom as it relates to the individual, and warmed up with subsequent speakers, Dr. Alex Inkeles, who spoke on the social aspects of freedom, and Swami Nikhilananda, who made some interesting observtions defining freedom, in his mystic Hindu sense, as the struggle of the soul to free itself from matter, and applying that concept to some of the woes of the world today.

However, the panel warmed up tremendously when the concept of freedom was moved down to a practical level, one easily understood whether egghead or not. Helen Hall, of the Settlement, and Mark Starr, educational director of the International Ladies Garment Workers Union, moved in with a concept based on a speech by the late Pres. Roosevelt. Miss Hall stated that the man who has no job has no freedom of choice, and described the deterioration of an individual and a family when the breadwinner is out of a job. Starr backed her up with the assertion that freedom must have an economic underpinning.

With the truth of this assertion virtually self-evident, it created a one-sided atmosphere for the panel debate that followed between Yale's Willmore Kendall, and Princeton's Eric F. Goldman, who argued on the merits of the welfare state. It seemed to be an exposition of liberal and conservative ideas, but Goldman's sense of humor and ability to put his opponent on the defensive, gave a plus to his side.

Another speaker of great interest was Dr. Harry W. Jones, who spoke of the application of the law on freedom, with discussion steered to the current legislative attempt to curtail the power of the U. S. Supreme Court. Jones made the telling point that the court's major role has changed from the time of the previous attempt to change that body's makeup, when the stress was on economics. Today's major problems of the Supreme Court are based on the rights of the individual.

Another panel discussion with Anne Freemantle, of the Commonwealth mag; Dr. Ernest Nagel, Columbia, and John Ciardi, of Rutgers provided some life in an otherwise dull discussion.

On the whole, "Concept" provided a lot of meaty matter. Even in the abstract conception, based upon teachings from the ancient Greek era, the participants in this show pinpointed some interesting facets of this all-important item. True, there were some aspects that had to be omitted, but generally, the collective wisdom of this group provided an invigorating Sunday session. *Jose.*

RANDY MERRIMAN SHOW
Producer-Director: Roger Gardner
30 Mins.: Tues. & Thurs., 2:30 p.m.
Participating
WCCO-TV, Minneapolis

This minor league replica (as far as money amounts and prizes' value are concerned) of "The Big Payoff" is notable hereabouts for several reasons.

In the first place, it boasts for its emcee Randy Merriman, long highly successful in the same capacity for the "Big Payoff" network show. Secondly, it brings back into video importantly a long absence during which nearly all of its advertising money was budgeted to newspapers Dayton's, one of the nation's largest and most successful department stores, which co-sponsors the show with The Twin City Savings & Loan. The latter, incidentally, claims to be the country's largest such association and it's the biggest individual user of tv and radio time in these parts.

Merriman, who quit New York and the network to return to his home town and join WCCO (local CBS outlet) as a staffer at what he

(Continued on page 48)

TIMEX ALL-STAR JAZZ
With Garry Moore, Louis Armstrong Orch, Lionel Hampton Orch, Jaye P. Morgan, Gerry Mulligan Quartet, George Shearing Quintet, Jack Teagarden Band, Cozy Cole, Gene Krupa, Dukes of Dixieland
Producer-director: Bill Hobin
Writer-Associate Producer: George T. Simon
60 Mins., Wed. (30) 10 p.m.
TIMEX WATCHES
CBS-TV, from New York
(*Peck*)

It's a contradiction of terms but a jazz show can be square. This was evidenced in Timex's second all-star gig last week (30).

In fact ever since teevee began to develop its romance with jazz, the affairs, for the most part, have been uninspired musical outings. (The "Seven Lively Arts" show several months ago is perhaps the spotlighted exception). In conception and execution the shows have been far behind current jazz moods and have failed to relay what the beat is all about.

Instead, like the Timex show, they have relied on the tried and tested tootlers and have played it safe with a musical display that's been heard over and over again on records, in clubs and theatres and now on teevee. Perhaps it's all done to appeal to the uninitiated masses but if teevee is going to be adventurous and pioneering in the field of jazz, it should be a bit more courageous in its programming ideas.

The Timex bash was the mixture as before. Louis Armstrong with trumpet and gravel voice, Lionel Hampton with some hot vibes work, Gene Krupa and Cozy Cole in a drum challenge, George Shearing with some mambo jazz, Jack Teagarden in a New Orleans styling of "Basin Street," Gerry Mulligan offering a touch of the cool and for dixieland there were The Dukes of Dixieland with "Over The Waves." And in a standout bit of miscasting there was Jaye P. Morgan piping "My Baby Don't Care For Me" and "The Lady Is A Tramp."

Show was hosted affably by Garry Moore who fortunately kept the intro gab at a minimum but he did get stuck with such primer lines as "Jazz" is a player's art not a composer's" and "Sing what you feel instead of what the composer feels." It all sounded like an anti-composer movement was afoot.

Show had an unusual trailer in that it was introed a few minutes before the 10 p.m. starting time on Garry Moore's preceding "I've Got A Secret" show. Armstrong was a special guest on the show and the Dukes of Dixieland swung a parade, headed by Moore from CBS' Studio 52 to Studio 50 along West 53d Street.

It was an offbeat beginning but the rest was the same old jazz. *Gros.*

REPORT CARD 1958
With John Daly, Quincy Howe, John Secondari, Edward P. Morgan, Robert Fleming, Don Goddard
Producer: Mary Laing
Director: Marshall Diskin
Film Director: Robert Northshield
60 Mins., Mon. (5), 7:30 p.m.
ABC-TV, from New York (live & film)

Given a couple of bucks and a little airtime, it's axiomatic that John Daly, ABC-TV's veepee in charge of news and public affairs, can put together quite a pubaffair one-shot. But a couple of bucks and a little airtime come all too rarely to Daly & Co., who on Monday (5) night devoted an hour (having had to wait until the web's commercial Monday sked was over for the summer) to an enlightening, nicely balanced and positively-stated study of the American school system.

Reversing the recent reportorial trend, ABC-TV commentators, sent out into the field by maestro Daly to o.o. the latest in educational practices, came back with informative reports on what good schooling looks like. Edward P. Morgan went to Hagerstown, Md., for a closeup of closed-circuit tv teaching, Quincy Howe to Rock Island, Ill., on science studies, Washington Bureau chief John Secondari to Hicksville, L.I., on language training, Don Goddard to Portland, Ore., and Lewis County, N.Y., for the handling of "able" (ie., gifted) students, and Robert Fleming to Joplin, Mo., to prove "Johnnys can read, and do."

In less than 10 minutes, each of the net staffers covered by film and a brief live analysis what gives and, more important, what the possibilities are for more educationally retarded areas of the United States.

ABC needed more airtime to compare the findings to those of other schools. But perhaps that should be the subject matter for a second show. *Art.*

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VARIETY-TELEPULSE CITY-BY-CITY PROGRAM CHART. *VARIETY's weekly chart is based on the 22 major markets regularly reported by Telepulse each month, in addition to 133 other Telepulse tabulated U.S. markets, covered over the course of a year. Cities will be rotated weekly. The VARIETY chart is a compilation of data on syndicated films, as well as network and live programs, in each market. Under the top 10 multi-weekly heading, the (†) stands for local programming and the (*) for network shows.*

MOBILE

Stations: WALA, WKRG. TV Homes: 59,400. Survey Dates: March 14-21, 1958.

TOP TEN NETWORK SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Gunsmoke (Sat. 9:00-9:30)	WKRG	46.3
2.	Adv'ntures of McGraw (Tues. 8-8:30)	WALA	42.3
2.	Wells Fargo (Mon. 7:30-8:00)	WALA	42.3
3.	Restless Gun (Mon. 7:00-7:30)	WALA	40.8
4.	Father Knows Best (Wed. 7:30-8:00)	WALA	40.3
5.	Have Gun Will Travel (Sat. 8:30-9)	WKRG	39.8
6.	Steve Allen (Sun. 7:00-8:00)	WALA	38.8
7.	Dinah Shore (Sun. 8:00-9:00)	WALA	38.3
7.	Twenty One (Mon. 8:00-8:30)	WALA	38.3
8.	Ozzie & Harriet (Wed. 8:00-8:30)	WALA	37.8
8.	Perry Como (Sat. 7:00-8:00)	WKRG	37.8
8.	Phil Silvers (Fri. 8:00-8:30)	WKRG	37.8

TOP TEN MULTI-WEEKLY SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	*CBS News (M-F 6:15-6:30)	WKRG	21.1
2.	†Popeye (M-F 4:30-5:00)	WKRG	20.7
3.	†Boston Blackie (M-F 5:30-6:00)	WALA	20.6
4.	†Home Edition (M-F 6:00-6:15)	WKRG	20.5
5.	†Chuckwagon Charlie (M-F 4-4:30)	WKRG	19.8
6.	†Mr. District Attorney (M-F 5-5:30)	WALA	19.6
7.	*Mickey Mouse Club (M-F 5:30-6)	WKRG	19.3
8.	†News, Snrts., Wea. (M-F 10-10:15)	WALA	17.9
9.	†5 Star Final (M-F 10:30-10:45)	WKRG	17.5
10.	†Dixon on Disc (M-F 4:00-5:00)	WALA	16.5

TOP TWENTY SYNDICATED SHOWS

RK.	PROGRAM—DAY—TIME	STA.	DISTRB.	AV. RTG.	AV. SH.
1.	Whirlybirds (Sat. 9:30)	WKRG	CBS	40.3	61
2.	Harbor Command (Tues. 7:30)	WALA	Ziv	39.8	63
3.	Silent Service (Fri. 9:30)	WKRG	NBC	35.8	54
4.	Highway Patrol (Thurs. 8:00)	WALA	Ziv	33.3	49
4.	Sheriff of Cochise (Wed. 9:30)	WALA	NTA	33.3	55
5.	Rosemary Clooney (Tues. 9:30)	WALA	MCA	31.3	50
6.	Famous Fights (Fri. 9:30)	WALA	Winik	30.8	46
7.	State Trooper (Thurs. 9:00)	WALA	MCA	30.3	47
8.	Reader's Digest (Sun. 8:30)	WKRG	Telestar	29.8	44
9.	Capt. David Grief (Wed. 8:30)	WALA	Guild	29.3	45
10.	Badge 714 (Sat. 10:00)	WKRG	NBC	27.8	59
11.	Sheena, Queen of Jungle (Tues. 6)	WALA	ABC	27.3	59
12.	Boots and Saddles (Fri. 6:30)	WKRG	NBC	26.8	47
13.	Annie Oakley (Wed. 6:00)	WALA	CBS	26.3	58
13.	Frontier Doctor (Fri. 6:00)	WALA	HTS	26.3	54
13.	Gray Ghost (Thurs. 7:00)	WKRG	CBS	26.3	42
14.	Star Performance (Wed. 10:00)	WKRG	Official	23.3	60
15.	Jungle Jim (Thurs. 6:00)	WALA	Screen Gems	23.0	51
16.	Ramar of the Jungle (Mon. 6:00)	WALA	TPA	22.8	52
17.	Cisco Kid (Thurs. 6:30)	WALA	Ziv	21.8	43
17.	Decoy (Tues. 10:00)	WKRG	Official	21.8	54

TOP COMPETITION

PROGRAM	STA.	AV. RTG.
Your Hit Parade	WALA	25.8
Eve Arden	WKRG	23.3
Famous Fights	WALA	30.8
Shower of Stars	WKRG	33.8
Circle Theatre	WKRG	27.3
Playhouse 57	WKRG	31.8
Silent Service	WKRG	35.8
Playhouse 90	WKRG	34.8
Dinah Shore	WALA	38.3
I've Got a Secret	WKRG	35.8
Lawrence Welk	WALA	19.3
⟨ Home Edition	WKRG	18.5
⟨ CBS News	WKRG	19.0
Texas Rangers	WALA	30.3
⟨ Home Edition	WKRG	19.0
⟨ CBS News	WKRG	19.5
⟨ Home Edition	WKRG	22.5
⟨ CBS News	WKRG	23.0
Groucho Marx	WALA	36.3
⟨ News, Sports, Wea.	WALA	16.5
⟨ Million $ Movie	WALA	14.0
⟨ Home Edition	WKRG	22.0
⟨ CBS News	WKRG	23.0
⟨ Home Edition	WKRG	20.5
⟨ CBS News	WKRG	21.0
Lone Ranger	WKRG	29.3
⟨ News, Sports, Wea.	WALA	19.0
⟨ Providence Hosp.	WALA	16.5

BOISE

Stations: KBOI, KIDO. TV Homes: 35,400. Survey Dates: March 10-17, 1958.

TOP TEN NETWORK SHOWS

1.	Disney Land (Mon. 7:00-8:00)	KIDO	48.5
2.	Lineup (Fri. 8:00-8:30)	KBOI	43.3
3.	Ernie Ford (Wed. 8:30-9:00)	KIDO	42.8
4.	Shirley Temple (Mon. 8:00-9:00)	KIDO	42.3
5.	Leave It to Beaver (Thurs. 7-7:30)	KBOI	42.0
6.	To Tell the Truth (Tues. 9:30-10:00)	KBOI	41.3
7.	Trackdown (Fri. 7:00-7:30)	KBOI	41.3
8.	Betty White (Fri. 9:15-9:45)	KBOI	41.2
9.	Californians (Wed. 8:00-8:30)	KIDO	40.8
9.	Zane Grey (Fri. 7:30-8:00)	KBOI	40.8

TOP TEN MULTI-WEEKLY SHOWS

1.	†Back Fence Theatre (M-F 6-6:30)	KBOI	29.3
2.	†Fun Land Express (M-F 5:00-6:00)	KBOI	27.8
3.	†Eddy's CBS Newsreel (M-F 6:45-7)	KBOI	27.5
4.	†Weather, Misc. (M-F 6:30-6:45)	KBOI	27.4
5.	†Hometown Rptr., Wea. (M-F 6:45-7)	KIDO	25.1
6.	†Shell News, Rptr. (M-F 6:30-6:45)	KIDO	24.5
7.	†Chan. 2 Theatre (T,W 10:00-11:30)	KBOI	21.5
8.	†Chan. 2 Corral, Misc. (M-F 4:30-5)	KBOI	18.5
9.	*Brighter Day (M-F 4:15-4:30)	KBOI	14.7
10.	†Kampus Karnival (M-F 5:30-6:00)	KIDO	14.6

1.	Crusader (Fri. 8:30)	KBOI	MCA	44.3	67	⟨ Boxing	KIDO 22.0
						⟨ Review of the Week	KIDO 21.0
2.	Whirlybirds (Tues. 7:30)	KBOI	CBS	39.3	60	Adventures of McGraw	KIDO 25.8
3.	26 Men (Sat. 7:00)	KBOI	ABC	38.3	58	Union Pacific	KIDO 27.8
4.	Michaels in Africa (Wed. 7:30)	KBOI	Guild	37.8	59	Unchained Goddess	KIDO 26.8
5.	Highway Patrol (Tues. 8:30)	KBOI	Ziv	37.3	53	Top Tunes, New Talent	KIDO 32.8
6.	Soldiers of Fortune (Fri. 9:45)	KBOI	MCA	37.0	59	⟨ Telephone Time	KIDO 28.0
						⟨ Thin Man	KIDO 23.0
7.	Sheriff of Cochise (Thurs. 8:30)	KIDO	NTA	36.8	52	Playhouse 90	KBOI 33.3
8.	Headline (Thurs. 7:30)	KBOI	MCA	35.8	53	Frontier	KIDO 31.8
9.	Sea Hunt (Sun. 9:00)	KBOI	Ziv	35.3	51	State Trooper	KIDO 33.3
10.	State Trooper (Sun. 9:00)	KIDO	MCA	33.3	49	Sea Hunt	KBOI 35.3
11.	Frontier (Thurs. 7:30)	KIDO	NBC	31.8	47	Headline	KBOI 35.8
12.	Dr. Christian (Mon. 9:00)	KBOI	Ziv	31.3	45	Loretta Young	KIDO 36.3
12.	Silent Service (Sat. 9:00)	KIDO	NBC	31.3	45	Perry Mason	KBOI 37.8
13.	Last of the Mohicans (Sat. 5:00)	KBOI	TPA	30.3	70	All Star Golf	KIDO 12.8
14.	Martin Kane (Fri. 10:15)	KBOI	Ziv	27.3	57	⟨ Thin Man	KIDO 22.5
						⟨ Nite Desk	KIDO 18.0
15.	Men of Annapolis (Fri. 9:00)	KIDO	Ziv	26.5	38	Betty White	KBOI 42.3
16.	Sky King (Sat. 5:30)	KBOI	Nabisco	23.3	62	Sheena—Jungle	KIDO 14.3
17.	I Search for Adventure (Fri. 7:30)	KIDO	Bagnall	22.8	36	Zane Grey	KBOI 40.8
18.	Death Valley Days (Sun. 4:30)	KIDO	U. S. Borax	22.3	67	20th Century	KBOI 10.8
19.	Casey Jones (Sun. 6:30)	KBOI	Screen Gems	21.3	36	Restless Gun	KIDO 37.3

PUEBLO

Stations: KCSJ, KKTV. TV Homes: 25,500. Survey Dates: March 10-17, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 8:00-8:30)	KKTV	44.5
2.	Real McCoys (Wed. 8:30-9:00)	KCSJ	38.5
3.	This Is Your Life (Wed. 8:00-8:30)	KCSJ	37.0
3.	Perry Como (Sat. 6:00-7:00)	KCSJ	37.0
4.	Loretta Young (Sun. 8:00-8:30)	KCSJ	36.0
5.	Lux Show (Thurs. 8:00-8:30)	KCSJ	35.8
6.	Adv'ntures of McGraw (Tues. 7-7:30)	KCSJ	35.3
7.	Lineup (Fri. 8:00-8:30)	KKTV	35.0
8.	Millionaire (Sat. 8:30-9:00)	KKTV	34.8
8.	Suspicion (Mon. 8:00-9:00)	KCSJ	34.8
8.	Wagon Train (Sat. 7:00-8:00)	KCSJ	34.8

TOP TEN MULTI-WEEKLY SHOWS

1.	†N'ws, Wea., Spts., Misc. M-F 9-9:15)	KCSJ	31.6
2.	†Star Theatre (M,W 9:15-10:45)	KCSJ	29.5
3.	†Wea., Misc. (M,T,Th, 10:30-10:45)	KKTV	16.0
4.	†Popeye, Misc. (M-F 4:00-4:45)	KKTV	12.2
5.	*Price Is Right (M-F 9-9:30 a.m.)	KCSJ	12.0
6.	*Tic Tac Dough (M-F 10-10:30 a.m.)	KCSJ	11.7
6.	*It Could Be You (M-F 10:30-11 a.m.)	KCSJ	11.7
7.	*Matinee Theatre (M-F 1:00-2:00)	KCSJ	11.5
7.	*NBC News (M-F 5:15-5:30)	KCSJ	11.5
8.	*Queen for a Day (M-F 2:00-2:45)	KCSJ	10.9

1.	Star Performance (Fri. 8:30)	KKTV	Official	37.0	58	Press Box	KCSJ 26.8
2.	Kingdom of the Sea (Mon. 7:30)	KCSJ	Guild	36.3	61	December Bride	KKTV 23.3
3.	Harbor Command (Tues. 8:30)	KCSJ	Ziv	35.8	55	Celebrity Playhouse	KKTV 29.8
3.	If You Had a Million (Mon. 9:00)	KCSJ	MCA	35.8	60	Burns and Allen	KKTV 23.8
4.	Martin Kane (Tues. 8:00)	KCSJ	Ziv	34.5	53	$64,000 Question	KKTV 30.3
5.	Sheriff of Cochise (Thurs. 8:30)	KKTV	NTA	31.8	49	Jane Wyman	KCSJ 33.3
5.	State Trooper (Sun. 7:30)	KKTV	MCA	31.8	50	Dinah Shore	KCSJ 31.8
6.	Boots & Saddles (Sun. 8:30)	KCSJ	NBC	31.3	49	Maverick	KKTV 33.3
6.	26 Men (Thurs. 7:00)	KCSJ	ABC	31.3	51	Pat Boone	KKTV 30.3
7.	Silent Service (Mon. 8:30)	KKTV	NBC	30.8	47	Suspicion	KCSJ 35.3
8.	Stage 7 (Mon. 8:00)	KKTV	TPA	30.3	47	Suspicion	KCSJ 34.3
9.	Sea Hunt (Fri. 9:00)	KCSJ	Ziv	30.0	57	Search for Adventure	KKTV 22.3
10.	Death Valley Days (Fri. 6:30)	KCSJ	U. S. Borax	29.8	57	Robin Hood	KKTV 22.8
11.	Celebrity Playhouse (Tues. 8:30)	KKTV	Screen Gems	29.5	45	Harbor Command	KCSJ 35.8
12.	Annie Oakley (Thurs. 6:00)	KKTV	CBS	29.3	53	Groucho Marx	KCSJ 25.8
12.	Byline (Wed. 7:00)	KCSJ	Alexanders	29.3	51	Honeymooners	KKTV 28.5
13.	Combat Sergeant (Mon. 6:00)	KCSJ	NTA	28.8	59	Ozzie and Harriet	KKTV 20.0
14.	Honeymooners (Wed. 7:00)	KKTV	CBS	28.5	49	By Line	KCSJ 29.3
15.	Charlie Chan (Fri. 7:00)	KCSJ	TPA	28.3	51	Texas Rangers	KKTV 27.0
16.	Capt. David Grief (Sun. 8:00)	KKTV	Guild	27.8	44	Loretta Young	KCSJ 36.8

ANCHORAGE

Stations: KENI, KTVA. TV Homes: 15,900. Survey Dates: March 10-17, 1958.

TOP TEN NETWORK SHOWS

1.	Playhouse 90 (Wed. 8:30-10:00)	KTVA	48.4
2.	Red Skelton (Tues. 9:00-9:30)	KTVA	46.8
3.	Gunsmoke (Sat. 9:30-10:00)	KTVA	46.3
4.	Wyatt Earp (Thurs. 8:30-9:00)	KENI	45.3
5.	Loretta Young (Sun. 9:30-10:00)	KENI	44.8
6.	Pat Boone (Thurs. 9:00-9:30)	KENI	43.3
7.	Disneyland (Thurs. 7:30-8:30)	KENI	42.8
8.	Millionaire (Tues. 9:30-10:00)	KTVA	42.3
8.	Oh Susanna (Sat. 9:00-9:30)	KTVA	42.3
9.	I've Got a Secret (Wed. 8:00-8:30)	KTVA	40.3
9.	People's Choice (Thurs. 9:30-10:00)	KENI	40.3

TOP TEN MULTI-WEEKLY SHOWS

1.	†News Hilites, Misc. (M-F 10-10:15)	KTVA	29.9
2.	†Kartoon Karn. Misc. (M-F 6-6:30)	KENI	27.4
3.	†News (M-F 6:30-7:00)	KENI	25.8
4.	†MGM Theatre (M,W,F 10-Signoff)	KTVA	23.8
4.	†Weather, Misc. (M-F 6:45-7:00)	KTVA	23.8
5.	†CBS Newsreel (M-F 6:30-6:45)	KTVA	22.1
6.	*Mickey Mouse Club (M-F 5:00-6:00)	KENI	20.7
7.	†Hostess House (M-W,F 3:30-4:30)	KTVA	19.5
8.	†Buckaroos (M-W,F 4:30-5:30)	KTVA	19.2
8.	†Kitchen Kapers (M,W,F 4:00-4:30)	KTVA	19.2

1.	Last of the Mohicans (Wed. 7:00)	KTVA	TPA	39.3	65	⟨ C&P Mining Co.	KENI 21.5
						⟨ Telesports Digest	KENI 22.0
2.	San Francisco Beat (Tues. 8:30)	KTVA	CBS	37.8	56	Jim Bowie	KENI 30.3
3.	Kingdom of the Sea (Mon. 8:30)	KTVA	Guild	35.0	51	Your Hit Parade	KENI 34.3
4.	Whirlybirds (Thurs. 7:00)	KTVA	CBS	34.3	65	⟨ Pioneer Pete Show	KENI 16.5
5.	Code Three (Fri. 8:00)	KENI	ABC	33.3	50	⟨ Meat Ball	KENI 20.0
						Big Record	KTVA 33.8
6.	Sheriff of Cochise (Tues. 10:00)	KTVA	NTA	33.0	58	Dinah Shore	KENI 24.0
7.	Twenty Six Men (Mon. 9:00)	KENI	ABC	32.3	49	Studio One	KTVA 33.3
8.	Susie (Wed. 7:30)	KTVA	TPA	31.8	51	Broken Arrow	KENI 30.8
9.	Top Plays of '58 (Fri. 9:30)	KTVA	Screen Gems	31.3	48	Big Record	KTVA 33.8
10.	Big Story (Sun. 7:30)	KENI	Official	30.3	47	Bachelor Father	KTVA 33.8
11.	I Search for Adventure (Sun. 6:30)	KTVA	Bagnall	26.3	47	Betty White	KENI 29.3
12.	Molly (Thurs. 8:00)	KTVA	Guild	24.0	35	Disneyland	KENI 44.8
13.	Conrad Nagel Theatre (Thurs. 8:30)	KTVA	Guild	23.3	34	Wyatt Earp	KENI 45.3
13.	O. Henry Playhouse (Thurs. 9:30)	KTVA	Gross Krasne	23.3	37	People's Choice	KENI 40.3
14.	Life With Elizabeth (Fri. 7:30)	KTVA	Guild	22.3	36	Father Knows Best	KENI 38.8
15.	Telesports Digest (Wed. 7:15)	KENI	Tel-RA	22.0	36	Last of the Mohicans	KTVA 39.5
16.	Florian Zaback (Thurs. 9:00)	KTVA	Guild	21.3	33	Pat Boone	KENI 43.3
17.	Championship Bowling (Sun. 5:00)	KTVA	W. Schwimmer	21.1	53	Million $ Movie	KENI 20.0
18.	Telesports Digest (Tues. 7:00)	KTVA	Tel-RA	21.0	36	Perry Como	KENI 37.8
19.	My Hero (Sun. 9:30)	KTVA	Official	20.3	31	Loretta Young	KENI 44.8

VARIETY-TELEPULSE CITY-BY-CITY PROGRAM CHART.

VARIETY's weekly chart is based on the 22 major markets regularly reported by Telepulse each month, in addition to 133 other Telepulse tabulated U.S. markets, covered over the course of a year. Cities will be rotated weekly. The VARIETY chart is a compilation of data on syndicated films, as well as network and live programs, in each market. Under the top 10 multi-weekly heading, the (†) stands for local programming and the (*) for network shows.

ERIE, Pa.

Stations: WICU, WSEE. TV Homes: 66,700. Survey Dates: March 10-17, 1958.

TOP TEN NETWORK SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Perry Como (Sat. 8:00-9:00)	WICU	51.0
2.	Groucho Marx (Thurs. 8:00-8:30)	WICU	50.5
2.	Wells Fargo (Mon. 8:30-9:00)	WICU	50.5
3.	Sugar Foot (Tues. 7:00-8:00)	WICU	49.5
4.	M Squad (Fri. 9:00-9:30)	WICU	49.3
4.	Ozzie & Harriet (Fri. 9:30-10:00)	WICU	49.3
5.	Bob Cummings (Tues. 9:30-10:00)	WICU	48.8
5.	Restless Gun (Mon. 8:00-8:30)	WICU	48.8
6.	George Gobel (Tues. 8:00-9:00)	WICU	48.3
6.	Life of Riley (Fri. 8:30-9:00)	WICU	48.3

TOP TEN MULTI-WEEKLY SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	*Mickey Mouse Club (M-F 5:30-6)	WICU	38.0
2.	*NBC News (M-F 6:45-7:00)	WICU	32.6
3.	†Dateline, Wea. (M-F 6:30-6:45)	WICU	31.8
4.	†Wea., News (M-F 11:00-11:15)	WICU	31.4
5.	†Candy-Lane (M,W,F, 6:00-6:30)	WICU	28.4
6.	†Sports (M-F 11:15-11:30)	WICU	24.7
7.	*Queen For A Day (M-F 4:00-4:45)	WICU	18.4
8.	*Price Is Right (M-F 11-11:30 a.m.)	WICU	18.3
9.	*Modern Romances (M-F 4:45-5)	WICU	17.4
10.	*Treasure Hunt (M-F 10:30-11 a.m.)	WICU	16.9

TOP TWENTY SYNDICATED SHOWS

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Gray Ghost (Thurs. 7:30)	WICU	CBS	46.3	73
2.	Studio 57 (Thurs. 9:00)	WICU	MCA	44.8	64
3.	Highway Patrol (Sun. 7:30)	WICU	Ziv	44.5	71
4.	Twenty Six Men (Fri. 7:30)	WICU	ABC	38.3	64
5.	Boots and Saddles (Fri. 7:00)	WICU	NBC	37.3	73
6.	Science Fiction Theatre (Tues. 10:30)	WICU	Ziv	36.5	67
7.	Count of Monte Cristo (Tues. 6:00)	WICU	TPA	28.3	63
8.	Star Performance (Sat. 11:00)	WICU	Official	26.0	63
9.	Mama (Tues. 8:30)	WSEE	CBS	20.8	30
10.	Legionnaire (Sat. 1:00)	WICU	TPA	20.3	60
11.	Amos 'n' Andy (Fri. 9:00)	WSEE	CBS	19.8	29
12.	Ramar of the Jungle (Sat. 1:30)	WICU	TPA	18.8	57
13.	Stage 7 (Tues. 10:30)	WSEE	TPA	18.3	33
14.	Popeye (M-F 6:00)	WSEE	AAP	16.3	36
15.	Cisco Kid (Fri. 6:30)	WSEE	Ziv	15.8	33
15.	Range Rider (Wed. 6:30)	WSEE	CBS	15.8	31
16.	Gene Autry (Mon. 6:30)	WSEE	CBS	15.3	33
17.	Last of the Mohicans (Tues. 6:30)	WSEE	TPA	14.5	31
18.	Donovan, W. Marshal (Thurs. 6:30)	WSEE	NBC	14.3	31
19.	Highway Patrol (Sat. 7:00)	WSEE	Ziv	13.8	26

TOP COMPETITION

PROGRAM	STA.	AV. RTG.
Set. Preston	WSEE	16.8
Climax	WSEE	24.8
Bachelor Father	WSEE	18.3
Leave It To Beaver	WSEE	21.8
(Frieland Newsreel	WSEE	13.5
(CBS News	WSEE	14.0
Stage 7	WSEE	18.3
Popeye	WSEE	16.3
Champ Bowling	WSEE	12.3
George Gobel	WICU	47.8
Western Theatre	WSEE	13.3
M Squad	WICU	49.3
Western Theatre	WSEE	14.3
Science Fiction	WICU	36.5
Candy-Lane	WICU	31.3
(Date Line, Wea.	WICU	31.5
(NBC News	WICU	32.0
(Date Line, Wea.	WICU	34.5
(NBC News	WICU	34.5
(Date Line, Wea.	WICU	30.0
(NBC News	WICU	32.5
(Date Line, Wea.	WICU	31.5
(NBC News	WICU	32.0
(Date Line, Wea.	WICU	31.5
(NBC News	WICU	31.5
Navy Log	WICU	40.3

LUBBOCK, Tex.

Stations: KCBD, KDUB. TV Homes: 41,700. Survey Dates: March 1-28, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 9:00-9:30)	KDUB	55.8
2.	Have Gun Will Travel (Sat. 8:30-9)	KDUB	48.8
3.	Oh Susanna (Sat. 8:00-8:30)	KDUB	45.3
4.	Colt .45 (Sat. 9:30-10:00)	KDUB	44.8
5.	Sugar Foot (Tues. 8:30-9:30)	KCBD	43.8
6.	Playhouse 90 (Thurs. 9:30-11:00)	KDUB	43.1
7.	Ernie Ford (Thurs. 8:30-9:00)	KCBD	43.0
8.	Person To Person (Fri. 9:30-10:00)	KDUB	40.8
9.	Adv. of McGraw (Tues. 8:00-8:30)	KCBD	40.3
9.	I've Got A Secret (Wed. 8:30-9:00)	KDUB	40.3

TOP TEN MULTI-WEEKLY SHOWS

1.	*CBS News (M-F 6:15-6:30)	KDUB	28.1
2.	†News, Wea., Feature (M-F 6-6:15)	KDUB	26.7
3.	†Looney Tunes, Misc. (M-F 5-6)	KDUB	24.9
4.	†News, Wea. (M-F 10:30-10:45)	KCBD	23.9
5.	†News (M-F 10:30-10:45)	KDUB	22.1
6.	†News, Wea. (M-F 6:00-6:15)	KCBD	21.5
7.	†Here's Howell (M-F 6:15-6:30)	KCBD	21.0
8.	†Wea., Feature (M-F 10:45-11:00)	KDUB	20.4
9.	*Queen For A Day (M-F 3:-3:45)	KCBD	18.1
10.	*Price Is Right (M-F 10-10:30 a.m.)	KCBD	17.2

1.	Whirlybirds (Thurs. 6:30)	KDUB	CBS	40.3	67	Cisco Kid	KCBD 19.8
2.	Sheriff of Cochise (Mon. 8:30)	KCBD	NTA	34.8	51	December Bride	KDUB 33.8
3.	Silent Service (Fri. 8:30)	KDUB	NBC	33.8	48	Thin Man	KCBD 36.3
4.	Highway Patrol (Sun. 9:30)	KCBD	Ziv	33.3	51	Amos 'n' Andy	KDUB 32.3
5.	26 Men (Sat. 7:30)	KDUB	ABC	32.8	47	Perry Como	KCBD 36.8
6.	Amos 'n' Andy (Sun. 9:30)	KDUB	CBS	32.3	49	Highway Patrol	KCBD 33.3
7.	Official Detective (Tues. 7:30)	KDUB	NTA	29.3	45	George Gobel	KCBD 35.8
8.	Victory at Sea (Fri. 7:30)	KCBD	NBC	28.5	44	Zane Grey	KDUB 36.8
9.	Mike Hammer (Tues. 9:30)	KDUB	MCA	27.3	41	Bob Cummings	KCBD 39.8
9.	Stories of the Century (Mon. 10:00)	KDUB	Hollywood	27.3	48	Walter Winchell	KCBD 29.8
10.	Kingdom of the Sea (Wed. 10:00)	KDUB	Guild	25.3	43	Lawrence Welk	KCBD 33.5
11.	Gray Ghost (Mon. 7:30)	KDUB	CBS	24.8	38	Wells Fargo	KCBD 39.8
12.	Looney Tunes (M-F 5:00)	KDUB	Guild	24.2	65	(Channel 11 Mat.	KCBD 15.4
						(Rin Tin Tin	KCBD 15.8
13.	Superman (Mon. 5:30)	KDUB	Flamingo	21.8	66	Hospitality Time	KCBD 11.2
14.	Rocky Jones, Ranger (Sat. 10:30 a.m.)	KCBD	Official	20.0	64	Sat. Playhouse	KDUB 11.3
15.	Cisco Kid (Thurs. 6:30)	KCBD	Ziv	19.8	33	Whirlybirds	KDUB 40.3
16.	Championship Bowling (Sat. 5:30)	KDUB	W. Schwimmer	15.3	45	Lone Ranger	KCBD 18.8
17.	Top Plays of '58 (M-F 1:00)	KCBD	Screen Gems	13.1	53	Beat the Clock	KDUB 11.7
18.	Susie (M-F 4:30)	KDUB	TPA	12.6	43	Channel 11 Mat.	KCBD 16.8
19.	My Little Margie (Sat. 11 a.m.)	KCBD	Official	12.3	45	Jimmy Dean	KDUB 14.8

COLUMBIA-JEFFERSON CITY, Mo.

Stations: KOMU, KRCQ. TV Homes: 20,400. Survey Dates: March 10-17, 1958.

TOP TEN NETWORK SHOWS

1.	Perry Como (Sat. 7:00-8:00)	KOMU	51.0
2.	Gunsmoke (Sat. 9:00-9:30)	KRCG	50.3
3.	Steve Allen (Sun. 7:00-8:00)	KOMU	46.0
4.	Loretta Young (Sun. 9:00-9:30)	KOMU	45.3
5.	Have Gun Will Travel (Sat. 8:30-9)	KRCG	44.3
6.	Bob Cummings (Tues. 8:30-9:00)	KOMU	43.8
7.	I've Got A Secret (Wed. 8:30-9:00)	KRCG	42.3
8.	Adv. of McGraw (Tues. 8:00-8:30)	KOMU	40.8
8.	Groucho Marx (Thurs. 7:00-7:30)	KOMU	40.8
9.	Dinah Shore (Sun. 8:00-9:00)	KOMU	39.5

TOP TEN MULTI-WEEKLY SHOWS

1.	†News-Wea. Roundup (M-F 10-10:15)	KOMU	26.5
2.	†Wea.-Reg. Roundup (M-F 6-6:15)	KOMU	24.0
3.	*NBC News (M-F 6:15-6:30)	KOMU	23.6
4.	*CBS News (M-F 6:15-6:30)	KRCG	23.5
5.	†Sports Roundup (M-F 10:15-10:30)	KOMU	22.5
6.	†News-Wea. Report (M-F 6-6:15)	KRCG	21.9
7.	†News-Wea., Misc. (M-F 10-10:15)	KRCG	21.4
8.	†Showtime (M-F 5:00-6:00)	KRCG	17.4
9.	*Jack Paar (M-F 11-Signoff)	KOMU	14.9
10.	*Dotto (M-F 10:30-11:00 a.m.)	KRCG	14.8

1.	Highway Patrol (Sun. 6:30)	KOMU	Ziv	42.3	68	Bachelor Father	KRCG 19.8
2.	Twenty Six Men (Sun. 9:30)	KOMU	ABC	40.3	65	Sun Night Movie	KRCG 21.5
3.	Martin Kane (Fri. 8:30)	KOMU	Ziv	39.8	59	Ozark Opry	KRCG 27.3
4.	Cisco Kid (Thurs. 6:30)	KRCG	Ziv	32.8	57	Adv.-Scott Island	KOMU 24.3
5.	Harbor Command (Thurs. 8:00)	KOMU	Ziv	32.3	48	Climax	KRCG 35.8
6.	Frontier Doctor (Fri. 6:30)	KRCG	HTS	31.0	58	Superman	KOMU 22.8
7.	Honeymooners (Tues. 9:30)	KRCG	CBS	29.8	49	Thin Man	KOMU 31.8
8.	Reader's Digest (Mon. 7:30)	KRCG	Telestar	29.3	43	Wells Fargo	KOMU 38.3
9.	Herald Playhouse (Wed. 9:30)	KOMU	ABC	27.8	43	U. S. Steel Hour	KRCG 36.8
9.	State Trooper (Mon. 9:00)	KRCG	MCA	27.8	42	Suspicion	KOMU 37.8
10.	Captain David Grief (Wed. 8:30)	KOMU	Guild	27.3	39	I've Got A Secret	KRCG 42.3
11.	Mike Hammer (Sat. 8:30)	KOMU	MCA	24.8	36	Have Gun Will Travel	KRCG 44.3
12.	Whirlybirds (Fri. 7:30)	KOMU	CBS	24.5	41	Zane Grey	KRCG 35.8
13.	Reader's Digest (Wed. 7:00)	KRCG	Telestar	23.8	39	Wagon Train	KOMU 37.8
14.	Sky King (Sat. 6:00)	KOMU	Nabisco	23.3	58	Mighty Mouse	KRCG 16.8
15.	Men of Annapolis (Sun. 6:00)	KRCG	Ziv	21.3	53	Hemo-Magnificent	KOMU 18.8
15.	O. Henry Playhouse (Wed. 10:30)	KOMU	Gross Krasne	21.3	59	Feature Parade	KRCG 14.8
16.	Star Performance (Mon. 10:30)	KOMU	Official	19.5	59	Feature Parade	KRCG 13.8
17.	Death Valley Days (Sat. 6:30)	KRCG	U. S. Borax	18.8	34	People Are Funny	KOMU 36.8
18.	Confidential File (Tues. 10:30)	KOMU	Guild	18.0	54	Champ Bowling	KRCG 15.3

QUINCY, Ill.-HANNIBAL, Mo.

Stations: KHQA, WGEM. TV Homes: 18,900. Survey Dates: March 10-17, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 9:00-9:30)	KHQA	52.8
2.	Have Gun Will Travel (Sat. 8:30-9)	KHQA	47.8
3.	Person To Person (Fri. 9:30-10)	KHQA	46.8
4.	Danny Thomas (Mon. 8:00-8:30)	KHQA	46.0
4.	I've Got A Secret (Wed. 8:30-9:00)	KHQA	46.0
5.	Red Skelton (Tues. 8:30-9:00)	KHQA	45.3
5.	$64,000 Question (Tues. 9-9:30)	KHQA	45.3
6.	December Bride (Mon. 8:30-9:00)	KHQA	44.8
7.	Millionaire (Wed. 8:00-8:30)	KHQA	43.3
8.	U. S. Steel Hour (Wed. 9:00-10:00)	KHQA	42.9

TOP TEN MULTI-WEEKLY SHOWS

1.	†Stag, Wea., News (M-F 10-10:15)	KHQA	35.6
2.	†World News, Spts. (M-F 10:15-10:30)	KHQA	32.8
3.	*CBS News (M-F 6:15-6:30)	KHQA	26.2
4.	†Hal Barton Show (M-F 6-6:15)	KHQA	25.1
5.	†Wea., Flying Rptr. (M-F 10-10:15)	WGEM	17.3
6.	†Nightowl Th. (M,T,Th,F 11-Signoff)	KHQA	16.7
7.	†News, Misc. (M-F 10:15-10:30)	WGEM	16.4
8.	†Children's Hour (M-F 4:00-5:00)	KHQA	16.1
9.	†Cactus Club Thea. (M-F 5-5:45)	KHQA	15.8
10.	†News (M-F 5:45-6:00)	KHQA	14.6

1.	Dr. Hudson's Sec't. Jour. (Tues. 9:30)	KHQA	MCA	40.8	59	Wyatt Earp	WGEM 27.8
2.	Twenty Six Men (Fri. 8:30)	KHQA	ABC	40.3	57	Thin Man	WGEM 29.8
3.	State Trooper (Mon. 9:00)	KHQA	MCA	39.8	60	Suspicion	WGEM 26.8
4.	Whirlybirds (Sat. 9:30)	KHQA	CBS	39.0	63	Your Hit Parade	WGEM 23.3
5.	Gray Ghost (Mon. 9:30)	KHQA	CBS	34.3	54	Suspicion	WGEM 29.5
6.	Boots and Saddles (Thurs. 6:30)	KHQA	NBC	26.8	57	Tic Tac Dough	WGEM 20.3
6.	Highway Patrol (Thurs. 8:00)	WGEM	Ziv	26.8	41	Climax	KHQA 38.3
7.	Star Performance (Fri. 6:30)	KHQA	Official	26.3	54	Broken Arrow	WGEM 22.3
8.	Charlie Chan (Mon. 8:30)	WGEM	TPA	25.3	36	December Bride	KHQA 44.8
8.	Frontier Dr. (Sun. 9:30)	WGEM	HTS	25.3	43	What's My Line	KHQA 33.8
9.	Honeymooners (Sun. 6:00)	KHQA	CBS	24.3	57	Real McCoys	WGEM 18.3
10.	Martin Kane (Wed. 9:30)	WGEM	Ziv	22.3	34	U. S. Steel Hour	KHQA 43.3
11.	O. Henry Playhouse (Fri. 10:30)	KHQA	Gross Krasne	20.8	61	Gangbusters	WGEM 13.3
12.	Casey Jones (Sun. 5:00)	WGEM	Screen Gems	20.5	56	Last Word	KHQA 16.3
13.	Texas Rasslin' (Wed. 10:30)	KHQA	Tex. Rass	19.6	63	(Code 3	WGEM 11.3
						(Jack Paar	WGEM 11.5
14.	The Falcon (Sat. 6:30)	KHQA	NBC	18.8	41	People Are Funny	WGEM 27.3
15.	Captain Gallant (Fri. 6:00)	WGEM	TPA	17.3	41	(Hal Barton	KHQA 26.0
						(CBS News	KHQA 27.0
15.	Sky King (Sat. 6:00)	WGEM	Nabisco	17.3	50	Hal Barton	KHQA 17.3
16.	Captain David Grief (Sat. 10:00)	WGEM	Guild	16.5	33	(Wea., News	KHQA 34.5
						(News, Spots	KHQA 33.0
16.	Duffy's Tavern (Sat. 5:30)	KHQA	Guild	16.5	47	Lone Ranger	WGEM 18.8
16.	Men of Annapolis (Wed. 6:00)	WGEM	Ziv	16.5	38	(Hal Barton	KHQA 26.5
						(CBS News	KHQA 28.5



•A year-round series of hour-long comedies, musicals and dramatic programs entitled "The Westinghouse Desilu Playhouse," plus 7 Westinghouse Lucille Ball-Desi Arnaz "specials."

You can be sure -if you're Westinghouse

It would be hard to find an advertiser whose range of television experience has been so broad and consistent as Westinghouse.

Week after week for nine solid years, Westinghouse has demonstrated products ranging from an electric light bulb to an atomic power station that lights an entire city.

It has presented to a constantly growing television audience, programs of every kind—daytime and nighttime, drama and musicals, one-time "specials" and entire election campaigns. Today the audience for its weekly dramatic program is 28 times larger than it was nine years ago.

Last week Westinghouse underscored its confidence in the medium it has come to know so well. It announced that next Fall it would continue to talk to its customers through a weekly network hour; it would embark on an even more ambitious scale of programming;* and it would *increase* its annual television investment.

What is perhaps most significant about this decision is that it is not based alone on the spectacular audiences that television occasionally delivers—such as the *60 million viewers* who watched Westinghouse messages on the CBS Television Network during the national political conventions. It is based equally on a firm belief in the fundamental values of television: the unique impact of each television impression; the vast audience that even the *average* program attracts; and the cumulative effect of these impressions week after week over a sustained period of time.

Like Westinghouse you can be sure of finding television's unique values—and indeed television's *largest average audiences*—on the

CBS TELEVISION NETWORK

Television Followup Comment

Continued from page 39

thing about the 90 minutes were those innumerable commercials; they tossed in so many at times you wondered if they would ever get back to the play. *Dakin.*

Youth Wants To Know

In commemoration of Israel's 10th anniversary and the upset victory of the 1948 presidential election, "Youth Wants To Know" on Sun. (4) presented former President Harry S. Truman, who is still regarded in many circles as the spokesman of the Democratic party.

Truman, who usually doesn't mince words, ran true to form before the grilling of the teenagers. He stated that he would have handled the Little Rock situation differently "than the man in the White House" but he declined to mention how because "it would embarass Mr. Eisenhower." He also suggested giving equal support to the Arab nations and to Israel and implied he would send arms to Israel because they were not on an equal status. On other vital issues he suggested that the Federal Government should render educational aid to State Governments and he felt this could be done without violating the rights of State Governments.

Steve McCormick acted as moderator of the Theodore Granik production. Perhaps the fast-moving show would come off a little better if the teenagers attacked one problem at a time instead of skipping from talk on the recession to the problems of Israel and around the same orbit a dozen or so times. In sticking to the same basic issue those who are questioned would have time to give a brief rundown on their thoughts instead of the hit and miss treatment.

Truman himself came off well and he glided through most of the questions like a duck in water. He answered the grilling with respect for both the teenagers and their occasional offbeat questions. Unlike most "Youth" shows this program was kinescoped. *Bern.*

The Big Picture

In an official report to the American people, the U.S. Army Sunday (4) unreeled "the dramatic, suspenseful story" of the successful launchings of Explorers I and III. The filmed documentary, seen via WCBS-TV, N. Y., was the 29th issue of "The Big Picture," which began in 1951 as a regular public service feature for the nation's tv stations.

Historically this half-hour program is an invaluable record of the Army's achievement in the realm of missiles. Had the film been made available shortly after last January's firing of the first satellite this documentary would have been a top news event. Unfortunately, the sheer volume of words as well as motion picture film covering the Government's space projects the last couple of months took the edge off "The Big Picture's" latest episode.

Carrying the overall title of "Army Satellites," the documentary carefully retraced the crash program that began 84 days before launching of Explorer I. How more than 3,000 scientists and technicians put the Jupiter C and its pay load together under supervision of Dr. Wernher von Braun was interestingly detailed. Dr. von Braun, in a brief appearance before the camera, took the occasion to emphasize that the public "needn't believe everything it hears about inter-service rivalry." *Gilb.*

Houston—Jaques Foti, a George Liberace discovery and former European vocalist and pianist, has begun a Monday through Friday midnight show on KGUL-TV.

A

On the center spread appears the first advertisement announcing the sale of the famous LASSIE series for syndication. So great has been the demand for this show that, prior to general release, these represent but a few of the hundred-plus markets from A to Z already sold!

Altoona–Johnstown, Pa. . . .	WFBG
Amarillo, Tex.	KFDA
Ames–Des Moines, Iowa . . .	KRNT
Atlanta, Ga. .	.WLW-A

For your market, contact

Television Programs of America, Inc., 488 Madison Ave., New York 22, N.Y. tpa

B

Why has there been such widespread acceptance of JEFF'S COLLIE? The query provides its own answers—an answer in another question—Why should any television marketer pass up an opportunity to have the famous LASSIE series first run off network? Here are a few markets already scheduled.

Bakersfield, Calif.	KERO	Bismarck, N.D.	KFYR
Baton Rouge, La.	WAFB	Boise, Idaho	KIDO
Bellingham, Wash.	KVOS	Boston, Mass.	WBZ
Binghamton, N.Y.	WNBF	Buffalo, N.Y.	WGR
Butte, Mont. .		. . . KXLF	

For your market, contact

Television Programs of America, Inc., 488 Madison Ave., New York 22, N.Y. tpa

C

A normal American boy and his pet collie—these are the ingredients of entertainment welcomed in every home, by every family . . . the ingredients of JEFF'S COLLIE, with Tommy Rettig and Lassie. And because it has universal television (*home entertainment*) appeal, it is already scheduled, before general announcement, in these markets.

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Cape Girardeau, Mo.	KFVS	Cleveland, Ohio . .	WJW
Charleston, W. Va.	WCHS	Colorado Springs, Colo. .	KKTV
Columbus, Ga. . . .	WRBL		

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Inside Stuff—Radio-TV

From the NBC-TV game room (for fun, not for money) there are two time diversions at hand. Leonard Stern, currently writing for the Steve Allen Show and formerly writer for the Phil Silvers and Jackie Gleason shows, and Roger Price, writer and tv comic and the guy who invented the sub-art form slugged "Droodles," have come up with an item called "Mad Libs," a do-it-yourself laugh kit to be released around the country by Pocket Books, Inc. "Mad Libs" is the game that Allen has been playing recently on his Sunday show.

Then there are two new Dave Garroway "Wide Wide World" games—"Auto-Bingo" and "License-Bingo" designed for playing in cars, buses and trains. The games have been licensed by California National Productions, Inc., NBC subsidiary to Midwestern Publishing Co. "Auto-Bingo" and "License-Bingo" are played with numbers from license plates, signs and billboards.

Barbasol is promoting a "Barbasol Night" Wednesday, May 14, in conjunction with firm's sponsorship of CBS Radio's "Sports Time" with Phil Rizzuto, at new Rizzuto-Berra Lanes (bowling alley) in Clifton, N. J. Both Berra and Rizzuto will be on hand, as will other Yankee players. Evening will feature bowling match between newspaper men and baseball players with winner's trophy from Barbasol. Sponsor has reserved alley's lounge for major portion of evening for N.J. cutsomers of product. There'll be free drinks, food and bowling for execs of food chains, rack jobbers, chain drug store employees and personnel of major retail stores.

First reports on NBC Press Department's installation of teletype machines in leading dailies across the country to feed tv editors with news, last-minute corrections, etc., were of highly encouraging nature. Forty major dailies in 28 cities, including the 20 Trendex areas, are now fully set with last-minute news and bulletin coverage.

In Philadelphia, for example, when the NBC offer to setup teletype communications into the city rooms was first made, two of the three dailies said yes, but one nixed the idea, on the grounds there wasn't space available for the machine. Soon after the two newspapers had their machines installed and last-minute major NBC news began flowing in rapidly, the holdout daily immediately requested similar service.

Press department's biggest current problem is stemming requests from leading tv weeklies around the country anxious to get last-minute teletype stories and corrections from the web. Present budget of press department, however, prevents it from extending service to weeklies.

Radio Reviews

MASLAND COLOR ROUNDUP
With Ralph Bellamy, Robert Preston, Judy Holliday, Andy Griffith, Eydie Gorme, Andy Williams, Ames Bros., Herb Shriner, Edgar Bergen, Ray Charles Singers
Producer-Director: Dee Engelbach
Writer: Allan Sloane
120 Mins.; Sun. (4), 6 p.m.
M. C. H. MASLAND
CBS Radio, from N.Y.
(Anderson & Cairns)

The two-hour talent "spectacular" put on by CBS Radio Sunday (4) night proved again that radio, like the legit stage, is a fabulous invalid which, despite its diminished popular status in the current era, continues to pack a solid entertainment punch.

The 120-minute stretch had many, funny, tuneful, relaxing moments, overall quite an enjoyable interlude. There were some weak spots, the conceit of a color radio spectacular as a tie-in with the Masland carpet merchandising may have been good commercialization, but it was overplayed to the point of silliness. Caught in that overplay was Judy Holliday, whose number associating sounds with color, suffered from being overdone.

The not-so-good Holliday bit though was compensated by a splash of fun offered by Edgar Bergen, Andy Griffith and Herb Shriner. Bergen and Charlie, along with other members of the cast, took some tickling jabs at television. Shriner played some topical gags about the recession to good effect and Griffith had a lulu take-off on his version of "Carmen."

Ralph Bellamy, doing the lengthy hosting chores, performed ably, coming in for some solid yocks in a tete-a-tete with Robert Preston. It was "Sunrise at Campobello" versus "Music Man." A rousing "76 Trombones" also was sung.

Getting into the vocal portion of this variety show, there was Eydie Gorme, Andy Williams, Ames Bros. and the Ray Charles Singers. They were a pro crew who delivered, each in their own style.

Allan Sloane fashioned a good script and producer-director Dee Engelbach held down his reigns with distinction and finesse. The commercials, unobtrusive in light of the experienced enjoyment, were delivered by Dorothy Kilgallen and Galen Drake. David Rose composed the special music for the guests and for the program. *Horo.*

A TOUCH OF OLD ATHENS
With Chris Semos, guests
Directors: Bill Simmons, Semos
25 Mins., Sun. (27), 4:05 p.m.
TORCH RESTAURANT
KSKY, Dallas

This interesting, offbeat d. j. program is starting its second year on local indie KSKY. It's had co-sponsors since its inception, but the host, a local restauranteur, now takes the full tab. Weekly airing is wholly done by young Chris Semos, a handsome guy and a natural for tv, except that he's inherited a profitable cafe business and will stay in that groove. He was invited to this successful slot and he's made it a highly listenable Sabbath program.

Semos, from his own collection of some 3,000 Greek recordings, acts as deejay—but he announces each title first in Greek, then in English, and gives a quickie theme rundown. Explanations are an assist, since vocals are in Greek, but Semos' engaging voice keeps listeners for the spinnings. Interesting segment caught had Semos explaining two of the waxings, "Take Me, Mary, Take Me," and "The Last Flowers." Also, he interviewed a Greek guest, John Frangos, of Athens, passport commissioner of Greece. They did the interview in both Greek and English, an interesting addenda to the weekly show.

Semos made only a pair of tasteful commercials for his suburban restaurant. *Bark.*

Kansas City—Walt Bodine has been named director of news and special events for WDAF and WDAF-TV.

KINGS POINT, L. I.

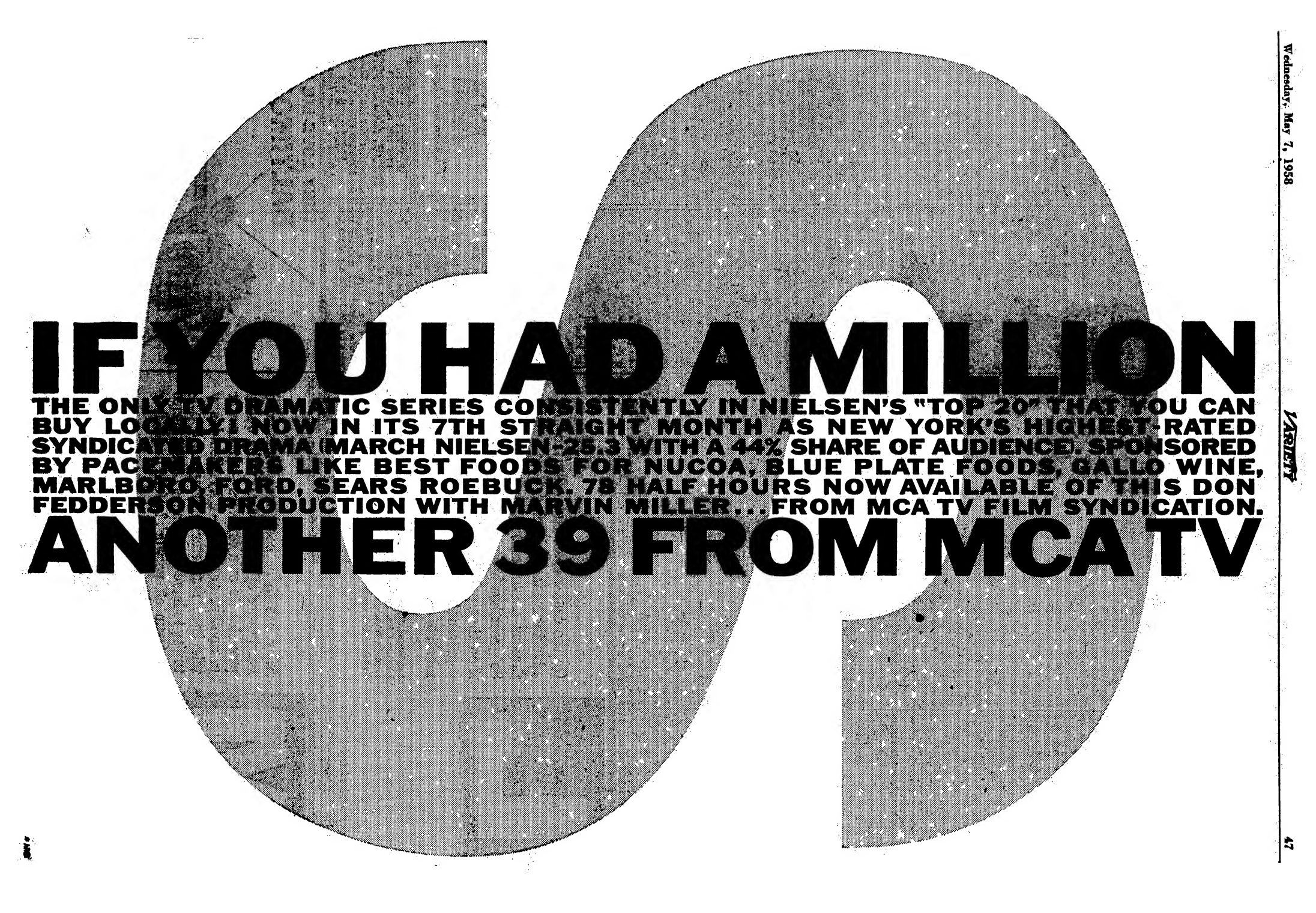
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THE ONLY TV DRAMATIC SERIES CONSISTENTLY IN NIELSEN'S "TOP 20" THAT YOU CAN BUY LOCALLY! NOW IN ITS 7TH STRAIGHT MONTH AS NEW YORK'S HIGHEST-RATED SYNDICATED DRAMA (MARCH NIELSEN-25.3 WITH A 44% SHARE OF AUDIENCE). SPONSORED BY PACEMAKERS LIKE BEST FOODS FOR NUCOA, BLUE PLATE FOODS, GALLO WINE, MARLBORO, FORD, SEARS ROEBUCK. 78 HALF HOURS NOW AVAILABLE OF THIS DON FEDDERSON PRODUCTION WITH MARVIN MILLER...FROM MCA TV FILM SYNDICATION.
ANOTHER 39 FROM MCA TV

Television Reviews

Continued from page 39

says is no financial sacrifice, is very much of a "name" and magnet locally as a result of his network fame and publicity and previous airiane accomplishments with KSTP in the Twin Cities.

But more than that, Merriman is a genial, cleancut, good-looking, articulate young man who's a smoothie for this type of quiz and giveaway program.

Instead of one of the WCCO studios, the shows are staged in the large Dayton's auditorium to accommodate the crowds and the store itself distributes the tickets. On show caught, Merriman had one woman contestant searching for another on the store's main floor and giving two fair sex members chances to win currency ground out from a "money machine" by answering questions in competition with each other.

As part of the show, too, he went into the audience to meet and interview members and give them the opportunity also to cop prizes by expressing their ideas on the subjects which he propounds.

The cash giveaways are modest in amount (one woman won $18) and the other prizes rather minor for the most part.

Merriman interviews interestingly and peppers the proceedings with impromptu wit and clever commentary. He and several others handle the commercials well.

All in all, it impresses as a show calculated to fill a daytime spot nicely and to attract a sizable following. *Recs.*

Foreign TV Reviews

FILMSTADT BERLIN
(Filmtown Berlin)
With Berthold Ebbecke, narrator
Producer: SFB Berlin (West)
Director: Reinhard Elsner
45 Mins.; Fri., 9 p.m.
W-German TV, from Berlin

"Filmtown Berlin" deserves appreciation for two reasons: It's extremely well dellvered and it stimulates interest in the movies. So it has not only entertaining but also ideal value. It should please majority of local viewers. Show is clustered with big names. In order of appearance: Jack Hawkins, Andre de Toth, Martine Carol, Jeff Chandler, Jack Palance, Robert Aldrich, Ladislao Vajda, Bertha Drews, Ewald Balser, Heinz Ruehmann, Michel Simon, Fritz Lang, Paul Martin, Ivan Desny, Johanna von Koczian, again Balser, Sabine Bethmann and Gardy Garnass — a substantial bunch of film people, both domestic and foreign, who are currently working in Berl'n.

More specific, "Filmtown" starts out with the gala preem of Columbia's "Bridge On the River Kwai" at the local Delphi Palast, with Jack Hawkins, one of pic's stars, bowing on the stage. Then it shows Hawkins and director Andre de Toth at exterior shooting for the British Sabre film, "The Two-Headed Spy." Next, program leads to another location, namely that of "The Phoenix," currently directed here by Robert Aldrich for (British) Hammer-Films and U.A. release. Jeff Chandler, Jack Palance and Martine Carol are seen. Miss Carol is then taken for a short interview and also watched when attending a fashion show. Next on the list is a visit to Ladislao Vajda who's shooting scenes here for his (Swiss) Praesens film, "It Happened On a Bright Day." Heinz Ruehmann, Ewald Balser, Michel Simon and other players are seen via short shooting sequences.

One of this program's most interesting details is an extended interview with director Fritz Lang who is about to make his first German pic after some 26 years. Lang recalls the glorious time when Berlin was still Europe's foremost film town. That was in the twenties and early thirties. Lang talks about his forthcoming German film venture, a new version of "Tiger of Eschnapur" and "Indian Tomb." Then another studio visit: "Petersburg Nights" with Johanna von Koczian, Ivan Desny and Ewald Balser in the leads. Paul Martin is directing. (This film, incidentally, is a remake of the Gallic "Black Eyes" which V. Tourjanski directed, with Simone Simon, Harry Baur, Jean Pierre Aumont and Jean Max in the leads, in the Thirties.) Closing up the show are Sabine Bethmann and Gardy Garnass, two young local screen actresses, who talk about their experiences at the Uruguayan film junket of Punta del Este. Berthold Ebbeck, a former actor, is writer-narrator of the whole thing. He has done a sympathetic job. *Hans.*

FIVE HUNDRED MILLION YEARS
With William van Essen, L. Harrison Matthews, Professor Sir Solly Zuckerman, Dr. H. B. D. Kettlewell
Producer: James McCoy
30 Mins.; Tues., 10:35
BBC-TV, from London

With some of the top British scientific brains at its disposal, BBC-TV has set out to explore the mysteries of evaluation and the fight for survival in a series of six weekly programs. Theories, facts, figures and practical demonstrations, make this highbrow offering an interesting and worthwhile program. The eggheads have brought down their theories and findings into basic English and the viewer is not choked with technical jargon.

The current program dealt with the struggle for survival, and some excellent filmed material showed the cycle of life as one creature ate the other and thus maintained a steady balance of life forms. Another interesting contribution was the explanation of the evolutionary changes in certain life forms, which the scientists had brought about themselves. *Bary.*

Foreign TV Followups

Sunday Night at London Palladium

A regular run of American top talent on this Associated TeleVision show has bred a familiarity with British tv audiences that puts the Yank approach to the entertainment business among the accepted things of everyday life. But Howard Keel has that little something extra that makes him different. The husky baritone hasn't any gimmicks and little patter, but a large share of charm and a fine voice more than compensate for these minor failings. Keel headed the layout Sunday Sunday (27) and renewed the affection extended to him by the British public.

The singer did well to stick to established hits, winning hefty mitts. He even scored well with sentimental piece, plus a neat soft-shoe routine.

Another U. S. click was Florian Zabach, a goodlooking fiddler who switched his program between rock 'n' roll and the classics with equal facility. Laughs were supplied by Yank cartoonist Roger Price with his clever "droodles." Show opener, blonde songstress Yana, warbled pleasantly to win a warm hand.

Though the jackpot prize in the "Beat The Clock" interlude stands at $3,360, all the excitement was lost on this airing because of a couple of dull competitors. Even emcee Tommy Trinder's hard efforts couldn't liven things up. Resident support from the George Carden Dancers and the Cyril Ornadel orch was good. *Bary.*

Chelsea at Eight

One of the most contrasting bills to date was featured in Granada-TV's "Chelsea at Eight" shows (29). Joint bill toppers were Svetlana Beriosova and several members of the Royal Ballet, and skiffler Lonnie Donegan.

Miss Beriosova and the other dancers gave a beautiful and tender excerpt from John Cranko's ballet, "The Lady and the Fool." The ballet had been cut down to size, but its impact and meaning were not in the least spoiled. Donegan, Britain's top skiffler, also came over as a socko success with a couple of catchy folk songs delivered in his inimitable style to his own guitar accompaniment. In the musical stakes he was great, but his patter was naive.

The appearance of Kitty Carlisle, making her British tv bow while here with her husband, Moss Hart, for the London production of "My Fair Lady," gave emcee Bernard Braden the opportunity to get in some heavy handed plugs for the tuner. Miss Carlisle went on to make a hit of her spot with some enjoyable warbling in two numbers, "If I Loved You," and "Falling in Love With Love." Making a return appearance to the program, offbeat pianists Ferrante and Teicher again demonstrated their groping-in-the-piano routine and also their skill as straight musicians during a couple of numbers. Camera work during this spot, showing closeups of piano innards were high class.

Just exactly how 100 Welsh Guards in full ceremonial rig, parading up and down, counter marching etc., fit into a variety show as entertainment is a debatable point, but the programmers felt they were a big enough attraction to rate a spot. Comedienne Rose Hill had a rough passage with her routine about an offkey opera star, but after a very slow start managed to raise a few laughs.

One of the big spots of the show was provided by the resident song and dance line, the Granadaiers, who rank among the tops in this field. A superb arrangement of Duke Ellington's "I Got It Bad and That Ain't Good," excellently handled productionwise, made a solid impact. Usual musical support by the Peter Knight orch rated high praise. *Bary.*

NBC Chi News

Continued from page 35

assigned to Vienna. Jordan's arrival will bring the central bureau complement to 32, making it one of the three largest NBC news shops in the country.

Ray's plant churns out 200 minutes of local radio news per week and around 100 minutes per week for tv. For the network, it feeds "Today," "Outlook" and Huntley-Brinkley on tv and furnishes radio cutins for "News on the Hour," "News of the World" and "Monitor" in addition to Alex Dreier's "Man on the Go" and other shows based here. Dreier alone contributes about 175 minutes per week on NBC radio out of the Chi shop.

Bill Holden's Interest In Far East Station

Tokyo, April 29.

William Holden ballyed one-worldism and backed his boosts by revealing to VARIETY he had just bought "a rooting interest" in the Hong Kong Commercial Broadcasting Co., a radio-tv station targeted for opening in eight months which will be most powerful in Far East, sending waves across a stretch from Tokyo to Singapore.

Winding up a three-week "exploration" trip which saw him hopping back and forth between Tokyo and Hong Kong, Holden said that the license application for the station has already been initiated. Hong Kong now has two stations, Radio Hong Kong and Radio Diffusion. George Ho, now operator of Radio Verdi out of Macao and a longtime friend, will be president of the new station.

Holden said that of necessity, the station will be bi-lingual (Chinese-English) and might some day involve the pickup of U.S. filmed shows.

KPFA

Continued from page 35

by poet Kenneth Rexroth and Frank de Bellis' "Music of the Italian Masters."

KPFA sends questionnaires to its subscribers, many of whom are faculty members and students at the U. of California in Berkeley, asking for criticism and suggestions. But the station, as Music Director Alan Rich likes to point out, "is not a 'good music' station."

Rather, it's trying for a stimulating, challenging "product mix," mostly for sophisticated adults. Its fortnightly "Folio" keeps subscribers advised of programs and it is today run by the non-profit Pacifica Foundation, whose president is a U. of California professor, Harold Winkler.

An indication of what KPFA is aiming for in the Frisco Bay Area —which is largely dominated so far as AM radio is concerned by deejays, r&r and Top 40 pops—lies in what a recent station "Folio" said:

"We are still in search of the best of modern thought in our struggle toward synthesis."



Mgt. William Morris Agency

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DOUG. ANDERSON
Currently: 'The Magic Clown'
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L

On the center spread appears the first advertisement announcing the sale of the famous LASSIE series for syndication. So great has been the demand for this show that, prior to general release, these represent but a few of the hundred-plus markets from A to Z already sold!

Las Vegas, Nev.	KLRJ
Lebanon, Pa.	WLBR
Lincoln, Neb.	KOLN
Los Angeles, Calif.	KTTV

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M

Why has there been such widespread acceptance of JEFF'S COLLIE? The query provides its own answers—an answer in another question—Why should any television marketer pass up an opportunity to have the famous LASSIE series first run off network? Here are a few markets already scheduled.

Madison, Wis.	WKOW
Medford, Ore.	KBES
Miami, Fla.	WTVJ
Minot, N. D.	KMOT
Montgomery, Ala.	WSFA

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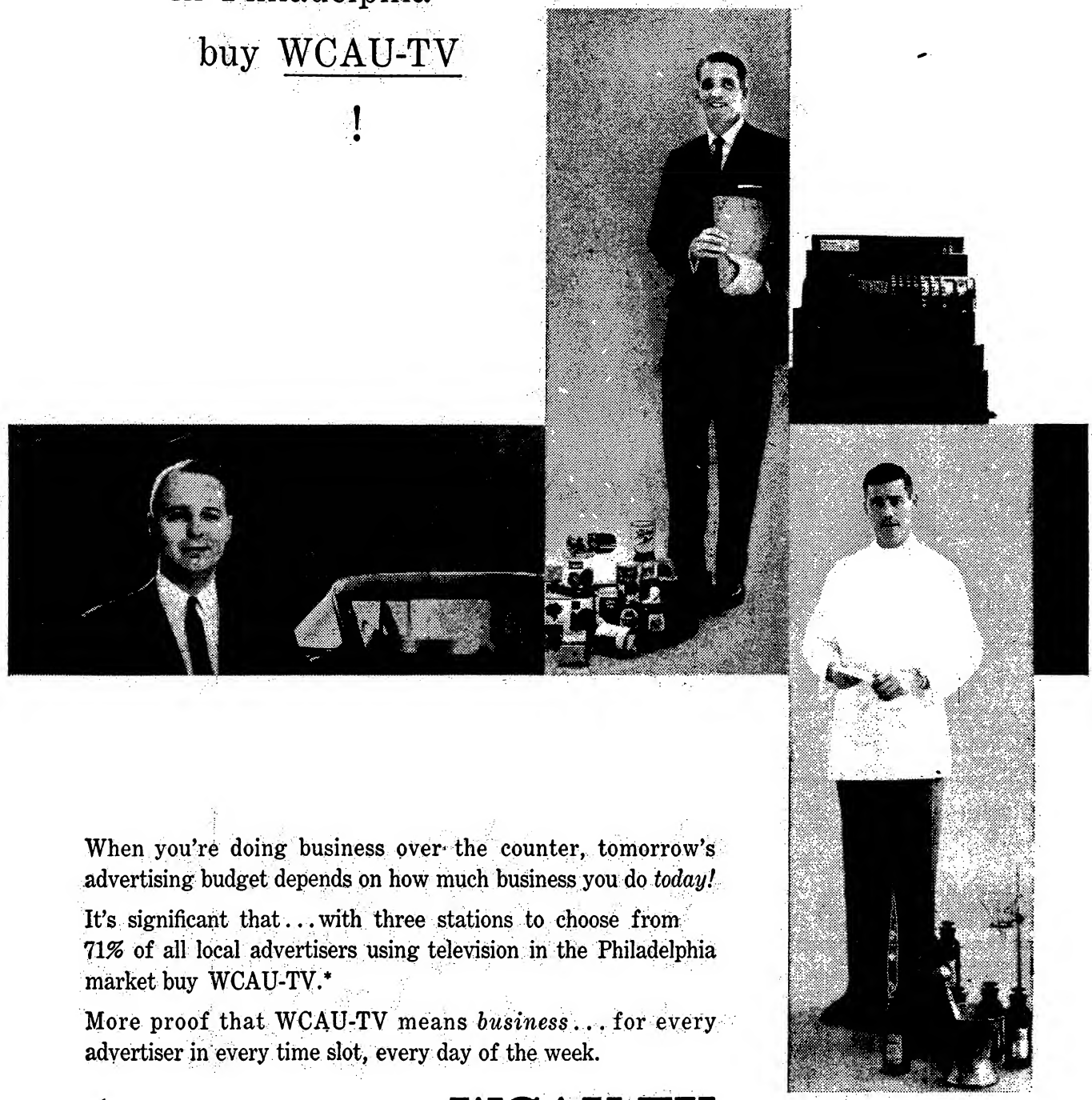


26.7
WJZ-TV, ARB
Sun., March 2
6:15 P.M.
MGM-TV

Contact: RICHARD A. HARPER, General Sales Mgr.
MGM-TV, a service of Loew's Incorporated
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When you're doing business over the counter, tomorrow's advertising budget depends on how much business you do *today!*

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WCAU-TV

...the station that means business in Philadelphia

Represented Nationally by CBS-TV Spot Sales

*Broadcast Advertisers Reports 1958

Kearns-Masraff

Continued from page 35

American dancing, and when they're not doing the mamba they're cha cha-ing along the Nile, Kearns reported. A big hit with Cairo's cafe set recently was the American pianist and singer, Ann Moore, who headlined a showboat on the Nile formerly owned by King Farouk. She also was featured in the Mokatt night club and gambling casino in the hills overlooking Cairo. Both Kearns and Masraff agree that Egypt's Bing Crosby is a guy named Mohammed Abdul Wahab, who gets enormous fees for his recording sessions; Om Kalsoum is the country's foremost concert singer while Yussef Wahbi is its most appealing cinema idol.

But Nix on R&R

Rock 'n' roll dancing in public has been banned by the Morals Bureau of the Egyptian Ministry of Interior, Kearns said, adding that since tv viewing is not a factor in Cairo home life, most members of the middle and upper classes are strong film fans with fondness for westerns and particularly for Marilyn Monroe. There are many open air film centres throughout Cairo, and all seats are reserved in motion picture houses, Kerns reported. Popcorn, however, is sold outside the houses, not inside.

Both CBS'ers regard Africa as the biggest newsbreaking centre in years to come and that the fifth estate will find its best coverage in the revolutionary happenings in all of these underdeveloped areas. CBS is getting "hearty competition" from the NBC reps in North Africa and surrounding territory, Kearns said. However, the Middle East and Africa continue to be vastly more radio-conscious and consequently the dominant medium of communication. Newspapers in many of these areas, according to Kearns and his sidekick, play second fiddle to radio because of the staggering illiteracy in that part of the world.

The CBS newsmen spent more than five solid hours in a projection booth the other day watching some of the filmed material they had sent to the homeoffice in recent years. Now they're ready to return to their war-torn newsbeat, heartsick at seeing so much barbed wire, so many guns and armies of pitiful refugees.

"The only ones making money today are the barbed wire makers," Kearns sighed.

Greensboro, N. C. — Virgil V. Evans, Jr., WBT's general sales manager and assistant managing director, has been promoted to managing director of the Charlotte station.

NABET, IBEW & 1961

One of the greatest disappointments to nearly everyone concerned in the negotiations has been the fact that the new contracts for both the International Brotherhood of Electrical Workers and the National Assn. of Broadcast Employees & Technicians will again end at the same time. NABET, whose signing comes after IBEW's, hoped in some way to effect a different termination date than IBEW, but as it stands the two contracts will end simultaneously, on Jan. 31, 1961.

Simultaneous end, the unions and the webs feel, will only cause a repetition of the confusion, competitive jockeying and poor communications among all the bargaining agents. NABET was forced into the position of a January, 1961, termination because, in an effort to achieve the same wage and working scales afforded IBEW by CBS recently, the NBC-ABC union had to compromise by giving its networks a three-year cushion instead of closing at two years. In this way, the networks can prevent further demands for an additional year.

Cheshire, Conn.—Rep. Oren Harris (D., Ark.), the Congressional FCC prober, tops the speakers bill at the Connecticut Broadcasters Assn. annual meeting May 23 here.

IBEW

Continued from page 35

negotiating for further rises for an additional year.

Immediately before the strike was called on April 7, the union had ceased its demand for control of all video tape appearing on CBS—meaning even tape produced by non-CBS sources such as ad agencies. It was instead searching for a clarification—which CBS said it had already given, in that anything produced by CBS was in IBEW's bailiwick. Union, as the result of the strike, did gain one definite point regarding tape: CBS promised, according to Hardy, not to "sub-contract" tape video work in order to escape IBEW jurisdiction. In short, CBS cannot "assign" tape production to anyone but its own staff men.

On the point of automation, Hardy said in Washington the new contract provides no way for the union to insist that men be kept on the job in the face of new automation processes. But the union did get CBS to promise several months' notification in the case of an "automated layoff" and also three months' terminal leave pay.

Puzzlement On Gains

The puzzle thereafter arises as to whether any of the following gains after the strike were worth calling the strike in the first place. These clauses were contained in the telegrams sent to IBEW's eight locals for the final vote recently. (1) The right to refuse overtime; (2) clarification and restrictions on the use of audio tape recorders (which previously limited, to a degree, the use of IBEW technical help); (3) no layoffs for two years of any of the 800 IBEWians employed by CBS in New York. No. 3 was given by the network as a compromise for laying off 37 technicians employed by CBS Laboratories, but this was a concession made before the strike, when it appeared the contract would be for two years, and it is still not clear whether CBS will extend the safety measure to three years to correspond with the termination date of the actual agreement.

Zulli

Continued from page 35

ing assignment at NYU in the fall but WCBS-TV has plans for similar semesters in other subjects with a stable of NYU profs ready to duplicate the English teacher's success in the Gotham area. Zulli is currently lecturing to women's groups, librarians and readying material for two books on comparative literature (for Dutton and Barnes & Noble) and also doing a foreword for a new Modern Library edition of Balzac's "Cousin Bette."

As part of the acclaim of "Sunrise Semester" on WCBS-TV, the video outlet was mitted with a Silver Anvil, banner citation in public relations industry, for its handling of publicty and promotion in connection with the series. Award was given to Bob Fuller, station's director of publicity, by H. Walton Cloke, chairman of Silver Anvil Judges and Awards Committee.

NABET

Continued from page 35

brought the Executive Council into the picture.

NABET disclosed on Monday that it had not renewed discussions with either of the networks.

Here are the contracts which were not ratified in last week's voting: At the ABC Frisco shop; radio writers-producers; tv program assistants; film editors; news writers, and record librarian and music clearance people. ABC Chicago, news writers, and in ABC, Hollywood, news writers and sales promotion writers (two separate contracts). At NBC, Chicago, it was film editors; operations directors; program builders; mail messengers, and music clearance. NBC, Hollywood, was news writers and publicists (also on separate pacts).

Pittsburgh—Joe L. Brown, general manager of the Pirates, has been signed again by the Mercury Dealers of Western Pennsylvania for another weekly series on KDKA radio during the baseball season. Format will remain the same as last year.

META Shows Get Big Play in N.Y.

Metropolitan Educational Television Assn. (META) will now be supplying educational tv to four stations in the New York metropolitan area.

Latest to take on META presentations is WNTA which, beginning today (Wed.) begins telecasting of two shows, produced by Educational Radio and TV Centre, headquartered in Ann Arbor, Mich. The shows are "Discovery," an elementary biology presentation and "Heritage," with poet Robert Frost as host and Dr. Jonas Salk and others as guests. Two shows, both kines, are being slotted across the board on WNTA from 6:30 to 7 p.m.

META productions currently are represented on WCBS-TV, "Concept" being one Sunday afternoon series, the regular daytime META lineup on WPIX, and "The Written Word" on WABC-TV, slotted at 7:30 p.m. for a summer ride beginning Monday (12). The Dr. Frank Baxter hosted "Word" series is another Educational Radio-TV Centre Production arranged for telecasting via META.

DuMont Labs Losses

DuMont Laboratories took a sharp economic rap in the first quarter of this year with a sizable increase in the amount of the manufacturing company's losses. At the annual stockholders meeting Monday (5), prexy David T. Schultz reported a first quarter loss of $943,000 on sales of $9,806,000 as compared to a loss of $353,000 on sales of $10,059,000 for the first quarter of '57.

Schultz said new losses reversed the upward trend of the last half of 1957 and were due, to a large extent, to the recession and to the "slowness with which defense contract awards are being let."

"Prodigious talent . . ." NOEL COWARD

"A genuine Hit!" Cincinnati Symphony

"Received a standing, cheering ovation." PAUL HERRON, Washington, D.C., Post



STAN FREEMAN

Currently

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WCBS

Monday to Friday, 11:30 - 11:45 A.M.; Saturdays, 1:30 - 3:30 P.M.

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Opening: MAY 12th - JUNE 21 THE EMBERS New York

Appearing: JUNE 14 and 27 "Chelsea at 8" GRANADA TV, London

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Concerts: Special Attractions Division NATIONAL ARTISTS CORP. 711 Fifth Ave., New York

TV, Radio and Clubs MERCURY ARTISTS 730 Fifth Ave., New York

N

A normal American boy and his pet collie—these are the ingredients of entertainment welcomed in every home, by every family . . . the ingredients of JEFF'S COLLIE, with Tommy Rettig and Lassie. And because it has universal television (*home entertainment*) appeal, it is already scheduled, before general announcement, in these markets.

New Haven–Hartford, Conn. . WNHC
New Orleans, La. . . . . WDSU
New York, N.Y. . . . WPIX

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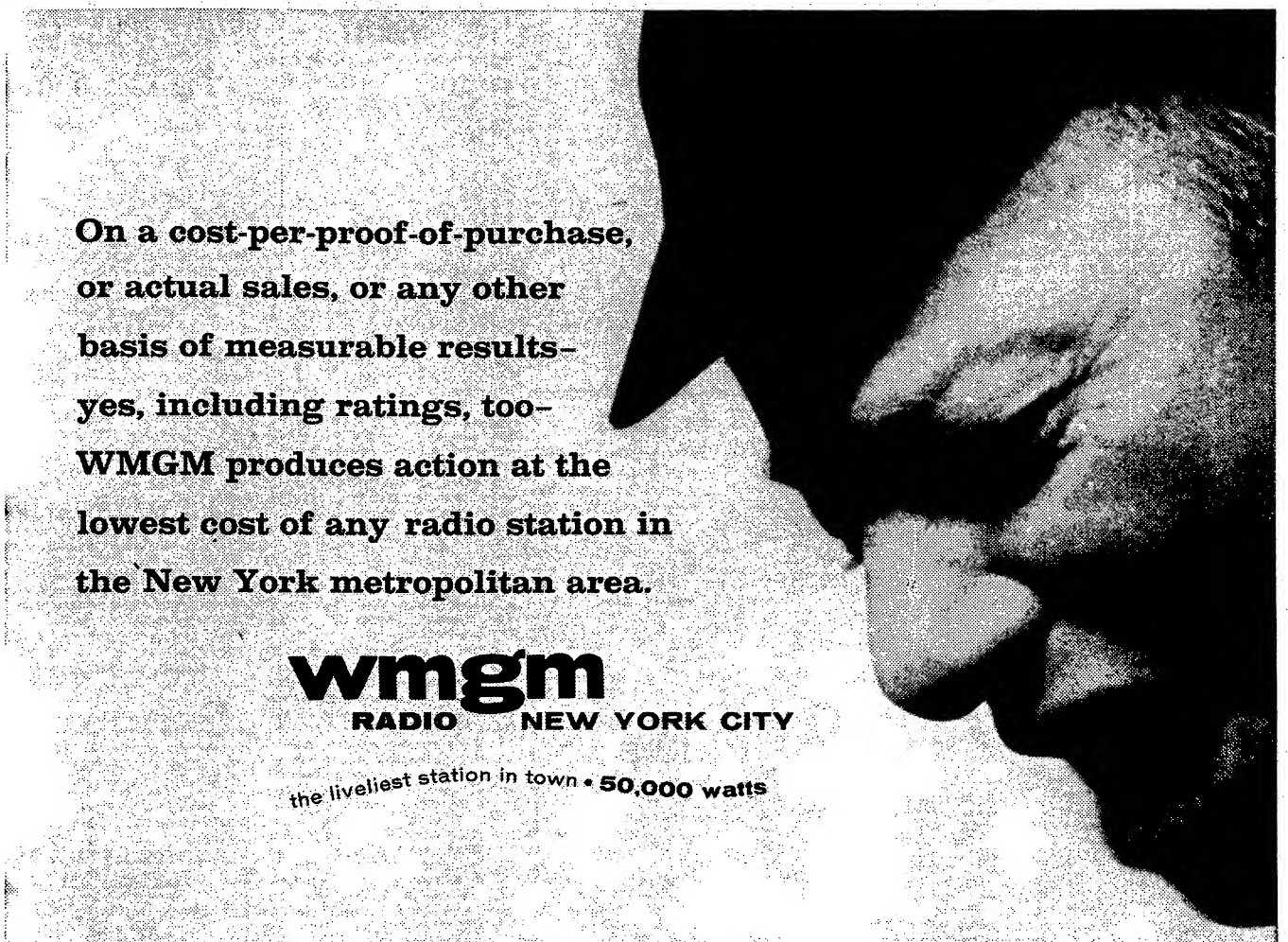
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Foreign Pix on TV

Continued from page 29

ceptance breaks down according to the size of the city. Video outlets in large metropolitan areas accept foreign pix much more readily than the "stix," a situation which prevails in theatrical exhibition, too.

As to what effect the telecasting of art house pictures might have on the patronge of the offbeat houses, there's mixed feeling about that, also. One distributor is of the opinion that it will widen the potential audience for such cinematics. Opposing views that it might be another video bomb, hurting the arties, as the Hollywood films harmed the nabe boxoffices, also are expressed. The latter argument runs why pay to see Brigitte Bardot in her latest, if she is available on tv in "Please, Mr. Balzac."

But there's no question at this stage that foreign producers are seeking the extra coin in the U. S. market that goes with a sell-off to tv.

Distributors Corp. of America, via Flamingo Films is distributing the largest bloc of overseas pix, the total being 35. Also entering the market is Trans-Lux Television, with its "La Strada" entry. Richard Davis has sold "Rififi" and "Hulot's Holiday" to Flamingo. United Artists TV, in its new package of 65, has many British imports, some of which have never seen the light of day theatrically. ABC Film Syndication is selling the "Galaxy 50" package to stations, the group consisting of reruns of J. Arthur Rank and other British pix initially telecast on the ABC-TV net.

In the past, there have been some foreign imports telecast, such as "Bitter Rice" and "Anna," but never in the present quantity. Another attribute of the foreign pix is that most of them are of recent vintage and in many instances the telecasting date has been delayed until the particular pix have completed their theatrical engagements. For any extensive tv exposure, the import must be dubbed.

Mrs. C.

Continued from page 26

poem was, of course, Sandra Michael.

Oldtimers on VARIETY encountered Elaine Sterne as a writer of "sketches" which stars used to play the Palace in Times Square when it was big time. She was a contemporary in that obscure art with Edgar Allen Woolf, long with Metro. Her writing began in childhood and continued until death. Indeed she resembled a number of the daytime serial queens in dramatizing her own life, playing out in private the mother-knows-best to all her actors, actresses and cronies. Her arrival in a restaurant or at a party with a retinue following after partook of broadcast aristocracy.

A woman of considerable reticences for all her color, Mrs. Carrington abominated the term "soap opera." Others did, too. But the term stuck because the intellectuals and the editors picked it up. She also disliked speculation as to her income. It certainly went very high some years with three and four properties on the air—and maintaining the straigthfaced claim that all were from her own fingers and her own keys—practically a physical impossibility, even for Larry Menkin, the strongest fingers in the script dodge.

Inordinately conversational at all times about her children but not fated for happiness in marriage, Elaine Sterne Carrington was indeed one of the authentic and picturesque figures of the union of broadcasting and advertising.

Chi Swing To Live

Continued from page 27

factor by returning abundantly to amateur shows. Held over from previous local ventures in live are a number of record hop and polka parties, a Friday fashion show on WBKB, bowling matches and moppet shows, some of them with heal, live moppets.

About all it takes to produce a local show anymore, getting away from the interview format, is a personable emcee, a handful of contestants, and maybe a staff orchestra. For pubaffairs a bit less, a low-paid instructor who might come on for free.

The trend to amateur shows started abruptly, considering nothing has been done in that area for full six months since Morris B. Sachs' longrunning "Amateur Hour" went off the air. WBKB tried a Sunday morning sleeper in "TV Tryouts" a few weeks ago and after some talk of cancelling has decided to keep it going. It has three sponsors. WGN-TV last Saturday (12) installed "Your Big Night," a color show sponsored by Polk Bros.; is nearly ready to go with a teenage version of the show in a weekend daytime slot; and has a third amateur format in blueprint.

College lecturers on tv are old-hat, but since the outer space and satellite rage they are in exceptional demand. WBKB captured 46 U. of Chicago science specialists for its early morning "Science '58" series, WBBM-TV tapped atom expert Harold C. Urey for a weekly series, and the same station is making wide pubaffairs use of DePaul U. physicist Dan Q. Posin and Northwestern's Jacob Sher. A number of other profs from the local schools are conducting shortterm projects or are making one-shot guest appearances on the various stations.

New trends in local live are making three of the stations painfully aware that they have only makeshift facilities for studio audiences. WGN-TV alone has an actual theatre with permanent upholstered seats.

Dr. Brown

Continued from page 31

by the Board of Regents, plans ultimately to operate its own educational tv station in New York City, according to Dr. Brown. The META topper also told the legislators that "without financial support, the task facing META and its constituency is difficult, if not impossible." META, which has its own production base and studio in the Carnegie Endowment International Center, has been subsisting on financial support from foundations. It is now beginning a fund-raising campaign to support future operations.

IATSE

Continued from page 29

to belong to the International Brotherhood of Electrical Employees, which has lower wage scales than IA, FPA resisted the demand on the grounds that it would destroy its members' "freedom to sub-contract competitively."

Third point in contention, was that IA wanted to allow FPA only until December of this year to "explore" exactly what craft locals of IA would be utilized in the production of tape video commercials. However, since only one FPA member now has tape machinery and since each member signs its union contracts individually, even though FPA does the collective bargaining for them, FPA wants more time than seven months to "explore" the kinks in tape production.

National Sales

Continued from page 29

ing sold "Tombstone Territory" and others.

In the desire: for a national sale, there are other benefits besides the usual 10% accruing to the telefilmery once a network deal is set. These benefits are those flowing from prestige, with advertising agency execs and stations looking more with favor on those telefilmeries able to "make the big time" with network skeins.

In short, most well-established telefilmeries can exist without the national sale, some better than others. But who wants only to exist? There's high living with national winners and most everyone wants to live high.

WGN-TV

Continued from page 27

Roth departed on similar "amiable terms," and in the recent past three directors and two announcers were dismissed. Urbach, who has a network background and who was brought in three years ago to revitalize "They Stand Accused" for the erstwhile DuMont net, of which WGN-TV was an anchor, revealed he was asked to resign because the station would no longer be doing the network-size productions that were his specialty. Urbach said he feels "no bitterness" over his departure from WGN-TV.

It's possible, however, that the promotion of Al Field to program manager, vice Roth, had something to do with the "resignations" of Urbach and Petterson. The latter pair had tenure with the company, while Field is a comparative newcomer, having joined less than a year ago as pubaffairs and special broadcast services overseer.

With Field's new appointment has come an overhauling of the program department, complete with organization chart showing, for the first time, who reports to whom. Urbach's post is being filled by LeRoy Olliger, formerly a producer, and Field's pubaffairs spot has gone to Myrtle Stahl, ex-education and religion director. No one has been named yet to succeed Petterson.

Other promotions are Bud Ellingwood to Field's assistant; Sheldon Cooper and Jerry Gregoria, formely directors, to producers; and Don Willing and Mike Powers from floor managers to directors.

Apparently the cutback in manpower is expected to be compensated for by the station's newly acquired Ampex Videotape equipment, and it figures too that deletions of high salaried personnel will help the indie station amortize the terrific outlay of coin for the equipment.

The departure of programming nabobs should also reopen the doors to outside producers, who in the past year have had a hard time presenting their cases at WGN-TV.

Local Strips

Continued from page 26

the Top 10 network shows far outdistance their counterpart in syndication, which is local programming.

In Washington, for example, the highest rated syndicated show, "Gray Ghost," with a 22.0 Telepulse rating, was lower than the lowest network show among the Top 10 web shows, "Playhouse 90," with a 27.2. The local market rating period was March 1-8, as published in the April 23 issue.

It should be noted that different time periods are being compared. But the fact remains that in terms of mass circulation, in most every market, the toprated one-a-week and sometime "special" network shows get the greater audiences, compared to the top syndicated product in the same markets.

But, once the strip operation is entered into and measured, the rating situation changes to an open race between local originated programs and network shows.

Lever, Speidel to Share 'Price Is Right' Nighter

Lever Bros. and Speidel will share sponsorship of NBC-TV's nighttime "The Price Is Right" next season. Program currently telecast Mondays at 7:30 p.m. will move into the slot now occupied by Lux's "Rosemary Clooney Show," sponsored by Lever, Thursdays at 10 p.m. beginning June 26.

In the fall "Price" will move to Wednesdays at 8:30 p.m. Bill Cullen will continue to emcee "Price."

WNTA-TV

Continued from page 31

gins, also in the 7 p.m. slot, with Joey Adams set to emcee the chore. Harry Hershfield and Jackie Kannon are among the guest comedians on this paneler.

As previously indicated, Bert Lee Jr. will m.c. a 90-minute weekly sportscast every Tuesday, beginning May 13. Show will be from 9 to 10:30. On Sunday (11), a special one-hour video show will be done in which U.S. chess champ the 15-year-old Bobby Fischer, will engage in 13 simultaneous chess games against opponents from the Marshall Chess Club in N. Y.

On WNTA-AM-FM, Mary Margaret McBride begins a 1 to 2 p.m. strip today, and her guest tomorrow will be Eleanor Roosevelt.

Last night (Tues.), the new operation had an inauguration ceremony at the parent NTA's Coliseum Tower headquarters. Invitations were sent to Governors Averill Harriman and Abraham Ribicoff (latter Connecticut), N.Y.C. Mayor Robert F. Wagner and other officials from N.Y., N.J., and Connecticut.

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Jocks, Jukes and Disks

By MIKE GROSS

Betty Johnson (Atlantic). "HOW MUCH" (Trinity†) hits a sound ballad note that stands out in today's market and with Betty Johnson's flavorsome delivery it's bound to get a big spinning pickup. "DREAM" (Goldsen*) is a melodic ballad that the thrush makes extremely easy to take.

Billy Ward & His Dominos (Liberty). "JENNIE LEE" (Daywin†) sounds like a folk tune gone haywire, which could mean that it has an outside chance for a big score. "MUSIC, MAESTRO, PLEASE" (Bourne*) will probably recover from this rocking rendition.

Hugo & Luigi (Roulette). "CHA-HUA-HUA" (Daywin†) is getting a lot of disk cover action and it could be anybody's click, but Hugo & Luigi are off to a fast and exciting start. "SOMETHING'S ALWAYS HAPPENING ON THE RIVER" (Stratford*) has a happy marching beat that will serve the jukes well.

The Temples (Date). "I DON'T WANT TO DO A THING BUT LOVE YOU" (Hecht-Lancaster & Buzzell*) has the kind of frenzied rocking mood that can work its way out of left field into a strong spinning item. "WHISPERING CAMPAIGN" (Hecht-Lancaster & Buzzell*) is in a slow rocking ballad vein and doesn't get to mean as much.

Georgia Gibbs (RCA Victor). "IT'S MY PLEASURE" (Winneton†) puts Georgia Gibbs back in a standup ballad idiom and she gives it the kind of reading that could add up to lotsa jock and juke play. "HELLO HAPPINESS, GOODBYE BLUES" (Bregman, Vocco & Conn*) builds a swinging and rocking beat into a lively side that will appeal to the juke crowd.

Molly Bee (Capitol). "DON'T LOOK BACK" (Reis†) can look ahead to some good spinning action because of tune's rocking form and Molly Bee's slick styling. "PLEASE DON'T TALK ABOUT ME WHEN I'M GONE" (Remick*) is dusted off in a likeable manner.

Four Aces (Decca). "SATURDAY SWING OUT" (Winneton†) brings out the Four Aces in a swinging groove that ought to get 'em top spins all around. "TAKE MY HEART" (Northern*) sets the combo in the ballad-harmonizing mood that sent them to the top several years ago. Tune's from Universal's "The Big Beat."

Gerry Granahan (Sunbeam). "NO CHEMISE, PLEASE!" (Sunbeam†) is in fashion as far as beat and lyric angle go and Gerry Granahan swings out in a way that could bring it to the spinning front. "GIRL OF MY DREAMS" (Sunbeam†) is in a slower groove but still fits pop demands and could develop into a noisemaker.

The Playmates (Roulette). "DON'T GO HOME" (Kahl†) works a neat beat and lyric idea into a highly enjoyable side that rates spinning attention. "CAN'T YOU GET IT THROUGH YOUR HEAD' (H&L†) has a toe-tapping quality that makes it a good juke item.

Jennie Smith (Columbia). "MY FIRST MISTAKE" (Dominion†) is Jennie Smith's first for Columbia after an LP debut on RCA Victor. She shows a lot of promise for the pop singles field on this country-styled ballad. "WALKIN' 'NEATH THE MOONLIGHT" (Dominion†) has a flavorsome quality that some spinners may go for.

Jimmy Breedlove (Epic). "THIS TOO SHALL PASS AWAY" (Hill & Range†) is built on a stylized dramatic mood that takes time to catch on. "COULD THIS BE LOVE" (Brenner & Lowell†) is a pleasing mixture of the country and shuffle beat.

The Medallionaires (Mercury). "TEEN-AGE CARAVAN" (Pure†) rolls out a familiar pace with no distinguishing features to pull it ahead of the crowd. "MAGIC MOONLIGHT" (Pure†) needs more than magic and moonlight to get it across.

Slim Whitman (Imperial). "CANDY KISSES" (Hill & Range†) has the country swinging flavor that goes over in cornbelt jukes. "TORMENTED" (Post Music†) is an old-styled ballad that gets a passing grade only because of Slim Whitman's guitaring and vocalizing.

Don Rondo (Jubilee). "DORMI, DORMI, DORMI" (Paramount*) sets up a substantial ballad mood for Rondo's caressing style which adds up to strong deejay programming fodder. Tune's from Par's "Rock A Bye Baby." "HER HAIR WAS YELLOW" (Jeanmor†) has an easy cornbelt flavor that will win spinning friends.

The Bikinis (Roulette). "BIKINI" (Kahl†) wears well in a torrid instrumental setting with a Latino twist. "BOOGIE ROCK 'N' ROLL" (Kahl†) gets the most out of an instrumental boogie drive that should do well in the jukes.

Jim Lowe (Dot). "TAKE ME TO YOUR PRESIDENT" (Towne*) works up a calypso beat and a novel lyric idea into a catch-on potential. "LATER ON TONIGHT" (Trinity†) is due for a spinning run because of the way Jim Lowe gets the beat and and lyric angle across.

Eddie Moore (20th-Fox). "PHONE CHICK" (Click*) should ring up a nice score for the new label because it hits hard on a beat and idea that the kids can understand. "PEPPERMINT KISSES" (Delstone†) rocks according to juke manner but it still doesn't add up to much.

Sylvia Syms (Decca). "THE NIGHT THEY INVENTED CHAMPAGNE" (Lowal*) bubbles right out of the groove in Sylvia Syms' sprightly styling. It makes for class programming. "THE NATURE OF THINGS" (E. H. Morris*) is a stylized ballad that's handled with taste in all departments.

The Noc-A-Bouts (United Artists). "JUNGLE SAFARI" (Rodel†) adds up to a lot of noise with jungle sounds added to make it even more frantic. "SESSION" - (Rodel†) whips up a musical frenzy that's hard to take.

Dick Hyman & The Peppermints (MGM). "MY GOODNESS" (Cromwell*) has a novel pianissimo bounce supplied by Dick Hyman and some cute vocal words from the Peppermints. "YA YA" (Cromwell*) puts Hyman and the vocal combo on another lively musical excursion that may nab some off-beat spins.

Russ Hamilton (Kapp). "DRIFTING AND DREAMING" (E. H. Morris*) should do well again in this pleasing revival. "TIP-TOE THROUGH THE TULIPS" (Witmark*) once again comes through as a lilting item with plenty of vocal help from Russ Hamilton.

The Stroll Kings (Coral). "I'LL ALWAYS BE IN LOVE WITH YOU" (Shapiro, Bernstein*) spotlights a lead sax in an instrumental side that could get by in the "HAVE YOU EVER BEEN LONELY" (Shapiro, Bernstein*) gives the Stroll Kings a chance to make an oldie okay for strolling.

The Coasters (Atco). "YAKETA YAK" (Tiger†) uses a free-wheeling beat to get a somewhat strained teenage message across. "ZING! WENT THE STRINGS OF MY

(Continued on page 62)

Best Bets

BETTY JOHNSON ..... **HOW MUCH**
(Atlantic) ..... *Dream*

BILLY WARD & HIS DOMINOS ..... **JENNIE LEE**
(Liberty) ..... *Music, Maestro, Please*

HUGO & LUIGI ..... **CHA-HUA-HUA**
(Roulette) ..... *Something's Always Happening On The River*

THE TEMPLES, I DON'T WANT TO DO A THING BUT LOVE YOU
(Date) ..... *Whispering Campaign*



LAWRENCE WELK

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Two Prima Sidemen Injured in Arizona

Springerville, Ariz., May 6.

Harvey Lang, drummer, and Bob Robertson, guitarist with the Louis Prima band, are hospitalized at White Mountain Hospital here after their car turned over four times last week (29) enroute from Los Angeles to New Orleans where they were to appear in an orch date with Sam Butera.

Lang's hip was broken; Robertson suffered cuts, bruises and shock.

Lou Levy in Europe

Lou Levy, head of Leeds Music, is on an overseas junket for huddles with his London affil, Leeds Ltd., and a looksee at the Continent. Currently the London branch of Leeds is rolling with three U. S. entries, "Tequila," "To Be Loved" and "Nairobi."

Levy's overseas stay will run between three and five weeks.

Goody's Album Bestsellers

(Compiled by Sam Goody's, leading New York disk retailer whose global mail order operation reflects not only the national market, but internationally).

Artist	Title	Label
1. Original Cast	The Music Man	Capitol
2. Original Cast	West Side Story	Columbia
3. Original Cast	My Fair Lady	Columbia
4 Sound Track	Around World 80 Days	Decca
5. Mantovani	Concert Encores	London
6. Eydie Gorme	Vamps The Roaring 20's	ABC Paramount
7. Lester Lanin	At the Tiffany Ball	Epic
8. Johnny Mathis	Goodnight Dear Lord	Columbia
9. Mantovani	Gems Forever	London
10. Meredith Willson	The Music Man	Capitol
11. Ella Fitzgerald	Sings Rodgers & Hart	Verve
12. Sound Track	South Pacific	RCA Victor
13. Frank Sinatra	Come Fly With Me	Capitol
14. Original Cast	Oh Captain!	Columbia
15. The Weavers	At Carnegie Hall	Vanguard
16. Ella Fitzgerald	Sings Duke Ellington	Verve
17. Edmundo Ros	Rhythms of the South	London
18. Sonny Terry & Pete Seeger	Pete & Sonny	Folkways
19. Xavier Cugat	Cugat's Cavalcade	Columbia
20. Harry Belafonte	Calypso	RCA Victor

Album Reviews

David Wayne - Vivian Blaine-Johnny Desmond: "Say, Darling" (RCA Victor). This is an original cast recording with a couple of new twists. Firstly, as done on stage in the "play about a musical," the tunes are presented as rehearsal items backed by a small combo. In transplanting it on to an LP, Victor has given it a full-blown orch treatment under the direction of Sid Ramin. Secondly, the songs by Betty Comden-Adolph Green-Jule Styne, for the most part, were written satirically or as parodies to fit in with the plot structure of show going through the agonies of an out-of-town tryout. On the LP the whole score comes off as serious tunesmithing efforts bound to confuse those unfamiliar with the show's shenanigans. However, for those who know what it's all about, and there should be plenty of them since the production looks like it's setting down to a good Broadway run, the set will be lots of fun. The sound has an unusual brilliance and the stars, David Wayne, Johnny Desmond and Vivian Blaine, come off in fine form. And then there's always the rousing closer, "Something's Always Happening On The River," to set everything right.

Peggy Lee: "Jump For Joy" (Capitol). When you set Peggy Lee in a rhythmic repertoire, she takes off in a free-wheeling, swinging style that's hard to beat. That's what her "Jump For Joy" package is all about and the thrush works it into a happy item with plenty of consumer appeal. Working with a Nelson Riddle backing, Miss Lee toys with such as "Back In Your Own Backyard," "I Hear Music" and "Ain't We Got Fun" for top-flight results.

The Hi-Lo's: "Love Nest" (Columbia). With "Love Nest," the Hi-Lo's continue the slick harmonizing groove that's made them one of the top selling vocal combos in today's LP market. Once again they're off on a flock of standards with a wry and yet musically correct interpretation that brings new life to the oldies. "Dancing On The Ceiling," "Yesterdays," "My Romance" and "Wait Till You See Her" are cases in point. Frank Comstock's orch backs the package.

Jackie Paris: "The Jackie Paris Sound" (East-West). Jackie Paris is a jazz singer who can turn on a pop mood without any self-reproach and without making any concessions to the popular singing style. He has a savvy approach to his job and if the job is tackling a bunch of pop standards, as it is here, it's done with a warmth and an appeal that reach right out of the grooves. Package was produced by Nesuhi Ertegun with taste in the repertoire and combo backing departments. Tunes are such as "It's Only A Paper Moon," "I've Got A Pocketful of Dreams," "You're Getting To Be A Habit With Me" and "This Year's Kisses," to name four of the dozen. They're all familiar but they haven't been overworked.

LaVern Baker: "LaVern Baker Sings Bessie Smith" (Atlantic). For a thrush who made her mark as a rock 'n' roller, LaVern Baker displays an expert feel for the blues in this package of tunes associated with Bessie Smith. Miss Baker fortunately doesn't try to carbon Bessie Smith, instead she concentrates on spreading her own vocal assets, which are plenty, and she gives "Gimme A Pigfoot," "Empty Bed Blues," "Nobody Knows You When You're Down and Out," etc., a strong beat and a solid drive.

Don Shirley: "Don Shirley With 2 Bases"-"Don Shirley Solos" (Cadence). Simultaneous release of two new packages by Don Shirley are worthwhile additions to the Steinway shelf. Shirley is an expert keyboard technician with a smooth and careful approach that makes the most of the tunes under consideration. With the two basses, Shirley highlights a "Porgy and Bess" suite while in the solo set a bunch of standards are built up in the classic Shirley manner.

John Gart: "The Songs of Rodgers & Hammerstein" (Kapp). There's a lot of sound in an electric organ and John Gart knows how to get it all out. With a Rodgers & Hammerstein repertoire, Gart has a full-blown melodic range at his fingers and he gets a lot of mileage out of that, too.

Hapk Mardigian Sextet: "Oriental Delightful" (Roulette). For those who dig offbeat musical sounds, this package ought to be a delight. It's an exotic repertoire out of the Middle East and it's all sparked by George Mgrdichian on the oud, a string instrument built like a mandolin.

Gary Alan Orch: "Music For A Shining Hour" (MGM). In his concentration on creating musical atmospheres, Gary Alan went overboard for this lush mood music set. The numbers are all standard but the arrangements and presentation make 'em overdressed and overbearing.

Camarata: "Spring" (Disneyland). Camarata, who's whim is to omit his given name, Tutti, is a master at setting up a musical mood. In this package, pegged on the spring mood, he spotlights a trumpet setting on one side and a string setting on the flip. Both approaches give the repertoire a proper melodic feel. The songs run

(Continued on page 62)

VARIETY 10 Best Sellers on Coin Machines

1. WHOLE WORLD IN HIS HANDS (6)	*Laurie London*	*Capitol*
2. WITCH DOCTOR (3)	*David Seville*	*Liberty*
3. TWILIGHT TIME (4)	*Platters*	*Mercury*
4. ALL I HAVE TO DO IS DREAM (2)	*Everly Bros.*	*Cadence*
5. RETURN TO ME (3)	*Dean Martin*	*Capitol*
6. KEWPIE DOLL (2)	*Perry Como*	*Victor*
7. TEQUILA (9)	*Champs*	*Challenge*
8. WEAR MY RING (2)	*Elvis Presley*	*Victor*
9. WHO'S SORRY NOW (7)	*Connie Francis*	*MGM*
10. OH LONESOME ME (1)	*Don Gibson*	*Victor*

Second Group

CHANSON D'AMOUR	*Art & Dotty Todd* / *Fontane Sisters*	*Era* / *Dot*
SUGAR MOON	*Pat Boone*	*Dot*
LOLLIPOP	*Chordettes*	*Cadence*
JOHNNY B. GOODE	*Chuck Berry*	*Chess*
BILLY	*Kathy Linden*	*Felsted*
BOOK OF LOVE	*Monotones*	*Argo*
FOR YOUR LOVE	*Ed Townsend*	*Capitol*
JUST MARRIED	*Marty Robbins*	*Columbia*
I'M SORRY I MADE YOU CRY	*Connie Francis*	*MGM*
LOOKING BACK	*Nat King Cole*	*Capitol*

[Figures in parentheses indicate number of weeks song has been in the Top 10]

'MR. OUTSIDE' GETS DISK 'IN'

Imperial's Chudd Smacks Smathers Bill, ASCAP; Bevy of Others on Stand In D.C. to Voice Pro-BMI Sentiment

Washington, May 6

Lewis R. Chudd, prexy of Imperial Records, one of largest of the indies, boasting a sales volume last year of 15,000,000 disks, said today (Tues.) that passage of the Smathers Bill would be "clearly contrary" to the public interest.

Appearing as leadoff witness before the Pastore Subcommittee of the Senate Interstate and Foreign Commerce Committee, the Hollywood record exec also predicted that such a bill would restrict economic growth. He kudosed BMI as an organization which has brought "genuine competition into the music business," suggesting that proposed legislation would seriously affect this service.

Chudd, who in addition to Imperial is a music publisher with interests in Commodore, Reeve and Travis Music, all BMI affiliates, as well as the ASCAP-affiliated Post Music, told the solons his observations were based on his belief that the American public had the right to "hear as much of the creative efforts of their fellow citizens" as possible. He labelled "wholly and completely false" charges of a conspiracy to discriminate against ASCAP-controlled music, pointing out that all segments of show biz were interested only in one thing —economic success.

Talent 1st, Music 2d

Citing his own success in the record field, he named as first ingredient new talent. He proudly pointed to such of his discoveries as Ricky Nelson, Fats Domino, Slim Whitman, Ernie Freeman, Smiley Lewis and Jackie Warner, all found through costly trial and error.

Music, he stated, was the second ingredient in successful manufacture of records. He emphasized his point that the licensing agent for music was never a determining fac-

(Continued on page 56)

'Bogey'-'Kwai' Divorce

Boosey & Hawkes is breaking up the "Colonel Bogey" and "March From The River Kwai" act. To avoid confussion between the two songs, which have been linked together on wax, the publishing firm is putting a stop to the tandem run by holding back licenses on "Bogey" unless it's recorded alone.

B&H claims that since the disk merging of the tunes, sheet calls have been coming in for "Kwai" when "Bogey" is wanted and vice versa. Columbia Pictures Music Corp. publishes the "Kwai" march, which was written by Malcolm Arnold. Kenneth Alford wrote "Bogey." Both tunes were mated in Sam Spiegel's "Bridge on The River Kwai" pic and on platters by Mitch Miller (Columbia) and Art Mooney (MGM), among others.

American Operas Hitting the Wax

The New York City Center's recent American opera season has drummed up disk company activity. Operas out of the Center's repertory moving into the waxworks are Marc Blitzstein's "Regina" via Columbia and Leonard Bernstein's "Trouble In Tahiti" from MGM. There's also a possibility that MGM will take "Ballad of Baby Doe" (music by Douglas Moore, lyrics by John Latouche) into the recording studios.

"Regina" goes into the groove this week with Brenda Lewis starred. The Blitzstein work is an adaptation of Lillian Hellman's "Little Foxes," which was first produced on Broadway in 1949. The City Center first put it in its repertory in 1953. The opera will be recorded under the auspices of the Koussevitzky Music Foundation.

"Trouble in Tahiti" has come out of the MGM factory with Beverly Wolf and David Atkinson starred. "Tahiti" was first produced several years ago at Brandeis U., Waltham, Mass. "Baby Doe" is a two-year-old opera that bowed originally at a music festival in Central City, Colo.

Col's July Colo. Meet

Columbia Records' annual national sales convention has been shifted from New York to Estes Park, Colo. The confab also has been pushed back from June 18-20 to July 17-19.

According to Bill Gallagher, national sales chief, the later date fits in with the new merchandising plans which can be unveiled in mid-July. Col took over Estes Park for its 1956 meet and moved on to Miami Beach in '57.

Merc Buys Decca Indiana Presser, Sets Disk Upbeat

Chicago, May 6.

Mercury Records bought the historic, and since 1956 idle, Richmond, Ind., pressing plant from Decca, and henceforth will press most of its own. Much of the diskery's output in recent years has been pressed by Victor at Indianapolis, though the west coast market has been supplied from Los Angeles via Mercury-affiliated National Record Pressings.

Mercury prexy Irving B. Green said "several thousand" dollars went into updating the layout. It once produced for the Brusnwick label and the old Gennett company, and three decades ago housed shellac sessions by such greats as Bix Beiderbecke, King Oliver, Wingy Manone, Hoagy Carmichael and Jelly Roll Morton.

Production at Richmond has been underway since April 25, when a copy of the Platters' "Twilight Time" bestseller was presented to the town's mayor. Helming the plant is Henry P. Fine, prez and g.m. of National Record. According to Green, Richmond is currently geared for 1,000,000 45's and 250,000 12-inch LP's a month, but by year's end will be upped to 2,000,000 and 600,000, respectively.

THEATRES AS OUTLETS FOR RANK DISK CLUB

London, May 6.

The newly announced Rank record label will bypass normal distribution facilities and begin operating a disk club within the next couple of months. The platters will sell at less than 25% of the normal retail price, and will be available at Rank theatres.

A statement issued by the outfit says that the club membership will be open to the public, but it feels that the selling methods will be especially appreciated by theatre patrons who'll be able either to buy or order their disks during screening hours.

At the moment confabs are being held with several companies which own pressing facilities, but a spokesman indicated that if the venture proved a big enough success, a Rank-owned plant would be considered. Recording artists have yet to be named.

WANNA SELL? SEE A CONSULTANT

By MIKE GROSS

The independent record consultant has become the latest adjunct to the multi-faceted disk industry. Although there are only a handful of disk consultant offices around today, the continual growth of the disk business and its developing operational complexities indicate that the newly-born disk consultant will be an active and crowded business in a short time.

Outside consultation has been a modus operandi in big business for many years. Large manufacturing firms have been employing management counselors on a regular basis to check over their operation. The principle is that the impersonal approach of the independent outsider can show up operational flaws and come up with suggestions that have bypassed firm's own personnel.

The indie disk consultant is operating in much the same way. Major companies as well as the smaller labels are calling him in for advice on sales, production, promotion, advertising, distribution, etc. He's now also being tapped by music publishers, talent managers and ad agencies connected with disk industry for a freelance looksee. The scope of their operations covers artists & repertoire, distribution, production, deejay promotion, merchandising and packaging.

One of the first in the indie disk consultant field is Harold L. Friedman Associates. Friedman has acted as consultant to London Records, Seeco, the indie E.A. line, several disk clubs and currently has been helping launch the disk subsidiary of United Artists.

Another of the indie disk consultants is Mike Adrian of Adrian

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May Is 'Followup' Time In Col's LP Bag; Decca Sets 12-Package 'Hi-Fi'

Columbia Records is applying the followup formula to its May LP schedule. Spotlighting this month's releases are a Frank Sinatra package, which follows a previous two-pocket package for Col, the Four Lads' "Four On The Aisle," which follows the pattern of the group's treatment of Frank Loesser songs, and Ray Coniff's "S'Awful Nice," which follows his previous 'S'Wonderful" and "S'Marvelous" sets.

Also in the May package are albums by Mitch Miller, Michel Legrand, Ken Griffin and a special Goddard Lieberson production of the Alan Jay Lerner-Frederick Loewe musical, "Brigadoon," with Shirley Jones, Jack Cassidy and Susan Johnson. In the soundtrack field, Col is running with "Windjammer," with songs by the Easy Riders, Terry Gilkyson, Richard Dehr and Frank Miller. Original score was written by Morton Gould.

Meantime, over at Decca the May push is on a "Springtime in Hi-Fi" peg. Release will contain 12 packages, four of which were recorded in Europe. Artists repped in the May schedule are Peggy Lee, Mark Murphy, Jack Pleis, Lou Snider, Ethel Smith, Bill Snyder and Werner Muller.

Capitol's Pops & 'COW' In 'Hi-Fi Fashions'

Hollywood, May 6.

Eleven new pop LP's and six new "Capitol of the World" albums go into release this month under Capitol Records' merchandising theme of "Hi-Fi Fashions in Sound."

Release schedule includes sets by the Four Freshmen, Tennessee Ernie Ford, Louis Prima & Keely Smith, Freddy Martin, June Christy, Red Nichols, Faron Young, Hank Thompson and the Brazos Valley Boys, Stan Kenton, and George Shearing, with Dakota Station.

Roosevelt Group Bids Justice Dept. Act on ASCAP Collection System In Report on Voting, Logs, Grievance

Washington, May 6.

A House Small Business subcommittee — disturbed by the way ASCAP distributes its royalty collections—asked the Justice Dept. Sunday (4) to take whatever action is necessary to bring the procedure in line with ASCAP's 1950 antitrust consent decree.

The subcommittee, headed by Rep. James Roosevelt (D., Calif.) conducted several days of hearings recently during which it heard complaints that a small group of insiders dominate ASCAP for their own benefit. It also heard rebuttal from the ASCAP leadership.

The complaints dealt principally with the weighted voting system; the performance survey and logging system; the distribution formulae; the grievance procedures; and maintenance and availability of records.

"Each of these problems," commented the House Committee, "was directly or indirectly dealt with in the judgment entered by the United States District Court on March 14, 1950."

The report found:

WEIGHTED VOTING SYSTEM: "Based on the 1957 royalty distribution data submitted by ASCAP, the publisher members of the board have 59.6% of all possible publisher votes, and the writer members of the board have 2.4% of all possible writer votes."

SURVEY AND LOGGING SYSTEM: ASCAP gives 45% of total credits in royalty distribution to tv networks, although only 23.42%

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BBC Hails Irving Berlin

London, May 6.

The BBC promises that its 90-minute tv tribute to Irving Berlin next Tues. (13) will be "one of the most ambitious and spectacular television musicals ever staged in this country."

The production will be spread out over three studios in order to accommodate Eric Robinson's orchestra, the cast of the dramatized story of the composer's life, and the artists who'll handle the many production numbers. The show will be produced by one of BBC-TV's topliners, Ernest Maxin.

ASCAP Pushing Trial Amendment; Would Alter Panel

The American Society of Composers, Authors & Publishers is taking another crack at winning an amendment to its articles relating to the jurisdiction of the complaint committee and the procedure for the trial of a member. A stab at getting the amendment was made last year but it was defeated because it didn't get the necessary two-thirds vote of the membership.

Highlight of the amendment is the change in the panel hearing the case. The panel would consist of seven members, two from ASCAP selected by the defendant and two ASCAP members selected by the complaint committee. These four would select three persons, who may or may not be members of the Society, to represent an impartial panel. In the event that the four designated members fail to agree on the three members of the panel, the American Arbitration Assn. shall designate the person or persons needed to complete the panel.

As it stands now the panel is made up of one member selected by the accused, one member selected by the complaint committee and one representing the impartial panel.

In last year's balloting on the amendment, 83.17% of the publisher votes favored it. The writers cast only 49.32% of their votes in favor of the amendment while 48.54% of the writer-membership didn't vote at all.

The no-vote member has been one of the factors stymieing ASCAP's amendment procedure. Since a two-thirds approval of all the membership is needed, a member who does not vote is virtually casting a negative ballot.

Deadline on the new balloting is May 23.

'JATP' DRAW IN PARIS BIG, BUT MUSIC 'IFFY'

Paris, May 6.

Norman Granz's "Jazz at the Philharmonic" filled the immense Salle Pleyel for two performances Thursday (1). Jazz buffs crowded in to hear instrumentalists Dizzy Gillespie, Roy Eldridge, Stan Getz, Coleman Hawkins, Oscar Peterson, Sonny Stitt, Ray Brown, and Ella Fitzgerald.

Crowd applauded generously and liked the instrumental pyrotechnics and challenges, but some critics felt that Granz just heaped on names and paid little attention to assembling homogenous groups who would make better music together.

RCA 'Indie' Team In Six-Gun Socko

RCA Victor's "indie look" is giving the diskery its hottest pop singles sales record in some time. In the past six months Victor has pushed six entries into the best-seller charts and it's crediting the strong pace to the indie-styled steam generated by its a&r, sales and merchandising activity guided by Steve Sholes, Harry Jenkins and Ray Clark, respectively.

The pop payoffs for Victor have been Elvis Presley's "Wear My Ring Around Your Neck" and "Don't," both of which have passed the 1,000,000 sales mark; Perry Como's "Catch a Falling Star" and "Kewpie Doll," with "Star" a 1,000,000—plus seller and "Doll" already up to the 700,000 mark; Don Gibson's "Oh Lonesome Me," a 700,000 sales item, and Lou Monte's "Lazy Mary," which has swept passed the 550,000 mark.

Under Sholes' aegis, since he took over from Joe Carlton, the a&r division has been run on an indie producer's basis. For example, Chet Atkins produced the Gibson side while Joe Reisman was responsible for two Como clicks and the Monte bestseller. Sholes carried the ball with Presley.

On the sales and merchandising levels, Jenkins and Clark teamed for a push with their salesmen and distributors as well as on disk jockey contact.

Doug Fairbanks, Publisher

Douglas Fairbanks and Robert Mellin have teamed up in a publishing venture. The tv-screen star and Tin Pan Alleyite have formed Dougfair Music and Fairbanks-Mellin Music.

Fairbanks, who recently recorded two sides for ABC-Paramount, will put the tunes into the new firms. Music from his future tv series and pix will also go into the new firms. Fairbanks and Mellin plan to operate the venture on a global scale.

Children's Concerts As B.O. Goodie When Keyed To The Lollipop Crowd

There's an untapped market for children's concerts, says Roger Englander, but they've got to be more than just a musical presentation.

According to Englander, who has produced and directed the New York Philharmonic Young Peoples Concerts at Carnegie Hall and the Little Orchestra Society's concerts for children at Hunter College, there's lots of b.o. coin in the kiddie concerts, but since tv has made the youngsters more aware of entertainment values, they want to do more, now, than just sit around and watch music.

With the four Carnegie Hall kiddie affairs playing to an SRO house (concerts were also televised by CBS-TV and the Hunter dates pulling as much as $4,400 in the till for each time out, Englander feels that the time is ripe to spread the children's concerts idea around the country. He's now working on plans to package concerts for tours next season.

The main drawback, in the past, in luring kids to concerts, he states, has been the oldfashioned manner of presentation. There have been lots of orchestras around the country that have played bits of familiar pieces in the same old way with no showmanship values attached.

What's needed, he states, is a way of making the concerts more attractive to the kids. And that's done, he points out, by concentrating on the visual aspects as well as the audio. For example, at the Hunter College concerts he decorated the auditorium to give it a party-like aura and when "The Firebird" is on the program, each kid is told to hunt for a feather hidden under the seat. Gimmicks such as these, says Englander, stimulate the youngster's interest and makes him more receptive to the musical program at hand.

The market for children's concerts is quite wide, he asserts. At this season's concerts in New York, he points out, the age group ran from five to 15. In a proper setting and presentation, he summed up, the kids can become quite receptive to good music.

In addition to his activities in the kiddie field, Englander holes up at CBS as a staff director.

French Disk Bestsellers

London, May 6.

Whole Lotta Wimin..Rainwater (MGM)
Shepherd Blues .....Heath (Decca)
Who's Sorry Now.....Francis (MGM)
Too Soon To Know.....Boone (London)
Magic Moments .....Como (RCA)
Tequila .....Champs (London)
Lollipop .....Chordettes (London)
Breathless .....Lewis (London)
Maybe Baby .....Crickets (Vogue-Coral)
Don't .....Presley (RCA)

Al Levitt Sells Diskery To Barbary Coast for 22G

San Francisco, May 6.

Al Levitt has sold his San Francisco Records to Barbary Coast Records, of Los Angeles, for $22,000

Sale was consummated after Levitt, who also owns the new KSFR-FM and a downtown-Frisco record store, met with creditors and got a 90-day extension of time on his debts.

Levitt, a former Frisco deejay, said 14 masters were included in sale to the new Los Angeles firm, and added, "We've got to make it with the radio station."

Brit. 'Fair Lady' Not Yet Accustomed To The Face of Stereo

The stereophonic grooving of "My Fair Lady" in London will be held off for a while. Mitch Miller, Col's director of pop artists & repertoire, quipped that Rex Harrison "hasn't learned his part yet." Harrison played the role of Professor Henry Higgins in the tuner for two years on Broadway.

Delay in the stereo grooving is apparently due to changes that were made for the London edition. Col prexy Goddard Lieberson went to London for the April 30 preem and to cut the stereo session. It's not known now whether he'll stay until the company is ready for the recording. The monaural version in the original cast set was cut by Lieberson two years ago in New York after the Broadway bow. Album is still riding the bestseller lists and has closed in on the 1,500,000 sales mark.

As in the monaural set, Harrison, Julie Andrews and Stanley Holloway will topline, the stereo slicing.

'Vikings' 3d Soundtrack LP for the UA Label

United Artists Records makes its third step in the soundtrack LP market with "The Vikings." Score for the pic, which stars Kirk Douglas, was written by Italian composer Mario Nascimbene. It's due for release the first week in June.

UA's previous trips to the soundtrack mart were with "Paris Holiday" and "God's Little Acre." Diskery is preparing special promotional material for deejays and retail outlets to coincide with the pic company's push on the film. Pic is slated for a dual Broadway preem June 11 at the Victoria and Astor Theatres.



LESTER LANIN
MOST POPULAR COLLEGE BAND IN THE COUNTRY

Advance sales orders TERRIFIC for new Lester Lanin EPIC LP ALBUM LN 3474 "LESTER LANIN GOES TO COLLEGE." "Lester Lanin band matriculates magna cum laude for sheepskin seekers."—Philadelphia Inquirer.

Just concluded—smash success at Princeton, May 2—Georgetown, May 3.

Dot in First Distrib Deal With Indie Label

Hollywood, May 6.

Deal has been closed between Randy Wood's Dot Records and Arwin Records, co-owned by Marty Melcher and wife-singer Doris Day, whereby Wood's company will furnish national and worldwide distribution for Arwin's initial release, "Jennie Lee," a rock 'n' roll number.

This marks the first time that Dot has acted as a distrib for another label.

Chudd Smacks Smathers Bill

Continued from page 55

tor in its selection, citing fact that many of his most successful disks were ASCAP licensed, though "a high percentage" were BMI.

He dwelt at great length on costly techniques of promotion and exploitation of pop disks, stating that his own company had agreements with 38 distributors all over the U.S., and that a "substantial part" of company's operating expenses went to tub-thumping efforts. All this effort and expense would be wasted, he added, if a BMI-licensed tune was in a preferred position, as charged. At no time in the history of his company, he stated, had he ever found "the slightest evidence that any broadcaster, program director or disk jockey had any interest in whether a song was licensed by ASCAP or BMI."

Scores ASCAP Reps

Chudd lashed out at ASCAP reps for "purporting to be the spokesmen" for indie record companies in attacks on Victor and Columbia. He cited his 12-year record with its $10,000,000 gross as an example of the success of indie pressers. Of the 2,000 disk companies in the U.S., he estimated that at least 12 were grossing over $1,000,000 annually, naming his closest competitor, Dot, as having published statements showing gross of $10,000,000 in its eight years in the business.

"If there has been any discrimination against independent record companies and in favor of Victor and Columbia Records, it is apparent to none of us who have successfully competed against Victor and Columbia."

Chudd made his strongest point when he testified that a full survey of all his distributors revealed no more difficulty in getting Imperial disks played on NBC or CBS owned and operated stations than on indie stations. He stated all had their soft and their tough spots. Despite keenest competition in history, record business has never been better, he told the committee, adding, "The American public is the true beneficiary of competition."

He stated that his problems as a music publisher were identical with those as a record manufacturer, again affirming his stand that the licensing agent was never a factor in air exposure of tunes.

He backed up his testimony with a letter from Archie Bleyer, head of Cadence Records, who backed him up point for point.

William Schuman, president of New York's Juilliard School of Music, took the stand on behalf of BMI's longhair activities. He cited BMI's contribution to the field of serious American music through its sponsorship of the Student Composers Radio Awards and its financial support of such longhair activities as the Berkshire Contemporary Music Festival, Contemporary Music Society and many others. He also stressed that there is ample evidence to show that in the recording of serious contemporary American music there is no discrimination.

Also taking the stand was Florida schoolteacher Mae Boren Axton, writer of the Elvis Presley click "Heartbreak Hotel." She pointed out that the elimination of BMI would be a fatal blow to budding songwriters who can't get their foot through the ASCAP door.

Scott's Bill of 'Rights'

Songwriter Winfield Scott ("Tweedle-Dee-Dee"), in his turn at bat, said that he had been asked to appear at the hearings for two reasons 1) "I do not see any need whatsoever for the proposed legislation and 2) I have been deeply perturbed by the aspersions which have been cast by some of the witnesses on a kind of music which is closely associated with the Negro people." He pointed out that although rock 'n' roll, rhythm & blues or "race" music had its origins among the Negro people, it speaks in terms that have reached all people, not only nationally but internationally as well. Scott stated that he did not pretend to know whether people would be better or worse on a steady diet of Cole Porter or Stravinsky but that he did know that r'n'r is a kind of music which people like very much and which they have a right to prefer and a right to hear if they want to.

Bill Lowery, former disk jockey and now head of National Record and his own publishing firm, took the stand to point up the new music biz opportunities that have opened up for thousands of people through the efforts of BMI. He also stressed that never during his deejay days did he consider a licensing society as prerequisite to spinning a record. The latter point also was taken up by disk jockey Murray Kaufman (WANTA, N.Y.) who flatly denied accusations that broadcasters or anyone else has ever told disk jockeys or program managers to concentrate on BMI music or exclude ASCAP music.

Other witnesses scheduled to appear at the hearings today were Robert Burton, BMI veepee; music publisher Joe Csida, composer Terry Gilkyson, publisher Moe Gale, singer Betty Johnson, and Avery Claflin, representing the American Composers Assn.

The hearings will recess after two days and resume May 20 or 21 for ASCAP's rebuttal, which is expected to be allowed one day. Web prexies will then be heard, after which the testimony will be sent to the FCC and Justice departments.

Maxin Returns From Huddles in Canada

Arnold Maxin, prezy of MGM Records, returned to New York this week after his first huddles with diskery's Canadian affiliates since he took over the company the first of the year.

During his Canadian stay Maxin powwowed with Sir Guy Herbert, topper of Quality Records, MGM's affil in Canada; George Keane, in charge of operations, and Lee Farley, promotion chief.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	**DAVID SEVILLE** (Liberty)	Witch Doctor*.
2	2	**PLATTERS** (Mercury)	Twilight Time†
3	3	**EVERLY BROS.** (Cadence)	All I Have To Do Is Dream†
4	4	**LAURIE LONDON** (Capitol)	Whole World In His Hands*
5	5	**DEAN MARTIN** (Capitol)	Return To Me*
6	7	**ELVIS PRESLEY** (Victor)	Wear My Ring†
7	9	**ART & DOTTY TODD** (Era)	Chanson D'Amour*
8	6	**CHAMPS** (Challenge)	Tequila†
9		**DON GIBSON** (Victor)	Oh, Lonesome Me†
10	8	**PERRY COMO** (Victor)	Catch A Falling Star* / Kewpie Doll*

TUNES

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	2	*WITCH DOCTOR	Monarch
2	3	*WHOLE WORLD IN HIS HANDS	Chappell
3	1	†TWILIGHT TIME	Porgie
4	4	†ALL I HAVE TO DO IS DREAM	Acuff-Rose
5	6	*RETURN TO ME	Southern
6	10	*CHANSON D'AMOUR	Meadow Lark
7	8	†WEAR MY RING	Rush-Presley
8	5	†TEQUILA	Jat
9	9	*WHO'S SORRY NOW	Mills
10	7	*CATCH A FALLING STAR	Marvin

(*ASCAP †BMI F-Films)

Pre-Sold Names Push Soundtrack Package Sets in Britain; Frank Lee

Film soundtracks are the hottest selling packages in Great Britain where the disk-buying public demands known personalities on the jacket cover before it shells out the relatively high price of two pounds (about $5.60) per album. According to Frank Lee, artists manager for British Decca who was in the U. S. last week, this phenomenon is bound to spurt the sale of the soundtrack set of the 20th Century-Fox pic adaptation of the Rodgers & Hammerstein musical, "South Pacific," to the maximum potential of 200,000 copies in England.

Lee, who was in New York for confabs with execs of RCA Victor, with which British Decca has a reciprocal distribution deal, stated that the release of the "South Pacific" set in England will mark the first deluxe packaging treatment on a pop album. In contrast to the thinly laminated jackets usually used in Britain for a cover, the RCA label in England is putting out a package which is very close to the version issued domestically, including a folio of color photos.

Lee stated that the RCA label, which bowed in England a year ago when the deal with His Master's Voice label, an EMI subsid, ran out, has already become established as one of the major disk companies in that country. That was due to the record-breaking sales of Harry Belafonte's "Mary's Boy Child," which has gone over 1,500,000; the Elvis Presley rage and Perry Como's popularity on disks. Latter's sales have been hypoed considerably by the telecasting of the Como show by the commercial tv network here.

As in the U.S., Lee reported that rock 'n' roll is still going strong with the juve element although he thought that "an increasing percentage of rock 'n' roll songs also have melodies these days." Also paralleling the U.S. situation, British singers with his disks to their credit can command top prices on the British vaude circuit which is still very much alive.

Lee foresees a steady expansion of the disk market in England despite the handicaps of the stiff LP prices caused by the 60% governmental purchase tax. He thinks that stereo disks will provide the same surge to the business as did the introduction of LP 10 years ago and the hi-fi movement of a few years ago.

Lee, who handles British Decca's artists & repertoire operation for pop and longhair, is preparing a "London Prom" series for release in the U.S. by Victor, featuring the London Promenade Orchestra under various composers in middlebrow programs. Also in the works are sessions with maestro veteran Pierre Monteux with the Polish violinist, Henrik Szering, and a set of "20th Century Waltzes" to be cut by Robert Stolz.

While in the U.S., Lee also conferred with execs of London Records, the wholly-owned U.S. subsid of British Decca.

Extend 'Jazz West Coast' To North-South Africa

Joe Napoli's concert package, "Jazz West Coast, Vol. 3" currently touring Europe, will extend its run to cover both North and South Africa. Unit features June Christy, Bud Shank, Bob Cooper and the Claude Williamson Trio.

Tour will take in Durban, Johannesburg, Capetown and two other cities not yet set. On its return trip there will be a series of North African concerts.

Dot Records' Concert

Dot Records and Down Beat mag are teaming up for a co-sponsoring of a jazz concert at New York's Town Hall May 16. Bob Thiele, Dot's veepee and a&r chief, expects that at least two LP's will come out of the bash.

Already set for the concert are Don Elliott, Tony Scott and Eddie Costa.

Billy Mure, composer-conductor-arranger, has set up his own publishing firm, Saxon Music.

Hollywood Bowl Lineup

Hollywood, May 6.

Jascha Heifetz will tee off Hollywood Bowl's 37th season of "Symphonies Under the Stars" on July 8, with Eugene Ormandy conducting L. A. Philharmonic orch.

The eight-week season will present usual assemblage of top-bracket artists, including Erika Koeth, coloratura of the Vienna State, who will make her American debut. Others include Hilda Gueden, Guiomar Novaes, Elisabeth Schwarzkopf, Rudolf Serkin, George London. Among the conductors will be William Steinberg and Georg Solti.

Andre Kostelanetz, Johnny Green and Carmen Dragon will be among the conductors signed for Saturday night "Pops" series.

Rival Music Guild Gets NLRB Hearing

Hollywood, May 6.

National Labor Relations Board has set May 20 as hearing date on Musicians Guild of America's petition for collective bargaining election among tooters working in major studios. Reported more than 30% of studio orchestra personnel authorized newly formed Guild to bargain for them.

Body filed application on March 31 for NLRB election.

Gisele's 'Hit Parade' LP

Hollywood, May 6.

Gisele MacKenzie has cut a new album for RCA Victor titled "Gisele MacKenzie Sings Hit Parade Favorites."

LP will be comprised of tunes she sang while on the "Parade" show between 1953-57. Miss MacKenzie is currently starring in the L. A. Philharmonic staging of "King and I" with Cameron Mitchell.

Sarah Vaughan to Brussels

Sarah Vaughan, Mercury Records thrush, has been set for the Brussels World's Fair. She'll appear there in July immediately after a three-day concert at the Palace in Monaco.

Singer, currently on a swing through Europe, has a one-month date at the Cine Theatre in Stockholm starting May 1 and three weeks at the Olympia Theatre, Paris, starting June 19.

British Disk Bestsellers

London, April 29.

Whole Lot'a W'm'n (MGM)	Rainwater
Magic Moments (RCA)	Como
Shepherd Blues (Decca)	Heath
Too Soon to Know (London)	Boone
Maybe Baby (Vogue-Coral)	Crickets
Who's Sorry Now (MGM)	Francis
Nairobi (Decca)	Steele
Breathless (London)	Lewis
Tequila (London)	Champs
Don't (RCA)	Presley

NAB Forms Panel On Music Licenses

Hollywood, May 6.

The National Assn. of Broadcasters has harmoniously agreed to form an all-industry music license committee to aid in current problems with the American Society of Composers, Authors & Publishers, and their own Broadcast Music Inc.

Move to form the music committee took place during NAB's convention last week at the Statler Hotel where attending conventioneers gathered in hotel's Pacific ballroom to voice and listen to the various opinions confronting the multitude of AM radio stations throughout the country. Meet was successful—that is, if points were given on the basis of enthusiasm, questions and much-needed answers.

ASCAP's pact with NAB expires Dec. 31 and BMI's runs out March 11, 1959.

One highlight of the question-and-answer period was the suggestion to ban ASCAP music, if an agreeable contract renewal could not be worked out.

One broadcaster, not a member of NAB, took the floor and opined that NAB's next pact with ASCAP shouldn't run more than a year, but this was ruled down.

The music committee, which will rep broadcasters all over the nation, will consist of Ben Strouse, WWDC, Washington, D. C.; Hugh Boice, WEMP, Milwaukee; Robert Mason, WMRN, Marion, O.; William Morgan, KLIF, Dallas; Sherwood Tarlow, WHIL, Boston; George Armstrong, Kansas City, Mo.; Cy Bahakel, WRIS, Roanoke, Va.; Les Peard, WBAL, Baltimore, and Elliot Sanger, WQXR, N. Y. Latter three are non-NAB members.

Mason chaired session which ran two hours.

Janos Starker has been appointed resident cellist for 1958-59 in the Indiana University School of Music.

Four Swedish Diskeries Form Combine To Pitch U.S. Tunes In Scandinavia

In an unprecedented move, four record companies in Sweden have teamed up to form a jointly owned music publishing company, Multiton. The diskeries involved in the deal are Metronome, Karusell, Decca and Philips.

The publishing firm was formed to acquire Scandinavian rights to American tunes which the four recording companies would be interested in putting on the Swedish market. It's expected that Multiton will be in a strong position to make deals since it can guarantee an unusually strong disk coverage on the tunes.

Between them, Metronome, Karusell, Decca and Philips are exclusive representatives in their market for about 30 U. S. labels, among which are Columbia, Mercury, ABC-Paramount, London, Atlantic and Verve. Accordingly, several U. S. disk versions will be released in Sweden on tunes published by Multiton. In addition, the publishing firm can guarantee several domestic versions to be cut in Sweden by the four companies involved.

Multiton will be headed in Stockholm by Leif Kronlund, Swedish bandleader. Deals for Multiton with American publishers will be made through Claes Dahlgren, head of Metronomes' New York office, Orion Development Corp. A Multiton branch has also been set up in Copenhagen, but it will concentrate on acquiring European material.

Ravinia Mixes In Jazz

Chicago, May 6.

Ravinia Park, longhair music ozoner in suburban Ravinia, has tapped jazz vibist Lionel Hampton and folksinger Richard Dyer-Bennett for a pair of concerts each in July. Past attempts with al fresco jazz, by Louis Armstrong one year and Dave Brubeck another, were uniquely successful here, and Dyer-Bennett's Ravinia date last season went SRO.

Bulk of the six week Ravinia series will devote itself to such purveyors of longhair as Fritz Reiner and five guest conductors with the Chi Symphony, soprano Elizabeth Schwarzkopf, violinist Joseph Fuchs, Budapest String Quartet, Pro Musica ensemble, five concert pianists, and harmonica virtuoso John Sebastian.

Victor Has Gold Gleem in Its Eye

RCA Victor is going on the gold standard with a new 45 rpm extended play promotion. Involved in EP drive are 30 albums containing top sellers from the Victor catalog. The campaign, which will be tagged "RCA Victor 45 EP Gold Standard Records," will be tied in with Procter & Gamble's Gleem toothpaste and Pace Home Permanent products.

Each EP in the series will contain four top pop Victor sellers including such names as Benny Goodman, Perry Como, Glenn Miller, Artie Shaw, Kay Starr, Louis Armstrong, Eddy Arnold, Frank Sinatra and Harry Belafonte.

In the tie-in with P&G, a special EP, "All Time Golden Hits," will be offered for 50c plus a coupon from either Gleem or Pace. The tie-in EP will contain six selections culled from the "Gold Standard" series.

Diskery is going on an all-out push on the campaign with national mag ads, radio spots, promotional material for dealers, etc. George Parkhill, manager of popular advertising and promotion, handled the tie-in details for Victor.

Cap's 15c Extra Divvy

Hollywood, May 6.

An extra dividend of 15c a share has been declared by Capitol Records, as well as a regular quarterly of 25c a share on the common.

Both are payable June 30 to stockholders of record June 16.

Mindy Carson; Mitchell Set for O'seas Dates In Theatres, TV; Woo Cafes

Singers Mindy Carson and Guy Mitchell have been set for tv and theatre dates in England and the Continent starting in May.

Singer leaves for England to headline two tv shows, "Sunday Night At The Palladium" on May 11 and "The Mindy Carson Show," a one-hour spec set for May 17. Negotiations are now underway for Miss Carson to appear at the Colony and the Savoy cafes.

Mitchell will star on the "Sunday Night At The Palladium" show May 18 and then will headline at the Empire Theatre, Liverpool (May 19-24); the Hippodrome, Birmingham (May 26-31); and the Empire Theatre, Glasgow (June 2-7). He will follow with dates in Italy, Copenhagen, Frankfurt and Stockholm.

Eddie Joy, who manages both singers, will accompany them to England where he will confer with execs of his music publishing firm, Joy Music Ltd., as well as scout new material in Europe for U. S. publication.

A Duke, A Count & Lotsa Dukes for Chi Blue Note

Chicago, May 6.

It wasn't planned that way, but the Blue Note is booked for most of the summer fore and aft the Newport Jazz Festival in July. Duke Ellington and Count Basie, two of the Newport magnets, play the Chi jazz flagship through June and August, respectively.

In between, the Note has the Dukes of Dixieland, a big click when they were brought in experimentally for a week late last year, although they'd already established here through several sock stands at the Preview.

Decca Earnings Down

Net earnings of Decca Record dipped to $168,117 for the three-month stanza ending March 31. Total, after allowing for the company's share of the undistributed loss of its subsidiary, Universal Pictures, equalled 11c per share on 1,527,401 shares outstanding.

For the comparable period o 1957, the disk company's net earnings were $974,958, equal to 61 per share on the 1,602,501 share outstanding at that time.

Modern Jazz Quartet booked f Town Hall, N. Y., May 12, in Monte Kay promotion.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music)	Philadelphia—(Charles DuMont)	San Antonio—(San Antonio Mus.)	Chicago—(Lyon-Healy Music Co.)	Detroit—(Grinnell Bros.)	Cleveland—(Grossman Music)	Minneapolis—(Schmitt Music Co.)	Indianapolis—(Pearson's)	Kansas City—(Jenkins Music Co.)	Los Angeles—(Freeman)	San Francisco—(Pac. Coast Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	*World in Hands (Chappell)	2	2	1	6	1	3	1	4	3	1	1	1	6	111
2	2	*Catch a Falling Star (Marvin)	8	..	5	9	3	7	..	2	1	5	7	5	..	58
3	5	†Twilight Time (Porgie)	3	..	4	1	10	6	2	..	..	..	..	6	1	55
4	3	†Sugartime (Nor-Va-Jak)	9	4	..	..	5	8	8	..	2	10	2	3	..	48
5	11	*Witch Doctor (Monarch)	6	..	9	..	9	1	4	9	..	3	6	..	8	44
6	6	*Who's Sorry Now (Mills)	..	..	..	7	7	5	6	..	5	..	..	4	2	41
7	4	†Tequila (Jat)	..	..	10	8	..	..	3	3	4	6	..	8	..	35
8	7	*Silvery Moon (Joy)	..	3	..	4	..	..	..	7	7	4	..	9	..	32
9	12	*Chanson D'Amour (M-Lark)	4	10	2	..	..	..	..	5	..	..	3	..	..	31
10	14	*Return To Me (Southern)	5	1	8	..	..	..	..	..	..	..	..	..	3	27
11A	9	†Lollipop (Marks)	..	..	..	5	..	2	7	..	..	9	9	..	..	23
11B	..	*Precious Love (Witmark)	..	5	3	2	..	..	..	..	..	..	..	..	..	23
13	..	†Are You Sincere (Cedarwood)	..	..	..	3	..	9	9	..	6	..	..	..	..	17
14A	8	*76 Trombones (Frank)	..	8	..	..	..	10	..	1	10	..	..	10	..	16
14B	13	*All the Way (Maraville)	..	..	..	..	2	..	..	..	..	..	4	..	..	16

They Rock 'n' Riot All Over

Continued from page 1

show and his emcee spot was taken by WLAM disk jockey Frank Sweeney. The barnstorming disk jockey and emcee meanwhile returned to New York to consider his next moves—with possible cancellations all down the line this week confronting him and his troupe of a dozen and a half disk-inspired acts. His last date on tour's schedule is Newark, N. J., Saturday (10).

Hub Mayor Hynes' Blast

Mayor John B. Hynes banned r'n'r jam sessions throughout Boston saying "these so-called musical programs are a disgrace. They must be stopped and they will be stopped here—effective at once."

"As far as the City of Boston is concerned," the mayor added, "if the kids are hungry for this kind of music they'll starve for it—until they learn how to behave like citizens instead of hooligans. Boston will have no more rock 'n' roll."

"I am not against rock and roll music as such," Mayor Hynes said, "and not when it is conducted under the auspices of an established organization. However, I am against rock and roll dances when they are put on by a promoter, such as the performance at the Arena Saturday. This sort of performance attracts the troublemakers and the irresponsible. They will not be permitted in Boston and no outside promoters need apply."

The mayor said future requests for dance licenses will be closely examined by the police, the licensing department and the city censor, Walter Milliken.

Paul Brown, manager of the Boston Arena, said that while he was not against hops or rock 'n' roll music as such, another show such as Freed's would only be presented "over my dead body."

Background on Boston

Boston, May 6.

Alan Freed's "Big Beat" rock 'n' roll show at Boston Arena Saturday (3) drew official Hub wrath as 15 persons, including six women, were stabbed, slugged, beaten or robbed by berserk gangs of teenage boys and girls following the jam session.

A Navy sailor was on the danger list at City Hospital with stab wounds in the chest. A dozen others were taken to the same hospital for treatment. A dozen police cars were rushed to the area as the teeners raged out of control.

The outbreak came as 6,000 poured out of the Arena. Police had refused to let Freed have the Arena lights turned down during the show which he emceed and which headlined Jerry Lee Lewis. Freed announced to aud: "I guess the police here in Boston don't want you kids to have a good time!"

Police said the sailor was set upon just outside the Arena by a gang who also attacked his two girl companions. At the same time, four girls and one boy attacked a 23-year-old woman, and two 13-year-old girl teeners, ripping silver rings from the woman's ears and stealing her pocketbook. A Harvard student had his gold watch stolen and was sent to the hospital with cuts and bruises.

As police squads broke up the riot outside the Arena, the teen gangs raced through streets in Roxbury and Back Bay. An all-male motorcycle gang in full jacket regalia attacked three men and robbed them of $50, police said.

Steele Mauled, Faints

Dundee, Scotland, May 6.

The whole question of teenage rock 'n' roll idols appearing at civic auditoriums not constructed for vaude layouts is likely to be raised and reconsidered as a result of riots here.

After being mauled by teenagers at Caird Hall here, Tommy Steele, darling of the British r&r set, fainted and was carried unconscious from the stage. His manager later announced that he would cancel his following-night concerts at the Usher Hall, Edinburgh, and the City Hall, Newcastle, Eng.

Larry Parnes, Steele's manager, said: "Tommy will be resting at Edinburgh for the next two days. He has been really roughed up."

Steele's shirt was torn from his back, his hair was pulled out, and his body scratched.

At height of the uproar and confusion, teenagers jumped five feet from the organ gallery behind the stage and tumbled on top of Steele. They piled on him, screaming and scratching. An emergency call was sent out from Caird Hall for an ambulance and a doctor. Teenagers ran wild on the stage carrying autograph books.

Steele starred at two performances. The disturbances occurred at the second house. They began as the blonde kid, recently in from a South African and Scandinavian tour, sang one of his own numbers, "Mabeline." Halfway through the tune, he raised his hands and called, "Oh yes, do you like it?"

Gets 'Shock Treatment'

A large section of the 3,000 in the audience misunderstood, thought it was a sign that the act was ending.

Fans who saw an ambulance racing to the building called out: "What have they done to him? Is he dead?"

Steele's injuries were attended to in his dressingroom, and he was treated for shock. Later, the singer had a police escort as he left the city to motor south to Edinburgh. He was ushered out of Caird Hall through an underground passage.

Earlier, Dundee college students threatened to kidnap Steele. The previous night they had kidnapped television comedian Larry Marshall, in town for a telecast of his daily "One O'Clock Gang."

'Stay Away, Freed'

Fort Wayne, Ind., May 6.

No more rock 'n' roll shows like that presented Sunday, April 27, in the Allen County Memorial Coliseum are wanted in Fort Wayne. So says Phil Olofson, business manager of Tri-State Promotions. About 2,600 persons showed up to see the Alan Freed show, billed to start at 2 p. m. Freed, reportedly ill in Chicago, didn't make it at all, and the rest of the show didn't get started until 2:35 p.m.

The change to daylight saving time was blamed, but critical members of the audience pointed out that few of the performers had even appeared and much other equipment hadn't arrived at 2 p. m. The headliners, Jerry Lee Lewis and Chuck Berry, managed to make it to Fort Wayne in time to conclude the program.

Coming Up

San Antonio, May 6.

The "Biggest Show of Stars" rock 'n' roller will play the Municipal Auditorium here May 18. Included in lineup will be Paul Anka, Sam Cooke, Everly Bros., Clyd McPhatter, George Hamilton IV, LaVern Baker, Frankie Avalon, Silhouettes, Royal Teens, Crescendos, Storey Sisters, Monotones, Jimmy Reed, Jackie Wilson, Jimmy Dell, Paul Williams' Show of Stars orch.

Performances are set for 3:30 and 8:30 p.m., scaled $2, $2.50 and $3.

BEV KENNEY TO DECCA

Beverly Kenney has joined the Decca roster. Thrush, who recently signed with the William Morris office and is managed by Ivan Mogull, will cut for the pop and album fields. Her first LP was grooved with Ellis Larkins.

Inside Stuff—Music

RCA Victor's "Double Your EP Rate in '58" contest wound up last week with the presentation of the Frank M. Folsom Awards to the winners at a luncheon in New York's Cavanaugh's Restaurant. Bill Bullock, veepee in charge of the album department, awarded prizes to the RCA Victor distributor exec in each of eight regions showing the greatest 45 rpm EP percentage increase for 1957. Each received a citation plus the Folsom award, an electric clock designed as a replica of an EP.

In addition to the Folsom awards there were two grand prizes for distributor record managers. First prize, won by A. W. Smith of McClung Appliances, Knoxville, Tenn, for showing the greatest percentage increase in 45 EP sales in '57 over '56, was a 21-day vacation to any part of the world. Second prize, a Ford Thunderbird, went to Don Main of Associated Distributors, Indianapolis. The six other winners were Haig Yaghoobian, Dave Press, Robert Horn, G. J. Lewis, Clyde Ball and Wallis Tolles.

"The Old Ladies Home," a 1932 copyright owned by Irving Caesar, is creating a lot of excitement in disk company circles as a result of a recent recording by Doc Williams on the indie Wheeling label out of Wheeling, W. Va. The master has been picked up by Dot Records for national release and it's understood that Columbia's Don Law, RCA Victor's Chet Atkins and Decca's Owen Bradley are looking for cover angles. Latter three handle their respective diskeries' country & western departments. Tune was penned by Lem Martin.

RCA Victor has launched a contest for deejays and listeners to promote Dinah Shore's new waxing, "The Secret of Happiness." Top prize is a 1958 Chevrolet Bel Air Impala convertible. Contest is pegged on a listener letter of 50 words or less on the theme of their "Secret of Happiness." The deejay is to select one listener letter to forward to Victor. The winning writer, and the deejay who sent in the letter, get the convertibles. Contest closes May 31 and the winners will be announced on Dinah Shore's NBC-TV show June 15.

Columbia Records is opening a permanent showroom in Chicago's Merchandise Mart to display its hi-fi equipment of phonographs, records and other special hi-fi products. The Col display will open June 1 and will show an entire line at the semi-annual International Home Furnishings Market in the Mart June 16-17.

Urania Records premieres the first four-manual tracker action organ in this country with a stereo recording of Bach's "Three Chorale Partitas" played by Robert Noehren. The instrument was built by Rudolph von Beckerath of Hamburg and was recently installed in the Trinity Evangelical Lutheran Church of Cleveland.

RETAIL ALBUM BEST SELLERS

VARIETY

Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Boston—(Mosher Music)	Albany—(Ten Eyck Record Shop)	Washington—(Disc Shop)	Philadelphia—(John Wanamaker)	Chicago—(Lyon-Healy)	Miami—(Spec's Record Shop)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Louisville—(Shackleton Piano)	Atlanta—(Rich's Dept. Store)	Memphis—(Trent Wood Records)	Indianapolis—(Ayres)	Minneapolis—(Dayton's Dept. Str.)	Cleveland—(Highbee's)	Kansas City—(Jenkins Music Co.)	Portland—(Lipman-Wolfe)	San Francisco—(Sherman Clay Co.)	Denver—(Denver Dry Goods)	Hollywood—(Wallich's Music City)	Seattle—(Frederick & Nelson)	TOTAL POINTS
1	1	**MUSIC MAN** (Capitol) **Original Cast** (WAO 990)	1	6	5	5	1	2	3	1	3	9	5	..	8	1	1	4	..	1	..	2	..	4	136
2	3	**SOUTH PACIFIC** (Victor) **Soundtrack** (LOC 1032)	2	1	9	..	4	4	5	2	1	1	..	7	..	2	..	1	..	..	..	1	..	..	103
3	2	**FRANK SINATRA** (Capitol) **Come Fly With Me** (W 920)	7	..	7	3	2	8	2	4	2	..	10	..	1	4	6	..	..	5	..	..	9	3	92
4	5	**JOHNNY MATHIS** (Columbia) **Johnny's Greatest Hits** (CL 1133)	5	5	10	..	5	10	4	..	..	2	..	..	..	5	5	2	..	6	1	..	1	10	83
5	6	**MY FAIR LADY** (Columbia) **Original Cast** (CL 5090)	..	..	..	6	7	6	6	..	..	..	4	9	..	..	2	..	1	..	4	4	..	..	61
6	4	**JOHNNY MATHIS** (Columbia) **Warm** (CL 1078)	..	..	6	..	3	..	1	5	4	..	1	4	..	10	..	10	..	..	..	..	..	6	60
7	7	**SOUTH PACIFIC** (Columbia) **Original Cast** (B2579-80)	3	..	2	..	..	1	..	..	..	..	8	..	..	..	7	5	..	..	5	..	..	..	46
8	8	**ROGER WILLIAMS** (Kapp) **Till** (KL 1081)	8	..	..	..	..	..	10	3	..	4	..	10	4	..	..	..	..	..	..	3	..	1	45
9	10	**CARMEN CAVALLARO** (Decca) **Remembers Duchin** (DL 8661)	..	..	..	4	..	..	8	6	9	..	6	2	3	..	8	..	..	..	..	..	..	..	42
10	..	**MANTOVANI** (London) **Gems Forever** (LL 3032)	..	8	..	1	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	5	..	2	36
11	13	**ELVIS PRESLEY** (Victor) **Golden Records** (LPM 1707)	6	3	..	..	8	..	..	..	..	3	..	..	..	6	..	..	..	..	..	..	..	6	..	34
12	15	**WAYNE KING** (Decca) **Dream Time** (DL 8663)	..	4	1	7	..	..	..	..	10	7	..	6	..	..	10	..	..	..	..	..	..	..	..	32
13	16	**DAKOTA STATON** (Capitol) **Late Late Show** (T 876)	4	..	3	..	..	3	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	27
14	9	**AROUND THE WORLD** (Decca) **Soundtrack** (DL 9046)	9	..	..	..	..	..	..	7	..	8	..	5	..	7	..	..	5	..	..	..	..	..	..	25
15A	..	**PAL JOEY** (Capitol) **Soundtrack** (W 912)	..	..	..	..	..	..	..	9	5	..	..	..	..	..	..	..	6	3	..	..	..	..	..	21
15B	14	**JOHNNY MATHIS** (Columbia) **Goodnight Dear Lord** (CL 1119)	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	6	..	..	3	8	..	..	21
17A	12	**JONAH JONES** (Capitol) **Swinging on Broadway** (T 963)	10	..	..	..	..	..	..	..	..	..	3	7	..	..	..	..	..	..	..	..	4	..	20
17B	18	**KING & I** (Capitol) **Soundtrack** (W 740)	..	..	..	8	..	..	..	..	..	..	..	..	..	..	3	9	..	4	..	..	..	..	20
19A	19	**FOUR ACES** (Decca) **Hits From Hollywood** (DL 8693)	..	10	..	..	..	..	..	8	..	3	..	..	..	..	..	..	..	..	..	..	..	5	18
19B	20	**FRANK SINATRA** (Capitol) **This Is Sinatra Vol. II** (W 982)	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	18
21A	21	**ROGER WILLIAMS** (Kapp) **Fabulous Fifties** (KXL 5000)	..	..	..	..	..	..	..	..	..	..	1	..	9	9	..	..	..	..	..	..	..	9	16
21B	24	**OKLAHOMA** (Capitol) **Soundtrack** (SAO 595)	..	..	..	..	..	..	..	..	..	7	..	..	8	..	..	..	2	..	..	..	..	..	16
23	11	**PAT BOONE** (Dot) **Pat's Great Hits** (DLP 3071)	..	..	..	..	..	..	9	..	6	..	..	..	..	..	4	..	..	..	..	..	..	..	14
24	17	**BILLY VAUGHN** (Dot) **Sail Along** (DLP 3100)	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	11
25	25	**BRIDGE ON RIVER KWAI** (Col.) **Soundtrack** (CL 1100)	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	9	..	..	..	..	..	10

Roosevelt's Justice Dept. Bid

Continued from page 55

of ASCAP's revenue comes from that source. It gives 18.5% of total royalty credits to plays on network radio, although only 3.28% of ASCAP revenue comes from radio webs. While 28.68% of total revenue comes from local tv stations, their plays are allowed only 11.5% of royalty credits. Local radio stations provide 33.03% of revenue, but their plays are allowed only 24% royalty credits. Everything else—taverns, night clubs, hotels, dancehalls, wired music, symphonic concerts, etc.—are allowed a total of only 1% of royalty credits, though they provide over 11% of income to ASCAP.

DISTRIBUTION FORMULAE: The report found distribution formula "complicated and difficult to understand and apply." It charged "not only disparities in the average of actual performance credits as between classes, but also within classes." The system, says the report, "prevents there being any consistent relationship between actual performances and disbursements to members from that (Sustained Performance) fund. It found similar inequities in the other funds. It said that for like use, "one song may receive 1,000 times more in performance credits than another."

The Congressional probers declared "there is no provision for affording members any hearing by the Classification Committees, either upon rule changes that may be under consideration, or for the purpose of proposing revisions. From time to time, rule changes are made by the Classification Committee to be effective at a date prior to the announcement of the change to members. For instance, in his letter of Dec. 27, 1957, to publisher members, the president of ASCAP advised of some rule changes which were being made effective as of July 1, 1957."

GRIEVANCE PROCEDURES: ASCAP has three successive steps—the classification committee, board of appeals and an arbitration panel. Says the report: "In some instances it has required as much as a year-and-a-half to two years to negotiate these steps. The cost of prosecuting these appeals may be quite substantial. If a member should, in the end, be successful, he cannot obtain any retroactive award or correction, for the decision can only apply prospectively. The limitation against any retroactive award may deprive a member of substantial earnings to which he was entitled and may make an award of relatively little value." It is pointed out that a member is allowed only one appeal per year. Thus, when he starts one, he can't do anything about more substantial complaints which might develop later in the same year.

MAINTENANCE AND AVAILABILITY OF RECORDS: It is pointed out that ASCAP makes no verbatim transcripts of appeals which would show the reasons for board action.

Toronto Okays Dancing On Sabbath In General Blue Law Relaxation

Toronto, May 6.

Dancing in Toronto on Sundays in public halls, plus the hiring of orchestras has been passed by the Metropolitan Licensing Commission, on the grounds that "Toronto is becoming sophisticated and present regulations permitting Sunday dancing in private clubs, while not in public halls, is defective and silly." This is the weekend ukase of Martin Kelso, special prosecutor of Toronto's legal department. Said Fred Gardiner, the Metro mayor, "Citizens should not be guided spiritually on Sunday activities."

The Commission will require that public dance halls be fire-safe and sanitary; that operations are conducted on a proper moral level; but the Commission's action will not prevent any citizen who objects to Sunday dancing to take action under the existing Lord's Day Act (which prohibits dancing on Sundays and has been in effect since 1906).

Platters to Get Goldisk At Brussels Fair Rituals

Chicago, May 6.

The Platters are to be gold-plattered by Mercury for their "Twilight Time" disk, which last week reportedly went over the 1,000,000 mark.

Presentation's to be made by Ed Sullivan at the Brussels Fair, where the group's appearing, and filmed for showing on Sullivan's May 26 tv'er.

Japan Wants Pirates on Pokey Diet; Tokyo's Music Stores Nix Bilk Ilk

Tokyo, May 6.

Responding to complaints registered by George Thomas Folster, rep here for over 300 U.S., European and South American song publishers including ASCAP, the Wholesalers Assn. of Music Shops decided at a Tokyo district meeting to discontinue handling of pirated material.

Letters requesting members outside Tokyo to follow suit were immediately dispatched to curb prevalent practice in Japan of wide-open sheet music and songbook printing by unauthorized publishers.

Folster told VARIETY after the announcement that the decree would be very effective because Japan will have to own up to copyright violations at the UNESCO meeting in Paris. He added that the Diet is now rushing through a bill providing for stiffer penalties and jail sentences for violators, commenting that he is more interested in being able to sue for damages. "The figure on a score like 'The King and I' or 'War and Peace' would shock some of those people," Folster said.

Folster leaves May 10 for a global circuit with key stops in New York, Paris and Madrid to urge publishers to form a body to act as a central agency in Japan to combat pirating. He is expected to be back in Tokyo by Mid-July.

Angel Angle

A new twist has cropped up in the song shark racket. One operator is tapping a "sucker list" with an offer to buy in on one of his songs. He is offering a 3% interest in one of his songs for $500 and a 9% interest for $1,200. He claims that not more than 9% of an song will be sold.

Together with the offer goes a sample of the songs.

20% TAX 'STABBING' MUSICIANS: N.W. PREXY

Spokane, May 6.

The 20% Federal cabaret tax is a discrimination against musicians, directly stabbing their employment and keeping many out of work in the Pacific Northwest, the president of Northwestern Conference of Musicians charged here. Charles B. Wagner, at the 21st annual meeting of the organization, said the tax represents one of the "few instances in history where legislation has been directed against the hiring of a particular group."

"If a man operates a cafe and uses a jukebox, the 20% levy does not apply," Wagner said. "As soon as he hires one musician, he is forced to collect the tax. As far as the operator is concerned, it simply means he is going to avoid hiring musicians."

British MPs Would Probe Rock 'n' Roll's Influence On Juvenile Morality

London, May 6.

Certain members of Parliament are pressing for an investigation into alleged goings-on in Charing Cross Road, U.K.'s Tin Pan Alley, home of pop music and disks. The MP's allege that "cynical exploitation of rock 'n' roll by publishers and disk companies is corrupting the morals of the young." Also that there is corrupt practice between certain publishers, tunesmiths, disk chiefs, agents and impresarios.

In reporting this move Ker Robertson, Daily Sketch disk critic, pooh-poohed the accusations, stating that the lewder lyrics of the big beat have never penetrated this side of the Atlantic and shady deals are few and those merely petty little affairs. Nevertheless, Robertson would welcome two reforms which, he says, "would flush a few apes out of the jungle."

Robertson says that it should be insisted that songwriters should register his songs under his own name and every show biz contract should be filed with the Registrar-General.

Maureen O'Hara as Disker

RCA Victor is having a budding romance with screen actresses. Latest film femme to join the label is Maureen O'Hara who was tapped by Si Rady of Victors' Coast department.

Label will debut Miss O'Hara in an album package as yet untitled and to be released within the next six months. Victor's subsid label, Vik Records, recently brought Lizabeth Scott into the wax market with an album tilted "Lizabeth."

Col's Vancouver Setup

Vancouver, May 6.

Columbia Records has set up a four-district operation instead of previous east/west branch arrangement. This includes a resident salesman in Winnipeg, who'll operate from his home. Label's headman for British Columbia and Yukon region, George Cooper, said Vancouver branch will hike staff from three to four.

Col's distrib districts are: Montreal, eastward; Toronto, westward, plus Winnepeg-based rep; Calgary, serving Alberta (and apparently Saskatchewan); and Cooper's own purlieu here, with operations now stemming from Van Horne Electric, industrial equipment manufacturers.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 21 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Boston—(Mosher Music)	Albany—(Van Curler Music Co.)	Washington—(Super Music)	Philadelphia—(John Wanamaker)	Miami—(Spee's Record Shop)	Memphis—(Trent-Wood)	Louisville—(Variety Record)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Chicago—(Hudson-Ross Music)	Detroit—(Grinnell Bros.)	Indianapolis—(Ayres)	Minneapolis—(Don Leary Music)	Cleveland—(Customs Distrib Co.)	Kansas City—(Katz Drug Co.)	San Francisco—(Columbia Music)	Hollywood—(Wallich's Music City)	Denver—(Denver Dry Goods Co.)	Seattle—(S. Clay Music Co.)	TOTAL POINTS
1	3	**EVERLY BROS.** (Cadence) **All I Have to Do Is Dream**	9	1	2	1	1	2	1	4	..	1	4	3	7	4	3	1	1	2	1	4	1	167
2	1	**DAVID SEVILLE** (Liberty) **Witch Doctor**	1	2	1	..	3	1	3	1	1	2	1	4	5	1	1	3	..	7	4	1	3	164
3	2	**PLATTERS** (Mercury) **Twilight Time**	3	3	3	7	4	..	5	2	4	3	2	2	10	3	2	2	4	4	2	..	2	142
4	6	**ELVIS PRESLEY** (Victor) **Wear My Ring**	2	..	10	..	7	..	2	5	..	5	8	5	..	7	..	5	..	8	5	8	4	73
5	4	**LAURIE LONDON** (Capitol) **Whole World in His Hands**	10	..	..	..	6	6	..	3	3	9	..	6	..	5	..	6	5	1	3	10	..	70
6	5	**DEAN MARTIN** (Capitol) **Return To Me**	..	..	5	4	10	9	..	..	10	6	..	1	1	..	4	7	3	6	..	..	10	67
7	8	**ART & DOTTY TODD** (Era) **Chanson D'Amour**	..	9	6	..	..	8	4	..	..	10	3	8	3	8	..	..	6	..	6	..	..	50
8	9	**MONOTONES** (Argo) **Book of Love**	4	5	..	..	..	..	..	..	..	4	6	7	4	..	7	..	..	9	..	..	9	44
9	7	**CHAMPS** (Challenge) **Tequila**	8	..	..	..	8	3	..	..	9	..	9	..	2	..	..	..	..	3	..	..	..	35
10	11	**KATHY LINDEN** (Felsted) **Billy**	..	..	..	..	..	7	..	..	8	..	..	..	9	2	6	..	7	..	..	..	..	27
11	14	**DON GIBSON** (Victor) **Oh Lonesome Me**	6	..	9	2	..	..	..	..	..	..	10	10	..	..	..	..	10	10	..	..	5	26
12	10	**RICKY NELSON** (Imperial) **Believe What You Say**	5	..	..	..	..	..	6	10	7	..	..	..	..	..	..	..	..	..	..	2	..	25
13A	12	**HUEY SMITH** (Ace) **Don't You Just Know It**	7	..	..	..	..	..	..	..	..	7	7	..	..	..	..	..	2	..	..	..	..	21
13B	15	**NAT KING COLE** (Capitol) **Looking Back**	..	..	..	..	2	4	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	21
15	16	**PERRY COMO** (Victor) **Kewpie Doll**	..	..	..	..	..	..	9	..	..	..	9	..	9	..	4	..	..	..	..	5	..	19
16	25	**CHUCK BERRY** (Chess) **Johnny B. Goode**	..	..	..	..	5	..	..	..	..	8	5	..	..	..	8	..	..	..	..	..	..	18
17A	18	**FOUR LADS** (Columbia) **There's Only One of You**	..	8	..	..	..	..	10	..	..	..	..	..	..	..	10	..	9	..	..	..	6	12
17B	22	**LOU MONTE** (Victor) **Lazy Mary**	..	..	8	..	..	10	..	..	..	..	..	..	..	..	9	..	..	5	..	..	..	12
17C	..	**JOHNNY MATHIS** (Columbia) **Teacher, Teacher**	..	6	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	7	12
20A	13	**CHORDETTES** (Cadence) **"Lollipop**	..	..	..	..	..	5	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	9
20B	..	**LINK WRAY** (Cadence) **Rumble**	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	8	..	..	..	9
22	..	**PAUL ANKA** (ABC-Par) **Crazy Love**	..	..	6	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
23	17	**PAUL ANKA** (ABC-Par) **Let Bells Keep Ringing**	..	..	..	9	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	7
24	..	**ED TOWNSEND** (Capitol) **For Your Love**	10	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5
25	..	**TONI ARDEN** (Decca) **Padre**	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	4

Top Record Talent and Tunes

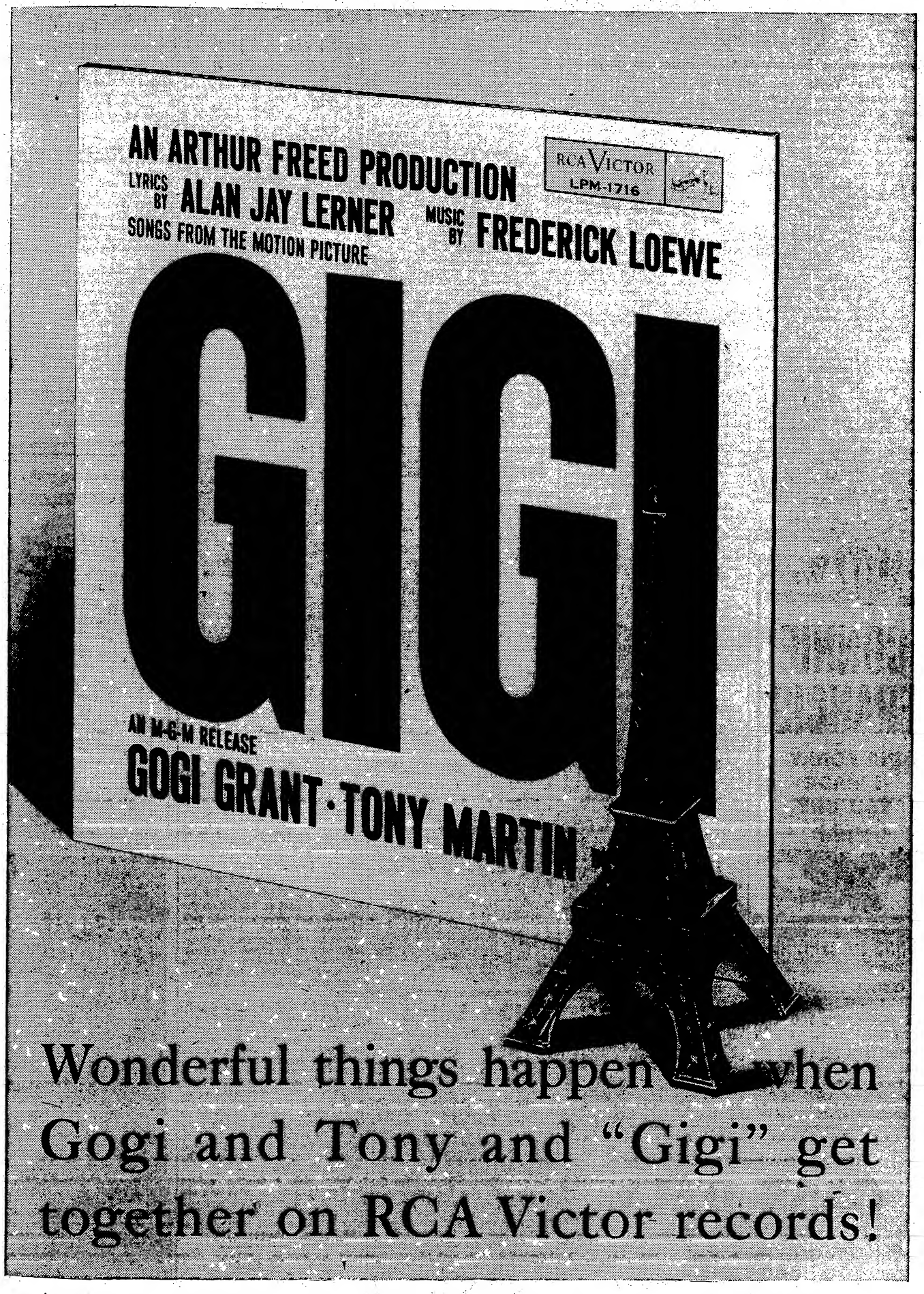
VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Dean Hunter—WMGM—New York	Lou Dennis—WBRY—Waterbury	Fred Fiske—WWDC—Washington	Ken Garland—WPOR—Portland, Me.	Joe Hyder—WCOP—Boston	Leo La Brache—WMRC—Milford	Jack O'Neill—WCAT—Athol	Dave Fennell—WACE—Springfield	Dick Piper—WSMN—Nashua	Larry Brownell—WKBW—Buffalo	Bob F. Lloyd—WHEC—Rochester	George E. LeZotte—WTRY—Troy	Bud Brees—WPEN—Philadelphia	SOUTH: Bob N. Perry—WCKR—Miami	Paul Drew—WGST—Atlanta	Dick Fike—WNOP—Newport	Ed Hamilton—KENT—Shreveport	John Wrisley—WIS—Columbia	Lloyd Payne—WDXB—Chattanooga	Chuck Dunaway—KXYZ—Houston	Roger Clark—WGH—Norfolk	Ray Schreiner—WRNL—Richmond	MIDWEST: Jerry Leighton—WAAF—Chicago	Jim O'Neill—KFBI—Wichita	Larry Collins—WBCK—Battle Creek	Chuck Brinkman—WBRB—Mt. Clemens	Dan Anderson—WLOL—Minneapolis	Chuck Norman—KSTL—St. Louis	Will Lenay—WSAI—Cincinnati	Dick Reynolds—KYW—Cleveland	Chuck Phillipps—WEMP—Milwaukee	FAR WEST: Al Radka—KFRE—Fresno	Trav Bayly—KIEV—Glendale	Johnny Magnus—KGFJ—Hollywood	Tom Brennan—KRKD—Los Angeles	Lamar Sherlock—KOCS—Ontario	Len Ross—KDB—Santa Barbara	Cameron 'Bud Lee—KITN—Denver	Don Porter—KGW—Portland, Ore.	Ron McCoy—KLUB—Salt Lake City	TOTAL POINTS
1	1	5	Platters	Mercury	†Twilight Time	2	1	4	3	1	..	4	1	9	1	..	2	2	3	2	4	2	3	2	1	2	10	..	3	3	2	2	10	1	3	..	10	..	7	8	..	..	..	..	222
2	2	4	David Seville	Liberty	*Witch Doctor	..	2	3	7	3	..	1	..	3	4	..	6	3	..	5	1	..	10	5	5	1	2	..	4	2	3	4	..	..	2	..	2	..	5	5	..	..	..	9	178
3	4	4	Art & Dotty Todd	Era	*Chanson D'Amour	8	5	..	1	2	..	5	3	2	6	2	3	1	..	8	..	7	8	..	7	5	..	4	..	..	4	..	..	2	7	1	3	..	..	..	7	10	4	5	..	5	172
4	3	9	Laurie London	Capitol	*Wh'le W'rld in His H'nds	5	7	6	..	7	1	3	..	..	3	..	..	6	2	..	..	1	1	6	3	4	7	..	5	1	7	3	..	..	..	..	..	..	..	..	..	..	..	2	1	1	160
5	5	3	Everly Bros.	Cadence	†All I H've to Do Is Dr'm	1	3	1	2	..	..	7	6	9	..	7	..	5	..	1	..	..	..	3	2	7	8	..	..	..	1	1	1	..	1	..	..	..	..	..	..	..	..	..	..	132
6	12	3	Perry Como	Victor	*Kewpie Doll	..	6	..	..	..	..	2	..	..	..	5	..	5	1	4	9	..	..	..	..	..	6	5	6	..	6	..	..	7	..	7	4	2	..	6	8	9	..	..	2	109
7	8	6	Dean Martin	Capitol	*Return to Me	3	4	10	..	..	..	..	4	..	..	..	1	..	..	9	..	4	5	8	4	..	..	..	..	8	..	..	8	..	..	2	..	9	..	..	2	10	6	..	4	97
8A	7	8	Four Lads	Columbia	*There's Only One of You	..	..	..	..	..	..	..	2	5	..	1	8	7	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	3	..	3	1	..	..	..	..	1	3	..	..	83
8B	6	4	Elvis Presley	Victor	†Wear My Ring	6	..	7	..	..	..	..	..	..	5	..	..	..	..	3	2	8	6	9	6	..	..	..	1	5	..	6	6	4	..	..	8	..	..	..	..	..	..	..	..	83
10	20	3	Johnny Mathis	Columbia	*Teacher, Teacher	..	..	..	9	..	..	..	7	..	..	10	4	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	8	4	..	3	38
11	19	9	Chordettes	Cadence	†Lollipop	..	..	..	..	8	..	..	..	6	..	..	..	10	6	..	..	9	7	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	36
12	26	10	Don Gibson	Victor	†Oh Lonesome Me	..	..	..	..	..	..	..	..	..	2	..	..	4	..	..	..	..	..	..	..	..	1	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	5	..	35
13	10	11	Champs	Challenge	†Tequila	..	..	8	..	..	10	..	..	..	..	..	..	..	..	..	..	3	2	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	10	1	..	..	..	..	34
14	16	7	Kathy Linden	Felsted	*Billy	..	..	..	..	..	..	9	..	..	..	..	..	..	4	..	..	..	4	..	..	..	5	..	..	..	10	..	..	..	..	..	7	..	10	..	..	..	..	10	7	33
15	25	3	Paul Anka	ABC-Par	†Let Bells Keep Ringing	..	..	9	8	..	..	..	10	..	..	..	10	..	..	..	..	..	..	..	..	..	..	7	2	..	10	..	7	5	..	..	..	..	..	..	..	..	..	..	10	32
16	..	3	Patti Page	Mercury	*Another Time, Place	..	..	..	..	..	2	..	..	..	9	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	2	..	..	..	29
17	11	5	Monotones	Argo	†Book of Love	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	4	..	3	..	..	..	9	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	28
18A	31	3	Nat King Cole	Capitol	†Looking Back	9	..	2	..	..	..	..	..	..	..	..	..	8	..	7	..	..	..	10	9	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	27
18B	34	9	Ames Bros.	Victor	*A Very Precious Love	..	..	..	6	..	..	..	..	..	..	8	..	..	..	6	..	..	9	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	27
20A	30	4	Ed Townsend	Capitol	†For Your Love	..	..	..	4	..	..	..	..	7	..	..	7	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	5	..	..	26
20B	..	1	Chuck Berry	Chess	†Johnny B. Goode	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	5	..	4	..	6	..	..	..	..	..	..	..	..	..	..	..	26
20C	..	4	Marti Barris	Keen	†Scottish Fling	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	7	..	5	6	..	..	..	26
23	18	8	Lou Monte	Victor	*Lazy Mary	..	..	..	..	6	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	4	..	..	..	..	..	..	..	..	..	..	26
24	42	4	Aquatones	Fargo	†You	7	..	..	4	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	4	..	24
25	9	11	Connie Francis	MGM	*Who's Sorry Now	..	..	..	..	..	..	10	..	..	..	9	..	10	..	..	..	6	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	23
26	..	1	Dinah Shore	Victor	*Secret of Happiness	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	21
27A	..	1	Jackie Wilson	Brunswick	†To Be Loved	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	10	..	..	..	..	..	..	..	..	..	..	..	..	2	2	..	..	..	..	..	18
27B	..	1	Patti Page	Mercury	†These Wordly Wonders	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	17
27C	..	3	Ricky Nelson	Imperial	†Believe What You Say	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	17
30A	27	8	Roger Williams	Kapp	*Arriverdeci Roma	..	..	..	..	9	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	9	..	..	..	8	5	3	..	..	..	..	..	..	..	..	..	..	..	..	..	17
30B	..	4	Joe Dodo	Victor	†Groovy	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	16
30C	15	10	Pat Boone	Dot	†W'nd'rf'l Time Up There	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	10	..	..	..	9	..	..	..	..	..	..	..	..	..	..	1	..	..	16
33	..	1	Eydie Gorme	ABC-Par	*You Need Hands	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	16
34A	40	6	Huey Smith	Ace	†Don't You Just Know It	..	..	..	..	..	..	6	10	..	..	..	..	..	..	..	10	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	15
34B	..	1	Dion & Belmonts	Laurie	*I Wonder Why	10	..	..	5	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	14
34C	33	3	Fontane Sisters	Dot	*Chanson D'Amour	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	14
37	21	13	Andy Williams	Cadence	†Are You Sincere	..	..	..	..	..	..	..	..	..	..	6	..	9	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	14
38A	..	2	Bill Haley	Decca	*Skinny Minnie	..	..	..	..	10	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	12
38B	..	1	Mitch Miller	Columbia	*Bonny Eloise	..	..	..	..	..	7	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	11
38C	29	2	4 Freshmen	Capitol	*Whistle Me Some Blues	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	11
41	..	1	5 Grands	Brunswick	†Kiss Me	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	11
42	37	9	Johnny Nash	ABC-Par	*My Pledge to You	..	..	..	..	..	5	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
43	..	1	Willi John	King	†Talk to Me, Talk to Me	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
44A	..	1	Bobby Helms	Decca	†Jacqueline	..	9	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	8
44B	..	1	Toni Arden	Decca	*Padre	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	6

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The Best of Hollywood is on

RCA VICTOR
Trade(s) ® RADIO CORPORATION OF AMERICA

On The Upbeat

New York

Best Bet selection in last week's VARIETY of **Tony Bennett's** Columbia slicing was inadvertently tagged "Young and Warm and Beautiful." It should have been "Young and Warm and Wonderful." Frank Music publishes . . . **Nat King Cole** lined up for a tour of the northwest and Canada. His first in five years . . . **Phyllis Krahmer**, in charge of reviewers service at Columbia Records, marries **Fred Tremper** June 29 . . . **Lionel Hampton** to manufacture a new vibe instrument which he'll call the "Vibrahamp" . . . **Cathy Favaro**, exec secretary to **Hugo (Peretti) & Luigi (Creatore)** at Roulette Records, left on a month's European vacation following her recuperation from recent surgery.

L. Wolfe Gilbert due back from his European holiday May 13 . . . **Tony Scott** continues the Black Pearl's spring festival of jazz with a week's gig beginning tomorrow (Thurs.) . . . Lineup of guests for **Gene Feehan's** "Adventures in Modern Music" (WFUV-FM) include altoist **Hal McKusick**, jazz deejay **Joane Van Pelt** and arranger **Gil Evans** . . . Urania Records has set Kameny Associates, ad-public relations agency, to spearhead company's entry into the stereophonic field . . . **Steve Lawrence** guests on **Patrice Munsel's** ABC-TV show May 16 . . . **Vaughn Monroe** into Blinstrub's, Boston, May 26-June 1.

Stanley William Zabka has formed Palladium Records. **Buddy Basch** will handle national promotion and distributor relations . . . **Larry Dean**, one of the featured singers with **Lawrence Welk**, on a promotion tour of the east for his Brunswick disking of "Pony Tail." . . . **Joe Sherman**, Epic's a&r chief, on the Coast this week cutting **The Four Coins** . . . **Gilbert Breines** returning to New York this week after two years with the Chicago Symphony . . . **Frances Stillman Hall** back from the Coast after huddling client **Nat King Cole** and scouting the potentials of a Hollywood office for Mike Hall Associates . . . American Society of Music Arrangers, **Eddy Manson**, president, holds a workshop session May 17 . . . **Steve Gibson & The Red Caps** planning a series of one-night stands in New York City parks this summer . . . Pianist **Hugh Shannon** opens at Julius Monk's Upstairs tomorrow (Thurs.). . . . **Langston Hughes** resumed the Sunday poetry and jazz sessions at the Village Vanguard . . . **Len Roller** left David O. Alber to join Ruder & Finn Field Network Inc. . . . **Sammy Kaye** named chairman of the Recording Artists for Multiple Sclerosis Hope Chest . . . **Chico Hamilton Quintet** moves into Birdland May 22 until June 11 . . . **Ken Luttman** handling eastern promotion for United Artists Records . . . **Eileen Rodgers** cancelled three week of bookings to recuperate from an emergency appendectomy April 25 in Syracuse Memorial Hospital.

Jimmy Clark & Co. (3) cutting four sides for Mayfair Saturday (10) and then start at Ciro's nitery on the Cast May 14 . . . **Della Reese** opens at the Latin Casino, Philly, May 12 . . . **Erroll Garner** will be the solo attraction in two concerts at Ravinia, Ill., July 2 and 4 . . . **Lee Laurance**, British recording star, currently at the Golden Slipper, Glen Cove, L.I. . . . **The Oranim Zabor**, Israell folk singing-dancing group open at the Cafe Sahbra Israell tonight (Wed.) . . . **Eddie Lane** set as director of entertainment at the Cafe International at the International Airport.

Hollywood

Columbia disker **Gloria Wood** has turned songwriter, penning words to "There Was A Telegram Under the Door This Morning." **Eddie Garret** is writing the music . . . Organist **Madeline Willey** holding forth at Art Williams' Caribbean Restaurant . . . **Mickey Rooney** and **Joey Forman** talking to Imperial Records anent cutting a satirical disk on the "Colonel Bogey" theme from their nitery act . . . **Sam Cooke's** initial LP album "Sam Cooke Sings" for Keen has hit the 100,000 sales mark . . . Roulette pactee **Buddy Knox** making a 22-day p.a. trek . . . Capitol has pulled "Please Don't Talk About Me When I'm Gone" and "Don't Look Back" out of **Molly Bee's** LP "Molly Bee In Love," for release as a single.

San Francisco

One reason tenor **Toni Dalli** had such throat trouble in his stint at Bimbo's 365 Club was that he was running over to the Bocci Ball to sing operatic arias between shows . . . **Phyllis Diller** into the Purple Onion June 9 through Aug. 2 . . . **Del Courney's** band played for the AWRT convention, will record for Capitol . . . **Ronnie Kemper** of Charlie's Penthouse and KGO-TV to record for Warners . . . **Dave Brubeck** will play a June 7 Frisco concert at Veterans Auditorium as a homecoming from his European and Middle Eastern jaunt . . . **Shelley Manne** at the Blackhawk, with **Modern Jazz Quartet** following . . . **Ruth Olay & The Axidentals** into Fack's II . . . **Annette Warren** took over at the hungry i.

Philadelphia

Steve Lawrence current at the Latin Casino, followed next week by **Don Cornell** . . . **Dinah Washington** heads the "Cavalcade of Jazz" at Town Hall May 11 . . . **Ray Charles** works the Showboat May 5-10 . . . **Four Preps** into Sciolla's May 7-10 . . . **Pee Wee Hunt** and his "12th St. Rag" band play Sunnybrook May 10 . . . **Lester Lanin** booked for the Gala de la Mediterranee, in Rosemont, for benefit of the Booth School, May 17. Also slated for the June Ball . . . **Gerry Mulligan Quartet** at Red Hill Inn this weekend.

Kansas City

Ralph Marterie and crew in town for several dates, playing the Town Hall Ballroom Sunday (4) and the Milburn Country Club spring hop yesterday (Tues.), among others . . . **Glenn Miller** orch playing the Kansas City Club spring formal today (Wed.) . . . The **Zeniths, Chi Chi Valdez** and **Freddie Gordon** at the Orchid Room . . . **Rusty Draper** set to do "Oklahoma" with **Jane Powell** at the Dallas Light Opera in June, and getting up in his lines while here playing the fortnight at Eddys'. He's due on the Coast after his stand here to work up a batch of his CBS Radio shows for the summer.

Jocks, Jukes & Disks

Continued from page 54

HEART" (Harms*) should find a new set of fans in the juke set, due to the Coasters' rocking but not ruinous interpretation.

Frankie Day (Big B). "TWO LITTLE KISSES" (Miller*) has a nice rocking flavor and Frankie Day rolls it out in a winning way. "WAITING" (Miller*) doesn't seem to get anywhere despite a big-voiced rendition.

Jack Haskell (Caprice). "THE NIGHT OF THE SENIOR PROM" (Surrey*) gives crooner Jack Haskell a chance to play with a teen-pegged angle and some of the juke mob may get its message. "HUNGRY FOR LOVE" (Surrey*) fills the swinging bill-of-fare in a moderate manner

Julie Joyce (Design). "A LITTLE LESS TALK, A LITTLE MORE ACTION" (Round†) has an active beat and a driving delivery that will win its spinning attention in lots of area. "PRESENTS" (E. B. Marks†) is a country-styled weeper that'll probably go unwrapped.

Danny Davis (Cabot). "DOLL FACE" (Acuff-Rose†) will make a pretty showing in the teenage spinning circles. "IT'S THE TALK OF THE TOWN" (Joy*) is handsomely revived in a pleasing Danny Davis treatment.

John Zacherle (Cameo). "LUNCH WITH MOTHER GOOSE" (Maylandt) is a zany followup to "Dinner With Drac" but the thrill is gone. "EIGHTY-TWO TOMBSTONES" (Lowe†) is just another weirdie that the Philadelphia diskers seem to be so fond of.

*ASCAP. †BMI.

Album Reviews

Continued from page 54

along the lines of "It Might As Well Be Spring," "Paris In The Spring," "Spring Is Here" and "Spring Will Be A Little Late This Year."

Della Reese: "A Date With Della Reese at Mr. Kelly's In Chicago" (Jubilee). This set was recorded during one of Della Reese's gigs at Mr. Kelly's club in Chicago. It's a flavorsome showcasing for the thrush who gets a lot of vocal individualism into a song. At times there's a bit too much style but for the most part the approach is interesting and likeable. The repertoire is out of the pop, pic and legit markets and is neatly delivered by the Kirk Stuart Trio.

Gene and Francesca: (Elektra). Gene and Francesca Raskin are New Yorkers on a global kick. In this package, with an assist from Fred Hellerman, they present a musical roundup of folk items from such diverse spots as Argentine, Brazile, China, France, Spain and Israel. It's a presentation that will please the folk-tune buffs.

Bobby Byrne Alumni Orch: "Great Song Hits of the Glenn Miller and Tommy Dorsey Orchestras" (Grand Award). Bobby Byrne has rounded up a lot of the sidemen who tootled in the past with the Glenn Miller and Tommy Dorsey orchs for this memorial. He's captured the feel of each maestro's style and the band swings through tunes popularized by Dorsey and Miller in a way that's sure to appeal to the nostalgic.

Bing Crosby: "Never Be Afraid"-"Jack B. Nimble" (Golden). These two packages are a continuation of the Bing Crosby-Golden tieup started last Christmas with "Ali Baba" and "A Christmas Story." It's done in the same easygoing flavor that has Crosby singing and narrating. "Never Be Afraid" is a musical version of "The Emperor's New Clothes" while "Jack B. Nimble" is a musicalization of a flock of Mother Goose rhymes. They're both hot low-price ($1.98) items for a supermarket or a chain-store push.

Jazz Releases

Jimmy Giuffre 3 (Atlantic). Big feature in this set is the addition of Bob Brookmeyer (trombone) to the combo. With Jim Hall on guitar and Giuffre splitting clarinet and sax assignments, the sound is cool and clear.

"Showcase for Modern Jazz" (Decca). Here's another package dedicated to the cool Coast cats. It's an all-star roundup that whips up a good jazz feel. Howard Lucraft directed the operation.

Fletcher Henderson All Stars: "The Big Reunion" (Jazztone). This is a recap of a gig dedicated to the late Fletcher Henderson held at the Great South Bay Festival on Long Island last summer. The band, under the direction of Rex Stewart, is an exciting crew and the boys whip it out as though they really cared.

"Count Basie Presents the Eddie Davis Trio + Joe Newman" (Roulette). This is the first in Roulette's "Count Basie Presents" series. With Eddie Davis' sax, Joe Newman's trumpet and Basie's piano leading the way, the package develops as a solid addition to the jazzophile's shelf.

"Lars Gullin Swings" (East-West). The jazz burst that's now taking place in Sweden is excellently represented here by Lars Gullin. With the maestro on baritone sax, the Swedish jazz school has a topnotch spokesman. He leads a quartet, a quintet, a sextet, an octet and a big band through some exciting paces on standards and some originals. *Gros.*

'Mr. Outside'

Continued from page 55

Associates. Adrian, who's been an advisor for many years, states that the disk counselor must be given the full confidence of his employer. "There's no way of knowing what the results of a check into a firm's operation is going to reveal," he said. "Sometimes it's a question of realigning distribution, reevaluating the advertising budget or beefing up the publicity and promotion." In this, Friedman concurs, "We have served as everything from employment agency to lawyer to father-confessor for the clients. Perhaps the most important value that we bring with us is our own detachment."

A special feature of Friedman's operation is that it accents the woman's touch through his wife, Ina, who operates as a full partner in the org. The woman's angle has been growing in importance with the move-in of disks into supermarkets, drugstores, five-and dimes and other diversified retail outlets. Several low-price LP lines, which operate primarily in these new disk-selling outlets, have called in Mrs. Friedman for consultation on repertoire, artists and cover art that would appeal to the women shoppers.

With disk companies always looking to perk up sales and cut costs in a mushrooming competitive market, it's expected that the disk consultant will have a permanent place in the groove.

20th's 31 Distribs

Henry Onorati, prexy of the newly formed 20th-Fox Record Corp., has lined up 31 indie distributors to handle the line around the country.

The diskery, a subsid of 20th-Fox Films, started rolling last week with its first release, the Royal Jacks coupling of "I'm In Love Again" and "The Big Ring." Company is following up this week with Eddie Moore's "Phone Chick" and "Peppermint Kisses."

Distributor Notes

RCA Victor Distributing Corp. has opened a branch in Atlanta to handle RCA and RCA Victor consumer products. Branch will be headed by Gordon H. Bahl, formerly v.p. of firm's Wichita, Kans., outlet.

Robert King has been set as district sales manager for the Epic-Okeh lines. King, formerly district sales and promotion manager for Capitol Records, will head District No. 3, which includes the Chicago, Cincinnati, Cleveland, Detroit, Indianapolis, Kansas City, Madison, Memphis, Minneapolis, Oklahoma City and St. Louis markets.

King will be based in Chicago and will report to Walter Hayum, national sales manager for Epic.

Mario De Filippo, formerly a salesman with the N. Y. branch of Decca Distributing, has taken over as manager of company's branch in Harrisburg, Pa. He succeeds John Schlee, who has assumed the post of Decca's Detroit branch manager. In another move, John Eggerss was set as manager of the Kansas City branch. He was formerly a salesman for the company in the Omaha territory.

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CUFFO CLANS HIT MUNY AUDS

Salisbury Beach in Lush State; 53 Go To Bat For Booze Permits

Salisbury Beach, Mass., May 6.

Race for liquor licenses is on here as booze is legal again after blackout of last year. The 53 applicants for licenses to dispense the bubbly await the meeting tonight (Tues.) of the town liquor commission.

It's expected that 23 licenses will be approved and the remaining 30 swinging doors will never swing open. The new quota of alcohol licenses is just about half the number issued before the town voted itself dry in November, 1956. With a year round population of only 2,800, it made Salisbury one of the wettest spots in the country.

Most of the licenses for clubs were expected to be approved. The Frolics, 1,200-seater, and the Bowery, 450-seater, are already set to open with acts. Lean merchants, nitery ops, concessionaires and fun spot ops are looking forward hopefully to the alfresco season.

When New Year's 1956 saw the lights go out on liquor, business laid an egg. Summer biz fell off 60% and it was estimated the loss at the beach spot was in excess of $1,000,000. More than $32,000 taken in on liquor permits alone was lost to the town. The tax rate jumped $8 and the slump affected everyone from baby sitters to cab jockeys.

Desperate businessmen got special permission for an election from the state legislature and the town voted itself soaking wet again. Cafe ops are working with carpenters and painters getting their spots set for opening.

Denny Mulcahy, who had a big name policy for more than a decade, and who flunked out last season after trying a soft drink and semi-name policy, is planning to spend a bigger budget than ever before on his shows. He has asked his booker, Jacy Collier, to try for the biggest names in the business for the Frolics.

Angels Fear to Tread

The Blue Angel, N. Y., currently has one of the longest bills in its history—five acts. Situation resulted from the fact that no one already booked would agree to be the opening act for the new show which preemed Thursday (1). Cetrainly the Japanese Miyoshi Umeki, star of the show, couldn't be used as an opener. Charles Manna, Mae Barnes and George Matson similarly felt that they weren't in that category and besides, they were protected from that fate by contract, or so they claimed.

Result was that the cafe had to book a magician, Reyneaux, at the last minute.

Funny How Comics Do Split; Now It's Davis & Reese

Comedy team of Pepper Davis & Tony Reese will break up some time in August or September. Team has been signed for a series of summer dates by mountain booker Charlie Rapp, and it's believed that the duo will split immediately after that.

Davis will head a musical group while Reese will continue as a single. Len Granger will continue as their personal manager.

The rash of duos that formed after the resounding click of Dean Martin & Jerry Lewis have been breaking up as fast since these performers went their separate ways. One of the problems that faced many of these teams was the necessity of comedians competing with record singers for the top spots in cafes. They've also been forced to compete for the limited number of video spots available on the variety shows.

Again, many comedy teams have felt that, under the present conditions, they reach their maximum salary in a comparatively short time, and a breakthrough into the bigtime becomes increasingly difficult. Thus, many have started to believe that they can get larger individual salaries by splitting.

PAUL ROSS' 150G SUIT VS. JACKIE BARNETT

Hollywood, May 6.

Paul Ross filed suit in L. A. Superior Court for $150,000 damages against Jackie Barnett, producer of "Newcomers of 1928," current at Frank Sennes' Moulin Rouge. Ross, according to his attorney, Arthur Crowley, claims it is his show, that he hired Barnett to write special material but that Barnett had taken over.

Revue opened six-week stand at Desert Inn, Las Vegas, last February and teed off locally last week.

Ross also asks for an accounting of all profits and an injunction against Barnett continuing to allegedly appropriate his idea for his own use.

Bal Tabarin in Paris Reopening at New Site

Paris, May 6.

After being shuttered for five years, Bal Tabarin cabaret will reopen in Pigalle. But it will be at another site, the old habitat to be converted into a theatre-in-the-round.

The Lido syndicate, backed by the Clerico Bros., will relight the Tabarin on the site of the present Nouveau Moulin Rouge, next door to the old Moulin Rouge, also owned by the Lido group. Jean Bauchet, also associated with the Clericos, will continue to run the old Moulin Rouge on a vaude-cabaret basis.

Pierre-Louis Guerin and Rene Fraday will do a sumptuous show for the new Tabarin in September.

'FREE NITES' CUT INTO THE TILL

Arenas and auditoriums operated by various municipalities are learning that one of the biggest rental problems is caused by political pressures resulting in free nights for various organizations. Many city operations have been forced to allocate a stipulated number of free rentals to organizations such as parent-teacher groups, American Legion posts, civic outfits, etc.

Situation has resulted in not only added expenses for which there is no return but in the loss of paid rentals. The house frequently finds itself unable to permit a group that wants to pay because an outfit going in gratis refuses to shift its meeting or promotion.

Result is that expenses zoom, while opportunities for income dwindle. Some towns have attempted to overcome this problem by non-political appointments, but it has been found difficult to dislodge a group having gotten it accustomed to free rentals. The political pressures are such that sometimes it has even been found difficult to get the organization to contribute out-of-pocket expenses such as caretaker fees, cost of lights and janitoring.

Arena operation, under the best conditions, has become a rough proposition especially during an era of dwindling draws, high operation costs and high interest on building bonds. With free rentals thrown in, municipal auds have been hardest hit of all.

Chi Chez Down to a Duo Of Active Owners; Buttons' June Date, Fio Rito's Exit

Chicago, May 6.

Although it doesn't relight until May 16 (with Tony Bennett and Rowan & Martin), the Chez Paree was a newsmaker again last week.

(1) Co-owner Jay Schatz decided to take only a nominal role in the nitery's management (relinquishing his secretary-treasurer duties), the reason understood to be he wants to devote more time to other business interests. He hasn't, however, disposed of any financial interest. Among other things, Schatz is associated with Texas broadcaster Gordon McLendon.

Where formerly there were four bosses (Al Kaiser sold out several months ago), management travail will hence rest on Dave Halper (who handles booking) and Don Medlevine.

(2) Recent Coast visit by Halper wasn't entirely fruitless. He got comic Red Buttons, redhot off his Oscar for the "Sayonara" pic, to agree to a nine-day stand in mid-June, following Jimmy Durante's two-weeker.

(3) Ted Fio Rito, the cleffer and longtime house maestro, departed. George Cook orch, which jobs locally, replaces at the May 16 reopening. Speculation is that the change was an economy move.

Elliott Murphy Building 5,000-Seat Long Island Arena for 'All Show Biz'

Elliott Murphy, who for many years operated the Flushing (L.I.) Amphitheatre Aquashows, is readying to build a hugh show biz centre on Long Island. Murphy has already made a deal with realtors Webb & Knapp for the Roosevelt Field property on which he will build a 5,000-seat aluminum dome arena which will be able to house water shows, ice shows, arena styled legit productions and also accommodate conventions on a year-round basis.

Arena, which will be prefabbed and cost approximately $1,000,000, will contain a doughnut shaped pool which will have an island in the centre for legit and ice shows as well as other kinds of displays. The seats can be taken out of the hall so that 30,000 square feet of display space can be utilized.

Murphy is surveying the possibility of reviving his Aquashow this year in the new project. In addition, he is stalking legit shows with successful Broadway histories, for runs of several weeks with 5,000 seats available for each show.

Murphy feels that he will be able to keep crowds coming to this L.I. spot by virtue of a low-price ticket policy, which he says was instrumental in making possible the long run of the Flushing display. The Flushing site, incidentally, originally built for the World's Fair for Billy Rose, will be taken over this year by George A. Hamid who plans to call the show "Aquacircus."

Murphys' site is in the same area as the Roosevelt Raceway, which is one of the biggest harness tracks in the world and one of the best attended. He'll have, he says, sufficient parking space to meet his requirements.

Murphy hopes to be open in late August or early September. Because of the rapidity of construction of the aluminum domed buildings, he thinks that his flexible deadline can be met easily.

Lopez's 8th Anni at $25

Angel Lopez, operator of the Chateau Madrid, N.Y., will mark eighth anniversary of that spot tomorrow (Thurs.) with a party at which $25-per-plate dinners will be served. It's an invitation list.

Lopez moved to his present site after many years of operation of the now defunct Havana Madrid on Broadway.

Four A's to O.O. Philly Branch Vs. AGVA Next Week

The Associated Actors and Artistes of America will study charges brought by the Philadelphia branch of the American Guild of Variety Artists against Jackie Bright, the union's national administrative secretary, and the administration. Item is on the agenda for May 14 in New York.

The Philly branch has asked for a complete looksee into the affairs of the national administration from 1950 on. The Philly board wants a scrutiny of every contract entered into by the union since that time, as well as records of all payments made by it. The board stressed, particularly, an investigation of the sick & relief fund of the union, especially in regard to loans made by the fund to members of the national board.

The Philly resolution also asked for a peak into the AGVA Welfare Trust Fund, charging that some operators had an agreement to pay 40c per date insurance fee on one-nighters, while other operators were paying $1 during the same period.

The 4A international board is expected to look into a small portion of the charges outlined by the Philly branch, and will determine whether any further investigation is necessary.

Roberta Sherwood Gets LQ, N. Y., Date in Sept.

The Latin Quarter, N. Y., is continuing to scan the field for names. Latest to be booked is Roberta Sherwood who will go in during September. Previously booked was Betty Grable, who will play the N. Y. spot in November and go to the Miami Beach Latin Quarter in January.

LQ g.m. Eddie Risman has also signed Paul Gilbert for a run in August. He's planning to continue with the same Donn Arden production until September. Risman has also set Sophie Tucker for a Florida engagement, date not yet definite.

FESTIVAL HALL STILL LONDON COUNTY WOE

London, May 6.

The Royal Festival Hall is expected to show accumulated losses of around $1,042,000 by the end of the next financial year. The showcase, built for the 1951 Festival of Britain, was seven years old last Sat. (3), and since its opening has registered a heavy annual deficit. It has been estimated that an all time high loss of slightly under $200,000 will be shown for 1958-59.

The London County Council, which operates the Hall, said that the RFH was run for the benefit of the community and a profit was never expected. In fact, things had worked out better than expected. It was originally thought that losses might have been as high as $252,000 a year.

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Chicago's Rosy Summer Conventions, But New Expo Hall Sorely Needed

By JACK PITMAN

Chicago, May 6.

Four big upcoming conventions augur a better-than-usual summer for Windy City entertainments and the local business community generally. It could even go much better, depending on such variables as the national economy, weather, etc.

The prime influx of visiting firemen starts June 28 when the Kiwanians convene, and closes out over the Labor Day holiday with an American Legion bang. In between the city will host the Lions and Shriners. Together, the four meetings will bring some 155,000 visitors, and if Chi Convention Bureau estimates are on target, they'll leave an eye-popping $25,000,000 remembrance. Some of that, showmen reason logically, has to spill into their purses.

Summer's lucrative promise is all the more reason most business leaders here want to see expedited the projected $33,000,000 lakefront exposition hall. Not a grain of dirt has been moved in connection with it, however, because of a suit blocking construction.

Chester A. Wilkins, executive director of the Convention Bureau, has already testified that Chi has lost loot to other cities because of the feet-dragging. "We are," he said, "handicapped by this litigation in booking future events."

(Continued on page 69)

EYDIE GORME CANCELS CHI; 'SERIOUS ILLNESS'

Chicago, May 6.

Eydie Gorme has cancelled her four-weeker at the Palmer House Empire Room because of serious illness. Chirper was to open Thursday (8). No replacement had been set at presstime, with the situation further complicated by producer Merriel Abbott being in London.

Nature of Miss Gorme's ailment hasn't been disclosed by her agency, General Artists Corp. She had been set for a Chase Club, St. Louis, stand preceding her Chi appearance, but had to cancel there too.

Exotics & Co. (14) Get A Visit from Gendarmerie In Cambridge, Mass., Raid

Cambridge, Mass., May 6.

Two exotic dancers and 14 men were nabbed Wednesday (30) in the biggest raid of its kind ever staged in Cambridge at the Cambridge American-Lithuanian Club show. There were 400 patrons, who police said bought tickets at $4 a pop in Lawrence, Lowell, Framingham and other cities, in attendance when the raiding party of 25 gendarmes burst into the club.

Nabbed by the cops were Christine Christian, 32, Boston, and Margery Allen, 34, Everett, but when the police checked, they discovered both names and addresses were phony, so the two peelers had to spend the night in the pokey. Stripped of their professional names, the duo turned out to be Teresa Hamilton of South Easton, and Margaret Wallingford, Jamaica Plain, Boston.

The disrobers plus Samuel Shifres, 48, and 13 others, described as officials of the club, were arrested on charges of conducting, maintaining and participating in an immoral performance. Police said they also seized five rolls of pornographic film, a projector and a screen.

Two patrolmen in plainclothes, assigned to the club, started it all when they tipped headquarters about the show. Headquarters gathered a raiding party to drop in on the festivities. They brought cruisers and paddy wagons and surrounded the building, bursting in at a prearranged signal. The patrons were let go with a warning.

DeCastros' O'Seas Tour

Houston, May 6.

The DeCastro Sisters will top the 14th annual Pin Oak Charity horse show midnight breakfast entertainment on night of June 3. The show runs June 3 to 8, with weekend matinees.

Chester Lauck, the "Lum" of radio's "Lum and Abner" show and new executive assistant here with Continental Oil Co., will be m.c. Others on the bill will be Al Hirt band and tap dancer Delia Weddington.

FATS AT NEW TEX. NITERY

Houston, May 6.

A new spot, the Jimmie Menutis Lounge & Club, will open here May 11 with Fats Domino orch. It's on the site of the Wayside Theatre which has been converted into the night club.

The Wayside had been operated by the Interstate circuit.

Ray and Treniers Click On Palladium's Finale

London, May 6.

Johnnie Ray and The Treniers, heading the final bill of the Palladium vaude season, scored a resounding smash at their opening yesterday (Mon.). Another click is magico Channing Pollock, while the Trotter Bros., puppeteers, and the Piero Bros., jugglers, were also well received.

Other turns on bill include ventriloquist Harry Worth, Authors & Swinson, Canadian mimics, and the Theda Sisters, Scandinavian aerialists.

GAC's Gale Buy May 15 Reality; Roster Included

Path has been smoothed for General Artists Corp.'s takeover of the Gale Agency May 15. Although papers aren't inked, talks have been completed pending an inventory of the Gale office artists and completion of a list who will go along with Gale to GAC.

Major acquisition by GAC is that of the services of Tim Gale, Gale Agency prexy, who will go in as a veepee in charge of touring package shows. Gale pioneered the big touring shows several years ago with his series of "Biggest Shows." Other acquisitions will include an artist roster capped by Clyde McPhatter, Chuck Berry, Della Reese, Al Hibbler, Buddy Johnson, LaVern Baker, Roy Hamilton.

The name Gale Agency will continue for the time being and will be operated by a combine including Frank Sands, head of the Gale one-nighter department; Bill Peterson & Birney Golden, who have operated the Gale small bands and cocktail units section and were in charge of cafe bookings, and C. L. Christian, comptroller. They will continue in the same quarters. However, it's likely that the name will be changed after a while.

The Gale office is the third major acquisition by GAC in recent years. Office expanded in the foreign field with the takeover of New York office of Leslie Grade Agency of London, and thence took over the firm of George A. Hamid Inc., which put them in the lead in the outdoor business.

Memorial Dinner's 12G Pays Off the Mortgage On Home of Billy Vine

The Billy Vine Memorial Dinner Committee set up by the Troupers, femme theatrical organization, has paid off the mortgage on the home of the late comedian in Fresh Meadows, L.I. Payment of $12,252.71 was made last week by a committee headed by attorney Henry M. Katz, who got the mortgage holder, the Brooklyn Savings Bank, to waive the requirements of a 30-day advance notice as well as a 1% penalty in the event of prepayment, and necessity of the mortgagee to pay attorney fees involved in the mortgage cancellation.

The funds were raised by a recent dinner at the Old Romanian, N.Y., where Vine was to have opened Feb. 12. He died on Feb. 10 of a heart attack.

On the committee that raised the coin were Bill Robbins, of Columbia Artists Bureau, Phil Foster, Jan Murray, Milton Berle and Katz.

Magician's Mixed Bag

Toledo, O., May 6.

Dr. Carlo, (Carl Sommer), local magician is now producing a new form of entertainment, aimed at the teen-age trade. His new production, "Fun-za-poppin'" made its bow in Fort Wayne.

The show consists of novelty acts, some with spook effects, a Russian roulette game, a rock 'n' roll contest, a win-a-date contest, and—as was to be expected—a bit of magic from Dr. Carlo.

Vaude, Cafe Dates

New York

Eileen Barton switched to the William Morris Agency . . . **Tempest Storm** booked for the Victoria Theatre, Denver, starting tomorrow (Thurs.) . . . **Tina Scott** pacted to General Artists Corp. . . . **Cab Calloway** to do a three-weeker at the Olympia Theatre, Paris, May 21 . . . **Fran Warren** goes to the Americana, Miami Beach, May 13 . . . **Eagle & Man**, currently at the Tivoli, Sydney, also playing a nitery, have a teevee show and do a once-weekly stint on a showboat . . . **Rosina Pagan**, moving from El Chico, and **Gabriel & Jorge de los Rios** comprise the new bill at the Viennese Lantern.

Nancy Andrews preemed Monday (5) at the Beau Brummel . . . **Rosalind Paige** among those that worked Louisville during Derby week. She was at the Iroquois Gardens, and followed with the Copa, Dayton, Monday (5) for two weeks . . . Date for **Milton Berle's** start at the 500 Club, Atlantic City, has been set for Aug. 23 . . . **Dick Shawn** and **Robert Clary** double-headered for the Diamond Beach Lodge, Wildwood, July 25 . . . **Kurt Maier** to bow at the Eden Roc May 13.

Hollywood

Sue Carson opens a two-week stand at Frank Sennes' Moulin Rouge June 10 . . . Stan Irwin has set **Del Simmons** orch to play the Sahara Hotel's Casbar Theatre in Las Vegas for 12 weeks starting June 24 . . . **Joe Loco** combo moves into the Flamingo Hotel lounge at Las Vegas, tomorrow (Thurs.) for an indefinite stand . . . **Tony Bennett** set for a two-week return engagement at the Riverside Hotel in Reno this summer. **Molly Bee** breaks in her nitery act there for a two-week stand beginning tomorrow (Thurs.) . . . **Roberta Linn** signed a personal management pact with Nicky Stewart. She's current at the Avant Garde.

Atlanta

Exotic **Sunny Dare** topping show at Domino Lounge in Imperial Hotel, with **Marvin Boone** and **Andre Rene** in support . . . Pianist **Gerry Hannigan** bowed in the Georgian Terrace Hotel's Red Carpet Lounge . . . Club Peachtree's new show features minstrel team **Cotton Watts & Chick** on same bill with exotic **Janet LaMour** and tapper **Betty Ray** . . . Hypnotist **Arthur Ellen** and ballerina **Phyllis Blue** remain at Henry Grady Hotel's Paradise Room . . . Singers **Roma Prima** and **Freddie Martell** head show at Atlanta Biltmore Hotel's Empire Room . . . Latin Quarter's headliners are exotics **Desiree** and **Donna Paris**, backed up by dancers **Themos** and **Emilio** with comedy-emcee **Jerry Gordan** . . . **Sammy Duncan** and combo provide tunes at Hank and Jerry's Hideaway . . . Dancer **Fawzia Amir** tops new show at Harem Club.

Colonna Nixes Port. Fest; Can't Perform With Tyros on Bill

Portland, Ore., May 6.

The Portland Rose Festival Assn. locked horns Friday (2) with the American Guild of Variety Artists on amateur talent appearing on the same show with pros. Bud Mallett, exec secretary of the festival, gave the nod to the Purdue U. Glee Club and the 1,000-voice chorus of the Indiana Women's Grange to appear on the 1958 stadium stageshow. Both groups appear gratis.

In addition to these two groups, the festival has pacted David Rose, tv's Zorro, Dancing Waters, and three name orchs. Jerry Colonna was hired verbally as the headliner, but wired that he could not sign the contract because of the situation. This leaves the giant show without a marquee draw.

Mallett's office has been booking talent for these shows for years but this is the first time this particular situation has come up. Jack McCoy, local rep for AGVA, is policing the action for the union.

Walters Pacts Rooney

Mickey Rooney has been signed as the second attraction at the Cafe De Paris, N. Y., now under construction. Actual date hasn't yet been set inasmuch as all contracts now being offered by the Lou Walters spot have indefinite dates.

Nitery is slated to open late this month with Betty Hutton as the preem attraction.

GRACIE DUE BACK MAY 12

Glasgow, May 6.

Charlie Gracie, headlining in vaude at the Empire Theatre here, is set to plane back to the U.S. May 12.

After a week in vaude here, he does a Sunday one-nighter at York, Eng., plus a week at the Empire Theatre, Newcastle, and winds his tour with a concert at Woolwich.



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May 12th
QUEEN ELIZABETH HOTEL
Montreal, Canada

May 17th
JIMMY DEAN SHOW
CBS-TV

May 21st
EL SAN JUAN HOTEL
Puerto Rico

June 3rd
CAPRI HOTEL
Havana

June 22nd
ED SULLIVAN SHOW
CBS-TV

July 4th
BEVERLY HILLS C.C.
Kentucky

July 21st
Starring in
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VARIETY BILLS

WEEK OF MAY 7

Numerals in connection with bills below indicate opening day of show.

NEW YORK CITY

Music Hall 1
Cara Colillo & Maria Rosa
Emillia Sherman
Corps de Ballet
Great Barton
Malini
Lucile Cummings
Rockettes
Glee Club

AUSTRALIA

MELBOURNE
Tivoli 5
Rolly Rolls
Douglas & Priscilla
Dargie Quintet
Bills Baxter
Najas
Alcettys
Dorothy Costello
Dalrays
Patsy Orlava
Jim Berinson
Rae Morgan

SYDNEY
Tivoli 5
Larry Griswold
Johnny Lockwood
Eagle & Man
A Robins
Reaves & Faye
Anny Berryer
Medlock & Marlowe
Winnetou & Squaw
B & J Shotberry
Jimmy Parkinson
Edit Juhasz
Frank Ward

BRITAIN

ASTON
Hippodrome 5
Terry Cantor
Red Preston
Toiya Kee
Julie
Colleen Laine
Beverley Lambert
Kenny Cantor
Barry Young
Dale Warren

BRIGHTON
Hippodrome 5
Olsen & Johnson
Norman Vaughan
Gary Miller
Ron Scott
Audrey Jeans
Francois & Zandra
Harry Jacobson

EDINBURGH
Empire 5
Denny Willis
Margery Manners
Carl Ames
Sonny Jenks
George Rex
Travails
Lizette & Renay
Johnnie Mack

FINSBURY PARK
Empire 5
Mickey Katz
Manton Bros
Freddie Frinton
Hill & Billie
Hollander & Hart
Gaby Grossetto
Ray Alan
Illona Sis

GLASGOW
Empire 5
Marvin Rainwater
De Vere Girls
Johnny Duncan
Leslie Randall
Rosinas
Tex McLeod
Matanzas

LIVERPOOL
Empire 5
Hilltoppers
Der Kordas
Johnny Mack
Ballet Montmartre
Alan Clive
Marguerite & C
Billy 'Uke' Scott
Sharpe & Iris

LONDON
Metropolitan 5
Peaches Page
Winters & Fielding
Eno & Gray
Duncan Sis
Paul King
Alan James

Palladium 5
Johnnie Ray
Treniers
Harry Worth
Channing Pollock
Trotter Bros
Peiro Bros
Authors & Swinson
Theda Sis
George Cardens

NEWCASTLE
Empire 5
Charlie Gracie
Fuller & Janette
Benson Dulay Co
Les Mallini
Griff Kendall
Duo Russmar
Billy Tilsden
J & J Dawson

New Northampton 5
Bobby Dennis
Roy & Ray
Marlow
Dennis Shirley
Anton & Andree
Phyllis Fisher
Marilyn Most
Yvonne Adair
Ruth Holden

Prince of Wales 5
Sabrina
Dickie Henderson 3
Monarchs
Sarrazge Co

SOUTHAMPTON
Grand 5
Whittaker & Law
Luscious Goldwyns
Don & Juanita
Parela Phillips
Madrigals
Benny Garica
Maureen Gabrielle

SUNDERLAND
Empire 5
Terry Dene
McKinnon Sis
Sonny Roy
Eva May Wong
Sparkes
Roy Lance
Skylarks
Barry Anthony

Cabaret Bills

NEW YORK CITY

Blue Angel
Miyoshi Umeki
Charles Manna
Geo. Matson
Mae Barnes
Reyneau
Bart Howard
Jimmie Lyon Trio
Bon Soir
Felicia Sanders
Larry Storch
Jane Dulo
Three Flames
Jimmie Daniels
Casanova
Donna Dunn
Margrit & Adrienne
Chateau Madrid
Candi Cortez
Ralph Font Ore
Panchito Orc
Copacabana
Johnny Mathis
Joey Bishop
The Pagets
Ted Morrell
Mimi
D & G Prior
Michael Durso Ore
Frank Marti Ore
Downstairs Room
Julius Monk
Ronny Graham
Ceil Cabot
Ellen Hanley
Jean Arnold
Gerry Matthews
Stan Keen
El Chico
Indios Trabajas
Rosita Rios
No. 1 Fifth Ave.
Phyllis Diller
Bob Downey
Dean Sheldon
Harold Fonville
Joan Bishop
Hotel Pierre
Stanley Melba Ore
Joe Ricardel Orc
Betty Benee
Hotel Plaza
Celeste Holm
Ted Straeter Orc
Mark Monte Orc
Hotel Roosevelt
Sammy Kaye Orc

Hotel Statler
Xavier Cugat Ore
Hotel Taft
Vincent Lopez Orc
Hotel St. Regis
Patricia Wilson
Milt Shaw Orc
Ray Bari Orc
Hurricane Quarter
Sallie Blair
Bernard Bros.
Bob De Voye 3
Gena Genarde
Martha Errolle
Queti Clavejo
Jo Lombardi Orc
B Harlowe Orc
Le Cupidon
Monique V. Vooren
Ish Ugardi Orc
Old Romanien
Jean Carroll
Larry Marven
Laurette & Clymas
Bob Brooks
Mac Pollack Orc
McKenzie Kaline
Roundtable
Joe Bushkin Orc
Teddy Wilson Orc
Town & Country
Tony Martin
Jackie Kannon
B & J Palmer
Buster Darnell
Dancers
Ned Harvey Orc
Sicari Orc
Vienness Lantern
Rosina Pagan
G & J De Los Rios
Ernest Schoen Orc
Paul Mann
Village Barn
Tony Lavelli
Pete Pederson
Marshalls
Larry McMahon
Pluie Pete
Bobby Meyers Orc
Village Vanguard
Kingston Trio
Ben Webster
Waldorf-Astoria
Maurice Chevalier
Emil Coleman Orc
Bela Babai Orc

CHICAGO

Black Orchid
Frances Faye
Joe Parnello (3)
Blue Angel
"Tropical Holiday"
Carmen Romano
Pedro Roman
Glamazons
Lord Christo
Blue Note
Geo. Shearing (5))
Dakota Staton
Joe Sayre Trio
Cloister Inn
Eddie Higgins 3
Beverly Kelly
Ramsey Lewis Trio

Conrad Hilton
Glenn & Coleen
Menchassys
Drake Hotel
Sheila Reynolds
Jimmy Blade Ore
Gate of Horn
Bob Gibson
Will Holt
London House
Barbara Carroll 3
Mister Kelly's
Martha Davis & Spouse
Marty, Rubinstein 3
Marx & Frigo

Palmer House
Varel & Bailly
Les Chanteurs de Paris (7)

LOS ANGELES

Avante Garde
Roberta Linn
Phil Leeds
Joe Castro Trio
Ben Blue's
Ben Blue
Mae Williams
Buddy Lester
Barbara Heller
Sammy Wolf
Joan Kayne
Dick Bernie
Ivan Lane Ore
Coconut Grove
Nat "King" Cole
Allen & DeWood
Russ Morgan Orc
Crescendo
The Four Freshmen
Irwin Corey
Renet Touzet Band
881 Club
Johnny Walsh
Interlude
Tom Lehrer
Martin Denny

Group (4)
Largo
Mickey Rooney
Joey Forman
Larry Potter's Supper Club
The Bonaires
Sandy Sims
Mocambo
Elaine May & Mike Nichols
Frankie Sands Trio
Paul Hebert Orc
Moulin Rouge
Jackie Barnett's "Newcomers of '28"
Dick Stabile Orc
Slate Bros.
Don Rickles
Vido Musso
Statler Hotel
Dave Barry
The Belmonts
Ed Bergman Orc
Ye Little Club
Fran Jeffries

HAVANA

Capri
Tito Guizar
Lilia Guizar
Luisa Chorens
Somavilla Orc
Calvet Orc
Hilton
Ximinez Vargas
J. Moreno
Fajardo Orc
Nacional
Luc Deret
Parisien Dncrs
Ray Carson
Dancing Waters
W. Reyes Orc
Riviera
Igleslas Ballet
Alda Ramirez
Maria Fabrigas
Antonio Espanol
Pepe Segundo

Felix Ultrere
Rivera Orc
Sans Souci
Laureanne LeMay
Gloria & Rolando
Victor Alverez
Miriam Barreras
Elena Burke
Raquel Mata
Kary Rusel
La Serie Orc
Ortega Orc
Tropicana
Erlinda Cortes
Alberto Rochi
Blanca Varela
Gladys & Freddy Riveros
Guaracheros
Monica Castel
Tropicana Ballet
S Suarez Orq
4 Romeu Orq

LAS VEGAS

Desert Inn
Marie McDonald
Jackie Miles
Donn Arden Dncrs
Carlton Hayes Orc
Dunes
"Life Begins At Minsky's"
Pinky Lee
Pat Amber Hallıday
Marquis Family
5 Yokois
Martine Vargas
Eva Tavlova
Gillian Grey
Bruce Yarnell
Cee Davidson Orc.
El Cortez
Dubonnet Trio
Dick Saunders
Marcie Miller
Deedy & Bill
El Rancho Vegas
Joe E. Lewis
Rita Moreno
Barry Ashton Dncrs
Dick Rice Orch
Flamingo
Pearl Bailey
Lou Bellson
Harrison & Fisher
Four Voices
Moana Gleason
Don Kirk
Flamingoettes
Jack Cathcart Ore
Dick Contino
Fremont Hotel
Jodimars
Make Believes
Agnetics
Shirl & Earl Mortensen
Golden Nugget
Harry Ranch
Jig Adams
Charlie Boyer
L & F Maynard
Riviera
Sam Levinson
Patti Moore
Ben Lessy

Dorothy Dorben Dancers
Novelites
Ray Sinatra Orc
Sahara
Teresa Brewer
Harvey Stone
Terry Tones
Sahrem Dncrs
Mary Kaye Trio
Louis Basil Ore
Beachcombers
Sands
Danny Thomas
Kings Four
Bob Kaye
Cope Girls
Antonio Morelli Orc
San Souci
"Havana Heatwave"
Sid Fields
Bobby Morris
Pat Moreno
Cindy & Alberto
Jeanne Masson
Mlle. Zabuda
Bobby Blue Orc
Showboat
Hank Penny
Shirley Scott
Garr Nelson
Showboat Girls
Vic Artese Orc
Silver Slipper
Hank Henry
Annie Maloney
Peggy Dieterick
Kim Athas
Jimmy Cavanaugh
Sparky Kaye
Mac Dennison
Geo. Redman Orc
Thunderbird
Frank Gusto
Joe Fortman
Tropicana
Elaine Dunn
Dante D'Paulo
George Chakiris
Lizanne Truex
Jack Ackerman
Nat Brandwynne

MIAMI-MIAMI BEACH

Americana
Lonnie Sattin
Norman & Dean
The Vincents
Jackie Heller
Lee Martin Ore
Maya Orc
Balmoral
Charlie Farrell
Billy Mitchell
Mickey Gentile
Jose Curbelo Orc
Carillon
Glnny Simms
Bobby Van
Dick Sterling
Jacques Donnet Orc
Deauville
Smart Affairs
Larry Steele
Rose Hardway
Sir Lionel Beckels
Wanderers (4))
Leonard Bros.
Bobby Gordan
Lon Fontaine
Beige Beauts
Walter Nye Ore
Eden Roc
Don Rondo
Betty Kean
Ron Fletcher
Bobby Brandt
Rascha Rodell
Mal Malkin Orc
Sonny Kendis Orc

Paul Bley 4
Purple Onion
Lil Greenwood
Lou Gottlieb

365 Club
Paul Gilbero
Joy Healy Dncrs
Alex Duchin Orc

SAN JUAN

Intercontinental
Betty Reilly
Bruni Roque
Joaquin Banegas
Bobby Hicks Orc
Lito Pena Orc
Caribe-Hilton
Dick Haymes
B&C Robinson
Los Riviera
Miguelito Miranda Orc
Joe Blanco Orc
Condada Beach
Monica Boyar

Romeros & Estralita
Pepito Torres Orc
Hector Naervey Orc
Escambron
M. A. Ortiz
Cleytons
Voodoo Orc
Cotillion Room
Tobaco Muniz
Flamboyan Club
Manola Alvrez Mera
Rudenko Bros.
Maritza
Kiko Mendive
Joe Vallejo Orc

RENO

Harolds Club
Wiere Bros.
Carl Ravazza
Kenny Knox & Korral
Harrah's Club
Red Nichols
Joe Karnes 4
Marksmen
Deedy & Bill Holiday
Nick Lucas
Strollers

Sabres
Mapes
Goofers
Meg Myles
Ed Fitzpatrick Orc
Golden
Billy Ward & Dominoes
Harry Ranch Orc
Riverside
Molly Bee
Starlets
Bill Clifford Orc

House Review

Empire, Glasgow

Glasgow, April 30.

Charlie Gracie, Joan Rhodes, Allen Bros. (2) & June, Roy Castle, Sally Logan,, Smoothey & Layton, Walthon & Dorraine, Horler Twins, Bobby Dowds Orch.

Charlie Gracie upholds the American conquest of this No. 1 vaudery. With a somewhat noisy act, not aided by the noisier reception given by teenage fans, he scores strongly with his slick guitar playing, and exits to solid palming.

Singer, small and lively, rarely lets up, and after false exit returns to please the younger customers with such tunes as "Butterfly," "99 Ways" and "I Love You So Much It Hurts."

With Bobby Howells as musical director, Gracie shows himself the complete master of a guitar. Opening tunes include "Ko-Ko-Mo," "Trying" and "Hound Dog." Also wins many new admirers with his "Wandering Eyes."

Support bill is good, with novel strong-girl stuff, such as bending of nails with fingers and of iron bands with teeth, from Joan Rhodes, a blonde and shapely performer who merits pronto U.S. attention. She contrasts a coy little-girl approach with her unusual feats of strength, and introduces comedy into her continuity gabbing. She finally tears up multi-paged telephone directories.

Smoothey & Layton are a pair of funnymen, one a strong straight stooge and the other a simple goofy type, with lotsa sympathetic appeal. Act's first-half offering is standard Army humor between a civilian and a sergeant; they are stronger in second-half.

Walthon & Dorraine, a change from normal first-act terpers, are mixed duo in useful roller-balancing and comedy. Horler Twins use gimmick of complete similarity, and score most with song-and-dance act in tophats. Sally Logan, 18-year-old thrush, is sweet chirper in "Tammy" and "Bells Are Ringing." Allen Bros. & June return with their knockabout dance bit, plunge into audience by one of the males making them gasp.

Roy Castle, promising impressionist, rates strongly (see New Acts). Bobby Dowds batons the bill except the Gracie stint. *Gord.*

Saranac Lake

Lester Rose rated an all-clear light to return to work. Ditto Ann Budd.

Kinesha Cohen, Allied Artists of Dallas, elated over her first clinic report that moves her to our third (non-TB) floor where she will fight off arthritis.

Catherine McCabe, ABC-Par, in from Gotham for a weekend visit with her husband Fred McCabe who is making fine progress on our third floor.

Ralph H. Simpson, Carolina Theatre, Gastonia, N. C., registered as new patient on third floor.

Clifford (IATSE) Byrd, Orange, Tex., hit the jackpot and left to take a position as projectionist in Norwalk, Conn., at the Empress Theatre.

Jack Norton, of films and tv, hit by a relapse.

William Willis, former manager of the old Washington Theatre, in Shelby, N.C., moved to our ambulatory department with mild exercises at his command.

Herschel Riley, staffer with Great States Theatre Bloomington, Ill., upped him for meals and mild privileges. Arthur Slattery is showing a marked improvement with the knitting of his fractured arm.

Write to those who are ill.

Inside Stuff—Vaude

"Lord" Lance Percival, English-born Canadian calypsonian, is quitting show business to open a travel bureau with his mother in London. Tall, top-hatted, monocled, calypso-clad, barefooted, he headed a song-and-comedy trio for months while the Belafonte craze was on. Played El Morocco, Montreal, several times.

The Embassy Club of the Sheraton-East Hotel, N.Y., has changed its schedule so that the Chauncey Gray orch starts at 8:30 p.m. instead of 10 p.m. Room will continue to operate until July 26 and will reopen shortly after Labor Day. Jani Sarkozi is the relief orch in this room as well as in the adjoining Knight Box.

Ottawa has a good percentage of French-speaking people in its population. Hull, in the province of Quebec, where all this area's night clubs are located, is more than 80% French-speaking. Yet the percentage of French-language acts booked into those niteries is small. This week, coincidentally, the Gatineau Club is doing okay business with a standout Gallic chanter, Georges Guetary, with French-born Vicki Benet billtopping in the Circus Lounge of the Ottawa House. There's contrast here. Both natives of France, Guetary's command of English is merely adequate, while Miss Benet, who couldn't speak a word of English when she came to Canada with her parents as a young girl, is perfectly bilingual. She uses her bilingualism to advantage in her act.

The Five Spot, which recently unveiled poet Kenneth Rexroth to N. Y. audiences, is going on an egghead policy in a heavy way. Nitery has booked a string trio performing modern music for weekly Sunday recitals at a $1 admission charge. Poetry and jazz continues midweek. Spot had been exhibiting the experimental films of Len Lyle who last week placed second in the film competition at the Brussels Fair. His prizewinning celluloid using a technique of photography of abstract painting is entitled "Free Radicals from Physics."

Add to Montreal's numerous nite spots midtown Chez Ernest's new Cabaret Room. Long one of city's top eateries, it's never had entertainment before. Current chantoosie Denyse Angers, back from dates in Dallas and the south, is sister of Doris Angers, also a nitery thrush. Both are Quebec-born. Cabaret Room is third to open in recent months, others being Windsor Hotel's Embassy Room, where Toni Carroll is current ,and Queen Elizabeth Hotel's Salle Bonaventure, currently featuring Guylaine Guy with Denny Vaughan's orch.

International and Hilton Hotel chains are now using albums as a means of exploiting nitery operations in Latin America. Deal has been worked out by both chains with Herbert Wolff for diskings of nitery shows from these inns. Wolff, who is normally a National Airlines pilot, tapes the shows at various hotels, and packages them in the U.S. Wolff has already recorded the proceedings at El Embajador, Dominican Republic; Tamanaco, Caracas; and is slated to wax the music in the displays at the Caribe-Hilton, San Juan; Intercontinental, Caracas, and the Havana Hilton.

"April in Paris" Ball held April 10 at the Hotel Waldorf-Astoria, N.Y., netted $170,000 to various charities. Sum was $35,000 over last year's event. Of the total realized, $150,000 is being distributed immediately, with $100,000 going to French-American charities in the U.S. and $50,000 to institutions in France. Remainder will be given away following competition of a review of various requests.

New Acts

MIYOSHI UMEKI
Songs
14 Mins.
Blue Angel, N. Y.

Academy Award winner Miyoshi Umeki is a charming newcomer to the N. Y. nitery circuit. Japanese filmster comes in as a pre-sold item, having not only registered resoundingly with her performance in "Sayonara" but also has disked the title tune.

Miss Umeki presents a charming and fragile picture whose very naivete in nitery work is turned into an asset. Her preem at the Blue Angel was one in which she could do no wrong. In fact, the errors in performance turned out in her favor. Even when she had to start a song all over again, it was done fetchingly and with good humor. She intersperses Japanese and popular numbers using her native tongue when things get a little beyond her in English. Her medley of brief Nipponese folk tunes is disarming. She gives a picture of complete honesty, telling the customers that this section of the kimono is not part of the natural design but that she spilled coffee on the sleeve before going on. These little unprofessionalisms provide charm and delicacy to her turn. It's to be hoped that this fragile actress retains these fresh notes before firm professional attitudes set in permanently.

There is one part of the act that looks like writers or managers got to her. She does a bit of an Italian song in order, presumably, to establish a bit of incongruity. This she doesn't need. *Jose.*

REYNEAUX
Magic
9 Mins.
Blue Angel, N. Y.

Reyneaux is a clever magico who has a well constructed act, centering around doves. Booked into the Blue Angel at the last minute, Reyneaux makes a strong impact on the audience. Working in pantomime, this youthful appearing illusionist executes his tricks smoothly and gracefully, getting frequent midterm applause.

He pulls birds out of improbable articles. In several instances, the ornithological wonders are performed in a manner which catches the audiences unawares. He's good for nearly every visual situation. *Jose.*

GEORGES GUETARY
Songs
38 Mins.
Gatineau, Ottawa

Georges Guetary is a happy combination of standout pipes, showmanship and savvy. He lives up to his Gatineau Club billing as France's top video chanter and while he sings almost all in French, gets big support from customers who don't understand the idiom. They even join in guffaws when he jokes in French. He maintains and makes strong use of a Continental flavor in the stint, with several subtle assists in chant from his socko 88er, Jo Moutet.

Guetary is conscious of staging throughout. He rearranged Gatineau's lighting for heightened effect and was a perfectionist with the audio setup. Stanza is built to give the impression he is working to individual customers. (One white - gloved, evening - gowned tablesitter got the message so well she tried to climb up to the stage at opener.)

Guetary's voice is tenor but has only faint traces of the fast tremolo so evident in most piping from France. Impact added to the session by visual routinings might produce weaker stint on disk, but for any visual chore, this performer is big. *Gorm.*

ROY CASTLE
Comedy
10 Mins.
Empire, Glasgow

Here's a young all-rounder with the value of poise and experience, plus a useful quota of talent. Given stronger fun-fodder, would be a bet for general run of vauderies.

As is, Roy Castle gags slickly, smiles shyly, and shows versatility in trumpet playing, dancing and song. Sings "My Lean Baby," cute number about a girlfriend, and winds with some tap and comedy. Lad is smartly garbed.

As experience and material grow, Castle is an act to keep an eye on. Okay meantime for tv and musicals. *Gord.*

Colony, London

London, April 29.

Julie Wilson; Felix King and Don Carlos Orchs; $3.50-$5.50 minimum.

Just about eight years ago Julie Wilson made her London debut in this Berkeley Square cafe—and failed lamentably. In the intervening years, however, she has become as popular and wellknown on this side of the Atlantic as she is in the U.S. with a string of credits that includes starring roles at Drury Lane and the London Coliseum, as well as cabaret and tv engagements. She's in for a month and there shouldn't be any need for speculation about the outcome. The Julie Wilson who now triumphs is, in many ways, quite a different person from the one who failed at the Colony in 1950. She's more sophisticated, shows greater maturity as an artist and has plenty of first-hand experience of what a London audience really likes. She's also drastically changed her hairstyle—but that's a matter for individual taste.

Miss Wilson, with a host of friends at the ringside, is halfway home as she makes her first entrance. Her appearance has always been beyond criticism and a sheath-like gown shows off her figure to fullest advantage. It's soon evident she is well able to take care of the other half with a succession of top-rating cabaret numbers. There may be a sameness about the themes of many of her lyrics, but that's of little import; she knows how to deliver them to make each one fresh and divertingly entertaining. And every now and then, with almost precision timing, she slips in a top-ranking standard to change the tempo.

On her opening night the visiting star did some 15 numbers, plus a windup medley, and held the stage for some 50 minutes. That was rather overdoing it and there's clearly room for a neat trim which would bring the show down to manageable proportion. Such a step would necessitate the jettisoning of a few good numbers, but would undoubtedly strengthen her already potent impact on her audience.

Miss Wilson's one-track mind in sophisticated lyrics is illustrated by the choice of numbers. They're all variations on a theme but each is good enough and witty enough to evoke enthusiastic ringside reactions. An exceptionally good number is "A Rag, a Bone, a Hank of Hair," which gets the full treatment from Miss Wilson's vigorous vocalistics.

Full share of credit in the star's success must go to Felix King and his resident combo. Intricate arrangements, which call for split second timing, were faultlessly interpreted. It was a topnotch example of orchestral backing.

Myro.

Flamingo, Las Vegas

Las Vegas, May 6.

Pearl Bailey, Lou Bellson Quartet, Harrison & Fisher, Four Voices, Moana Gleason, Don Kirk, Jack Cathcart Orch (14); arrangements for Miss Bailey by Don Redman; staged and directed by Hal Belfer; $3 minimum.

Not only is Pearl Bailey rapidly becoming one of the best comediennes in show biz but she's wisely tossing a serious song or two into her act which will increase her stature as a distinctive performer. And it certainly will keep her on the rise as a powerhouse boxoffice attraction. In her latest casual stroll into the Flamingo Room under the shrewd guidance of megger Hal Belfer, she clicks in a chunk of Hawaiian frivolity called "Pearl Bailey's Luau." Soothingly backed by 88er Lloyd Phillips and the Jack Cathcart orch (14), she turns on the typical Pearlie Mae charm and glides through expert ad libbing both in dialog and songology. Numbers include "Here I Come," "Who Needs Love?" "Friendless Blues," "St. Louis Blues," "I'm Going to Keep on Doing It," "My Man" and "Poor Butterfly," latter with an assist from trumpeter Harry Edison.

The Lou Bellson quartet (drums, piano, bass, trumpet), featuring Edison, churns the air with "Flamingo Blues," "Makin' Whoopee" and "Hawaiian War Chant." Group has a strong homogenized amplification of rhythm. Bellson, one of the top technicians of percussion, solos with great feeling of a basic belonging to the craft.

Comedy terp team of Harrison & Fisher get prolonged yocks with their clever kidding of the sophisticated dance acts. The Four Voices (Frank Fosta, Allan Chase, Bill McBride, Sal Mayo) have a good blend, and display top showmanship both in sight and sound. Their satirical impresheS are better than most, and warm mitting greets the Columbia diskers' versions of "Slipping Out With My Baby," "Blues In The Night" and "Johnny One-Note." Production numbers featuring singer Don Kirk, hula dancer Moana Gleason and the Flamingoettes (12) are colorful in the Island tradition.

Duke.

Dunes, Las Vegas

Las Vegas, May 6.

"Life Begins at Minsky's," Pinky Lee, Pat "Amber" Halladay, Marquis Family (5), Five Yokois, Martine Vargas & Co., Eva Pavlova, Gillian Grey, Bruce Yarnell, Eddie Kreig, Jolene Lontere, Cee Davidson Orch (14); musical numbers staged by Mme. Komarova; musical arrangements, Joyce Brown; lighting, Gordon. Beck; stage direction, Eddie Lynch; produced by Harold Minsky; presented by Major Riddle; $3 minimum.

Harold Minsky has put together the most ambitious ($133,000 in production costs) Minsky show and calls it "Life Begins At Minsky's." The revue is advertised as "celebrating 50 years of the Minsky tradition which started May 16, 1908."

This entry, starring Pinky Lee, is far the best of the several seen at the Dunes, and all three shows on opening night played to SRO, with advance reservations coming in briskly. It's a good showcase for the "new" Pinky Lee, who is actually the "old" Pinky Lee—the versatile comic makes a strong bid here to divorce himself from the kiddie identification which he got on tv. He uses his burlesque training to come up with a sock performance that may surprise those who thought he was washed up in the biz. Opening with a song (in his w.k. checkered hat & jacket), he tells how the Dunes management insisted he change the act he did on tv. Then he romps through a supercharged session of songs, dances, impresAes, burly bits, and a very funny attack on the xylophone. His clowning, which has just a touch of bawdiness, seems to be tailor-made for night clubs.

Featured (in addition to a bevy of bare-breasted beauties) are Pat "Amber" Halladay, the Marquis Family, the Five Yokois, Martine Vargas & Co., Eva Pavlova, Gillian Grey, Bruce Yarnell, Eddie Kreig and Jolene Lontere.

Miss Halladay is an attractive stripper who can qualify as an "exotic dancer," since she works hard and shows training as a terper. The Marquis Family, one of the top animal acts, is a fave in Las Vegas, and the trainer with his four chimps always bring solid yocks. The Yokois are a fast Oriental bike & unicycle act showing unusual balancing trickery. Martine and Vargas and his flamenco dancers are colorful and fiery, fitting gracefully into the "Carmen" production number sung with the proper verve by Miss Grey and Yarnell. The stirring number was staged by Madame Komarova. Kreig and Miss Lontere make a handsome and talented terp team which appropriately fits the festivities, and Miss Pavlova does an interesting cloth-twirling of "Dance of the Butterfly" which gets an extraordinary effect with trick lighting. Backing is by the Cee Davidson orch (14), and the show contains 28 models, showgirls and dancers, 20 of whom are fully clothed.

Duke.

Chaudiere, Ottawa

Ottawa, May 2.

Four Aces, Carol Joy, Winnie Hoveler Dancers (5), Harry Pozy Orch (8); $1.50 admission.

In for 10 days at J. P. Maloney's Chaudiere Rose Room, Four Aces prove, as usual, bang-up entertainers. Good crowd opening show kept them on 25 minutes, and salvo could easily have justified another encore.

Ballad-identified quartet (introed by leader Al Alberts as three Italian and one Irish-descended) varies the gentles with neat comedy, an audience-clapping "Organ Grinder's Swing" and a strong-beat "Saints Come Marching In." Harry Pozy's orch's backing was standout in that one, which surprise-ended with the Aces turning instrumentalists for strong windup. Their one concession to current trend is their Decca-disked "Rock 'n' Roll Rhapsody."

Slim, shapely Carol Joy, a fast returnee here, is big with acro, using ankles and toes like wrists and fingers and—up on a lighted table—uncannily bending almost triple. A topnotch sight act. Winnie Hovelier Dancers show imagination, zip and smart costuming. A guys-from-the-audience finale produced a couple of extroverts who, in feathered headdresses and can-can skirts, provided some fun in closing well-paced 55-minute show.

Gard.

Blue Angel, N. Y.

Miyoshi Umeki, Charlie Manna, Mae Barnes, George Matson, Reyneaux, Bart Howard, Jimmy Lyon Trio; $5 minimum.

The Blue Angel has an attractive bill for this semester. The major interest, of course, is the N. Y. nitery bow of Academy Award winner Miyoshi Umeki (New Acts) and with it goes a talent-laden display. The session is especially strong in comedy with Charlie Manna, Mae Barnes and George Matson in support.

Manna is a literate comic with a clever and seemingly punchless delivery that goes well in the supper club atmosphere. While starting slowly, he moves along at a pleasant clip until coming to his heavy artillery, a burlesque gangster drama, and is off resoundingly. Matson, also a repeater in this room, works his record pantomimes for a general display of excellence.

Another bit of comedic fireworks is by Mae Barnes, the Negro singer with considerable avoirdupois. She punches out some good special material. She has visual as well as vocal attributes and makes a deep imprint on this house.

Completing the lineup are Reyneaux, a magico, also in New Acts, and Bart Howard, the permanent emcee who gives a dignified intro to the turns, along with the Jimmy Lyon Trio which supplies knowing musical background.

Jose.

Chi Chi, Palm Springs

Palm Springs, May 1.

Sue Carson, Fred Darian, Diane Blair, Bill Alexander Orch (5); no cover.

Sue Carson was swept in on a sandstorm, but the same gale took much of the audience away when Sammy Davis Jr. blew out of town. The hour-glass comedienne in a stunning low cut form-fitting white gown showed she is as cute as ever and her material is as old as ever. Those blue lines which might go with Joe E. Lewis or even Sophie Tucker are not for this talented chick. Not facing this handicap of material has probably kept her among the lower budgeted stars of niteries.

Her "I've Seen Every Picture Ann Sheridan Ever Made" is now as dated as a palm tree. Her "Teenage Crush," however, and, more particularly, her burlesque of Ed Murrow interviewing a Hollywood star who's drinking vodka like water and getting more pie-eyed by the minute, is fine fun for a nitery. She does a burlesque, too, of a kid singer and sounds like Judy Garland in her "Wizard of Oz" era.

Her version of five different types of dames getting their man is funny, but she really got the house in a hilarious mood with her clowning of a native African legend dealing with matricide. For an encore she did "Rockabye, My Baby" which has come to be everybody's contribution to the Jolson lament.

Bill opens with Diane Blair, an excellent acrobatic ballet dancer. Fred Dadian, in fine voice, follows her and covers everything from "Old Man River" to "Mama Mia." But the package deal is really Miss Carson's package this time around. Bill Alexander's band, cut to five sidemen from 15 the week before, played loud enough to draw attention to the diminishing herd.

Scul.

Dream Room, N. Y.

Peg Murray, Shawn Elliott, Emmanuel Caldwell; $3 minimum.

The Dream Room, a tiny Village spot, is a tastefully decored room on the second floor, which has been previously known as the Upstairs Room of the Duplex. Cafe is being operated by Hal Wenton and Maryan McClain, both of whom are identified in the personal management field. Apparently, they seek to make this boite serve as a showcase for fledglings. They seem to indicate good taste in the choice of their talent and indications point to a sustained run.

The spot is small enough for the performers to be heard sans mike. It's of extremely intime proportions and carries enough built-in charm to warrant a lot of drop-in trade.

The acts on this session include Peg Murray, who apparently shows ability as both an actress and a singer. She's doubling from the nearby Circle in the Square, where she's understudy to the lead in the current "Children of Darkness." Miss Murray can work in the vein of the oldtimers with a straw skimmer, has a feel for comedy and can do a good ballad. She opens in one of the oldtime numbers and thence moves into far different fields with such tunes as "Free and Easy" and "Evil." She's about ready for a move uptown.

Shawn Elliott still has some distance to go. His work has an indeterminate air despite the fact that his songs are well delivered. There is a wide variety of numbers in which he seeks to impress with his versatility. Perhaps a simplification of his catalog could make his offerings a little more positive.

Emmanuel Caldwell, a Negro pianist-singer, completes the regular entertainment retinue. He's excellent at the ivories and his songs are good, except for the fact that he tries to deliver them at a too sophisticated level. The acts get a good shake on these premises. The lighting, even if a little overdramatic, serves to rivet attention on the singer, and the room is small enough to establish easy communication.

Jose.

Desert Inn, Las Vegas

Las Vegas, April 29.

Gordon MacRae, Sheila Stephens, Jay Lawrence, Art Johnson, Van Alexander, special material by Danny Shapiro; Donn Arden Dancers (16), Carlton Hayes Orch (19); $3 minimum.

Gordon MacRae's reprise into the Painted Desert Room finds the star in a top-level songathon which also features the voice of wife Sheila Stephens. The click storytelling of Jay Lawrence plus two new Donn Arden production numbers balance the offering into a solid package.

MacRae's repertoire includes "There's A Great Day Coming Manana," "Some Enchanted Evening," "Water Boy," "If I Loved You," and some "Oklahoma" songs in which he's joined by Miss Stephens for impreshes of Katharine Hepburn, James Cagney, Zsa Zsa Gabor, Arthur Godfrey, Lena Horne, Nat King Cole, Jayne Mansfield, Elvis Presley, Tab Hunter. Miss Stephens was skedded for a flying trapeze stunt during the entire run, but her shoulder was bruised by the gadget, and it was discarded after the first show. Warm mitting rewards the MacRaes' duet of "I Remember It Well."

Lawrence scores with the laughers who especially yock up his newsreel, channel swim and boxing bits. Standup comedian is an outstanding mimic, and is especially effective with his takeoff on Cary Grant, since he has the advantage of looking like a young Cary Grant on and offstage.

"Rock-A-Billy Mambo," a lively and colorful Cuban production number with the Donn Arden dancers (16) and the big voice of Art Johnson, and the same team's "Female Vs. Male" are outstanding, latter having clever shadow effects. Show is expertly backed by the Carlton Hayes orch (19), with Van Alexander conducting during bill topper's tuhn.

Duke.

Lido, Paris
(FOLLOWUP)

Paris, April 29.

In its sixth month, the Lido show has caught its rhythms, movement and ease, and its gigantic production machinery unfolds smoothly and gracefully. Some changes in acts are plus values and this will keep up its SRO for the rest of the year, especially with the tourists pouring in.

Costumes are as fresh and fetching as ever, the Bluebell Girls (16) still energetic and the Alfredo Alaria Ballet (9) as dynamic, frenzied and colorful as the first night. The plus nonchalant nudes fill out the production aspects admirably. The meccano additions flow sans a hitch. Margie Lee's graceful thesping on ice is still a hot interlude and the cataract, with tons of water shooting over it, increasing in volume as an Alaria ballet builds in tempo, is topnotch.

Tony & Eddie have replaced the comico dance team of Helene & Howard. This adds to the show pacing for previously most of the acts were acro dance, and, though outstanding, somewhat swamped by the surrounding terp segments. Tony & Eddie give out with three numbers of zany, yock laden miming to records. Their takeoff on Yma Sumac, via a surgery scene, is a laugh fest. They fit snugly into this big room.

Lucky Latinos (3) are an unabashed, brilliant terp-acro act with high entertainment values, and Holger & Dolores are also in for mitts with their svelte acro-dance number. Chaz Chase eats into laughs by devouring everything in sight. Lido is still the best bargain in town, and now serves 500 dinners per night for those wanting good seats. Second half has solid sight values too, besides Jack Kodell's nifty magico act in which he makes parrots appear and disappear at will.

Mosk.

Sands, Las Vegas

Las Vegas, May 6.

Danny Thomas, Kings IV, Bob Kaye, Texas Copa Girls (12), Antonio Morelli Orch (13); produced by Jack Entratter; $3 minimum.

Danny Thomas smoothly shuffles some new and topnotch material in with the classic bits he's done in the Copa Room before, and comes up with another sock nitery turn. From okay piping of "My Blue Heaven" and "Some Enchanted Evening," he segues into the Thomas version of "South Pacific," a dandy spoof which pulled sustained yocks from firstnighters. His distinctive brand of humor is magnified in his w.k. wailing Lebanese skit and the unending war with "stinkin' bosses" in the casino. Increasing popularity as a tv star, combined with the pull he has for an army of culters, makes Thomas a potent packer of the Copa Room, and he's certainly one of Jack Entratter's hottest regulars.

Musical group called the Kings IV (actually five with accompanist Joey Rodman on guitar) serves as a strong balancer for the bill. Stan Worth, Frank Ciciulla, George Worth and Bill Kay, a highly energetic quartet steeped in showmanship, sock agile trickery all over the stage with an assortment of musical instruments. The boys belt "Sing, Sing, Sing," ease into "I (We) Love Paris," and prove they're adept pace-changers with a subdued "Till The End Of Time." This engagement marks the Kings IV debut in a main room, and they show talent which is ripe for further topflight bookings.

Two production numbers are held over, featuring the Texas Copa Girls (12) and the songs of Bob Kaye, who looks amazingly like Li'l Abner. In one of the numbers he plays the part of—Li'l Abner. Antonio Morelli's orch expertly backs the show, skedded through May 27.

Duke.

Deauville, Miami Beach

Miami Beach, April 29.

Larry Steel's "Smart Affairs," with Rose Hardway, The Wanderers (4), Sirtionel Beckels, Leonard Bros., Flash Gordon, Lon Fontaine, Beige Beauts, Modern Harlem Girls (4); staged by Steele; choreography, Fontaine; Walter Nye orch; $2.50-$5 minimum.

Bill Miller's a canny booker for the Casanova Room, and he's come up with a solid package in the Larry Steele revue for the spring tourist trade that has a goodly load of conventioneers and bargain package patrons around. That it's a click is evidenced in fast option pickup, to guarantee a minimum six-week run.

Steele's had the same format on display in this area before, last at the Riviera (ex-Copa, now Cafe de Paris) and at a smaller cafe a couple of years back. Current edition is a fast moving revue set to a heavily loaded dance pattern. Accent on song-dance is suitable to a production of this kind wih its buildup as authentic "Harlem" product. Lack of comedy isn't noticed by springtimers here as they mitt the sexy song and bodyweaving routines of Rose Hardway, who works somewhat on the Lena Horne style in the vocals, but manages to get her in own physical devisings on the bit for his returns.

Show-stoppers are the Wanderers, a male foursome velvet smooth on its harmonics, palm zinger-uppers when they hit the upbeat tempos. Staging of position interchange is the only weak spot—a minor one—in their act; experience should straighten that rough spot out. The Leonard Bros. are a fast stepping pair of acro-hoofers who raise up a storm with splits and spins and weave in a line of comedy biz that adds to brightness of their canto.

Lon Fontaine rates kudos for imaginative choreography, notably in a "West Side Story" angled production number that is a titillating affair, with Fontaine playing the modern-dance lead and "Sir" Lionel Beckels, a gilt-polished "outer world" vis-a-vis in a muscle-control, torso-twist and spin routine that hits high. Fontaine's inventive staging of company groupings adds to the overall impact.

Flash Gordon, a grind artist, is an odd note in that this is all presented in a "family" hotel. Her modified bumps, however, seem to be taken in stride by the auditors. Steele acts as conferencier for the proceedings, and handles himself capably in a coupe of vocal leads to production numbers. The line and showgals are all lookers, their costuming colorful and eye-arresting. It's a smooth show with no high-flown pretensions, and made to order for current trade. It could well run all summer at the $4.95 dinner deal offered. Walter Nye's a top batoneer for it all.

Lary.

Ben Blue's
(SANTA MONICA)
Santa Monica, May 1.
Ben Blue, Buddy Lester, Barbara Heller, Mae Williams, Sammy Wolfe, Dick Bernie, Joan Kayne, Richard Cannon, Wynn Gould, "Glee Club"; Ivan Lane Orch; $3 minimum.

Ben Blue's madcappery in the low-overhead Santa Monica district is the nearest thing to the heyday of the zany Jack White, Pat Harrington, Jackie Gleason hey-hey days at the Club 18 and, of course, the memorable Clayton, Jackson & Durante when they first started at the Club Durant, thence into the Dover and Parody, all in New York. A screwball saloon is something Gotham needs and Hollywood has, because Blue, of course, draws from all over the BevHills-Westwood-Bel Air-L. A. belt. He's a cinch for Las Vegas and elsewhere —anywhere—as soon as he gets his own Santa Monica saloon off the nut. He was heading there until surgery created an hiatus but, with his return, business is boffo again.

The buffoonery and madcap humor is in the Minsky tradition out of Clark & McCullough, but dominantly it's in the 1958 standard of Blue, Barbara Heller, Buddy Lester & Co. Into its whirlwind pace of burleycue blackout and kaleidoscope of marathon nonsense is packed beaucoup slick comedy.

Buddy Lester is an old pro who works like a young juvenile, offering a versatile melange of hardcore, vaudery-nitery comedy at its peak. Newcomer Barbara Heller is an upcoming comedienne who, like the boss, is better in person than on tv. She had a Jack Paar exposure but she is prime in closeup of her deadpan manner of satirizing Tallulah, Bette Davis, Judy Garland, Roberta Sherwood, and doubling with Blue in a "Carmen" lampoon.

Sammy Wolfe, Blue's comedy foil for nearly a quarter-of-a-century, is a stooge of the old school who makes his moments count. Dick Bernie is the suave straight; Mae Williams, subject of a "This Is Your Life," an effective vocalist; blonde terper Joan Kayne an uninhibited foil for Blue; Richard Cannon, Negro bartender, a beaming moonfaced personality who whams 'em with his solo opportunity. He's an Arthur Godfrey Talent Scout winnah but finds mixing drinks more surefire. He joins the al fresco "Glee Club" (waiters, busboys, the pros in the washrooms et al.) for a ripsnortin' finale. The Filipino busboy "Hymie" is a particular deadpay wow, as is Sammy Wolfe and his "magic finger" bit. Not showing was Wynn Gould, salad woman who does a Tucker and whom Blue touts for ultimate professional recognition. Maestro Ivan Lane and his AFMers also get into the act.

Blue, of course, is the magnet, a pro from 'way back, with an authority that comes from seasoning, a deadpan style, and a shrewd concept of underplaying for heightened effect. No novice, he is at his peak with this canny layout which permits fuller opportunities for his supporting cast as well as himself.

The $3 minimum makes this the best show biz buy in anybody's saloon. Blue can gravitate from L. A. to Vegas to Miami Beach, with detours to Chi's Chez and New York's Copa, and keep working forever. His miraculous recovery following abdominal surgery (which revealed nothing malignant) insures that also has show biz relieved. There was a marked loyal support with voluntary headliners of potent marquee value, during his hospitalization, although they did little but keep the joint on the map. The customers spell the black ink seemingly waited until the original cast returned. He's back and biz is boffo. *Abel.*

11 O'Clock Spot, N.Y.
Danny Barker Band (6); no cover or minimum.

A group of his hard-core aficionados took over an idle upstairs room in Greenwich Village to give New Orleans banjoist and patois-specialist Danny Barker a regular showcase. The 100-seater room opened a fortnight ago, and from early indications it looks as though Barker, who has been given a partnership share in the modest but comfortable operation (where there's just enough space for the footloose element to dance to his steady beat), could easily make a modest success.

Barker, who once was a Cab Calloway sideman and recently was featured on CBS-TV's jazz special, gives his devotees a run for their money (which is what puts the operation in the modest rein, since there is no cover or minimum). He fronts a troupe of excellent dixielanders, five others on weekends and two weeknights, in some nifty stylings, and, when the spirit moves him, works over a variety of solo folksongs ranging in type from New Orleans to Cajun and French-African patois. He's a singer with a sense of humor. His rambling occasional stories-in-song unfailingly draw an appreciative chuckle from the audience.

The Friday-Saturday night combo consists of Barker, who ranks as one of the best banjo strummers in the biz; cigar smoking Althonso Steel, whose drums also rang high; Jack Fine, the ofay trumpeter; and Jimmy Allen, Pete Fischer and Scoville Brown, on piano, trombone and clarinet, respectively. Since Barker is the chief attracton, owners Milt Machlin, Becky Barr, Bill Hollander—writers all— and artist Earl Pringle figure he'll still hold his own if backed only by pianist Allen and trumpeter Fine the rest of the week.

Incidentally, the entrepreneurs are considering changing the name of the joint back to its former title, that of the Complex Club. *Art.*

Queen Elizabeth, Mont'l
Los Chavales (11) with Trini Reyes, Isobele & Miguel, Denny Vaughan Orch (12); $2.50-$3 cover.

With the fanfare and excitement of Montreal's most elaborate hotel opening now a thing for the record books, the Queen Elizabeth settles down down to the biz of providing service and entertainment to its cumstomers. Judging from the solid bookings in the major rooms they are pleasing on all counts particularly on the entertainment angle in the Salle Bonaventure.

This dining room off the main lobby is perhaps the most elegant in Montreal. Spacious but with the feeling of an intimery, this 250-seater is handsomely decorated; has good sight lines; an adequate floor for dancing and priced along carriage trade lines.

Current showcase centers around Los Chavales, flamenco dancer Trini Reyes together with Isobele & Miguel. This is the first time in Montreal for Los Chavales and they prove to be one of the best-disciplined and talented groups to play here. All 11 males are triple-threat performers moving with precision from choral groupings, to instrumental offerings and playing for the hoofing of the above mentioned dancers. Despite the all-Spanish flavor music and songs are varied enough to keep interest throughout. Night caught, outfit did a hefty 45-minutes and could easily have done additional encores.

Initial success of this room is due to maitre d' Alex and his capable staff together with the overall supervising of Raymond who is in charge of all eateries in the hotel.

Music by the new Denny Vaughan orch should prove a solid asset to the layout. Vaughan, who directs from the piano and does vocal chores, has assembled a hep group of musicians and their style is right for the Bonaventure's trade. Not too sweet, okay rhythm and plenty of standards plus the musicomedy faves.

Los Chavales and company hold until May 17 with Patachou preeming May 19. *Newt.*

Society, London
London, April 29.
Maggie Fitzgibbon, Ted Taylor Trio, Gypsy Adam's Tzigany Violins; $4.90 minimum.

Maggie Fitzgibbon, a personable blonde songstress who has appeared in a number of floor shows in niteries and also in musical comedy, is here making her debut as a solo act. The girl has a fresh, crisp and friendly attack and can put over a number in a manner highly delectable for the supper patrons who are toying with a drink but at the same time appreciate the flavor better with a cute blonde to entertain.

Main snag is that Miss Fitzgibbon's act seems familiar because this rendezvous has for some specialized in this type of girl singer and the bosses might well consider calling a temporary halt and offering more varied cabaret for awhile.

She sings seven numbers in an act that lasts about 25 minutes and is at her best with "I'm Shopping Around," "The Kind of Mood I'm In," "Let's Fall in Love," "Pete You Know" and a very lively climactic song called "A New Fangled Tango." With a pleasant smile and a voice that has a lot of warmth and a pervading cheerfulness, Miss Fitzgibbon scores but leaves her audience with nothing very outstanding has happened.

The Ted Taylor Trio offer their usual immaculate support and they and Gypsy Adam's Tzigany Violins help the after supper dancing considerably. *Rich.*

Bon Soir, N. Y.
Larry Storch, Felicia Sanders, Jane Dulo, Three Flames, Phil Della Pinna; $5 minimum.

This is supremely good entertainment in the Village sector with ringing biz assured. It's Bon Soir's eighth anni show jampacked with smart singing by Felicia Sanders, longtime fave in this bistro and the brilliant hi-jinks of Larry Storch, making his first appearance at the club. Jane Dulo, singing comedienne, is also on the bill with clever takeoffs.

Miss Sanders, Decca recording personality, is a good-looking dark-haired damsel with a smart, sophisticated approach to melodies. She's a standout in virtually all her numbers, but notably so in the Kurt Weill compositions of "We'll Go Away Together" and "It Never Was You." Her droll handling of "What Have You Done All Day" moved femme members of the audience to particular heights of appreciation. The gown she was wearing, a striking black velvet with red decorations, did her justice. Irving Joseph, her husband, served as both arranger and accompanist, doing creditably on both fronts.

Miss Dulo established rapport immediately with the patrons, scoring with a shrewd impression of an old school chum and an hilarious version of "Princess Pearl, the Lady Wrestler." Laugh follows laugh as she satirized the after-midnight parting of boy and girl in "You'd Better Go Now" and the torch song in double talk. She has a gifted ear for nuances of speech and rates the large hand she gets.

Top attraction is undeniably Larry Storch with a bushel of hit impressions of all levels of society. He scores with French takeoffs, English and American fight announcer routines, Spanish and Wild Western lampoons. His concept of a tv receiver is par excellence, as are his rock 'n' roll and Indian Yoga accomplishments. Storch is a gifted but unharnessed performer. With careful editing of his material, he can't help but capture an even larger army of enthusiasts.

The musical Three Flames and Phil Della Pinna are sturdy workers. All in all, the anni roundup is an excellent buy for Village devotees. *Rans.*

Ottawa House, Hull
Hull, Que., April 29.
Vickie Benet, Canadian Jazz Quartet; $1 admission.

Slick thrush Vicki Benet comes to this area for the first time with a big reputation built by deejays and disks plus word-of-mouth from her Montreal appearances. She disappointed nobody. Femme's stint gives evidence of having been built for a larger room than the Circus Lounge, but blonde looker soon adjusted to the intimate surroundings and collected great mitting. Her stanza is predominantly French but she can switch languages deftly, being perfectly bilingual, and sell big in both French an English, even in the same song.

Miss Benet works chiefly in ballads but uses a few cute items for nice balancing, tunes ranging from moody "Hymn To Love" to bilingual jumping of "How Yuh Gonna Keep 'Em Down on the Farm?" Out of World War I. Chirper's piping is standout and she is gowned to exhibit her fine figure. Staging is effective. Backing by house's Canadian Jazz Quartet is, as always, superb. Miss Benet is here to May 10.

Ottawa House's downstairs grill returns to its longtime rock 'n' roll policy with the Spotlights, a Toronto foursome using music, chant and some comedy to good returns. During recent Carmen McRae (with trio) booking, Canadian Jazz Quartet moved from Circus Lounge to the grill with puzzlement by both clientele and musicians. *Gorm.*

Cave, Vancouver
Vancouver, April 29.
Mills Bros. (4), Helen Boice, Cardettes (6), Fraser McPherson Orch (6), Ken Cooper; $2-$2.50 cover.

Mills Bros' first Cave fortnight in two years proves there's nothing wrong with the bistro beat that best headliners won't cure. Stint opened to a near-packed room and boniface Richard Walters anticipates at least weekends as SRO.

It's the familiar Mills freres' offering of a cruise amongst their disclicks, to wham aud reaction, with some catering to clamorous requests and tunes they've made standards. Quartet's 100%, as always, in dress and deportment and a begoff.

Helen Boice, a billtopper in her own right in standup buffoonery, is roundly stacked and garbed. She belts out 20 minutes of orfginal comicalities. Beauteous blonde, though no chicken, emerges one of those ageless comediennes, a la Gracie Fields, who collects howls before the gag's half spieled; spatters her stuff with personal-pegged situation, lapses into an infectious boff, busts into song, when she hasn't broken the band up, makes like a lush and wows the spenders from fast start to fifth encore.

Cardettes, Jack Card's newest terp ensemble, are able and long-legged local lookers who hoof satirical impreshes, vintage 1920, from bumps through Suzy-Q to Charleston, and dressed fluffily apropos. It's a showcase for choreographer Card whose footwork is merely sensational. *Toms.*

Avant Garde, L. A.
Los Angeles, May 2.
Roberta Linn, Phil Leeds, Joe Castro Trio; 3-drink minimum Fri.-Sat.

Roberta Linn's opening song is "I Like the Likes of You," and that's a sentiment that will mirror the feelings of Avant Garde patrons for four weeks to come. Miss Linn has one of the finest pop voices around, and she wraps it up in a package that's as bright and pretty as she is.

This is the vocalist's first L.A. appearance in over one and a half years, and she has traded production for intimacy. In Maynard Sloate's atmospheric Back Room, Miss Linn's fresh approach makes the intimacy pay off, remaining always a real person—with a good deal of talent. Her 10 selections range from ballads to blues, with a little rock 'n' roll thrown in, and her "Smoke Gets in Your Eyes" is especially fine in a unique arrangement. Miss Linn shows remarkable volume control, and her easy, flowing tones are always most pleasing. On for the 30 minutes preceding the vocalist is Phil Leeds, a comic new to L.A. whose delivery is genteel and whose material includes some fine satire. His one-way conversation on sex education and his takeoff on greeting card verses are particularly funny. He is a smooth monologist and a warm comedian.

Joe Castro Trio's 20 minutes of excellent swinging rhythm provides a toe-tapping lead-in for the show. *Ron.*

Ankara, Pitt
Pittsburgh, April 29.
Four Preps; Ice show with Phil Richards, George Arnold, Perky Twins, Jay Seiler, Miriam Seabold, Ice Debs (4), Walter Gable orch (8), Bill Landy; no cover or minimum.

Spring, summer and part of the fall is ice show time at Ankara; the bladesters come in for six months of every year, taking over the opening half of the entertainment, with a non-skating act in the late spot.

Management has brought Phil Richards back again to produce, star in and costume the frozen eclairs and he's done his usual slick job. The girls are outfitted colorfully, the numbers are put together showily and all in all, it's an eye-filling half an hour. Emphasis in the opener is not so much on skating as it is in the visual vein with a touch of comedy. Latter's supplied by Jay Seiler and his wife, Miriam Seabold, doing the funny ski routine to "March of Wooden Soldiers" that the Seiler Bros. (Jay and Lou) used to feature in the Sonja Henie packages. It's still a sock piece of business and over big Seiler's earlier bullfighting bit doesn't quite make the grade, though; needs stronger pantomime.

Richards and his ex-partner, George Arnold, back at Ankara for four weeks before taking his own rink revue into Silver Slipper in Las Vegas, are the flashes. They're crack Hans Brinkers, in solo or duet, with plenty of showy tricks in their repertoire which they sell solidly, winding up with a sailor-acrobatic number they've been doing for a long time and which continues to wrap it up. Perky Twins are a couple of cutie-pies who are plenty decorative and their unison stuff is okay although not exactly exciting.

Chorus of four girls show a variety of colorful outfits and work by themselves and also with Richards satisfactorily. Timing was a bit off at opening. Bill Landy, house singer and emcee, gives layout some nice vocal accompaniments, also belting out a couple on his own while floor is moving out over the ice for second half.

That's taken over by Four Preps (New Acts, April 23). Walter Gable's band is practically a fixture at the Ankara; acts and customers who dance can testify why. *Cohen*

La Nouvelle Eve, Paris
Paris, April 29.
Rene Bardy presents "Shocking," a show in two parts, mounted by Bardy. Choreography, Donald Saddler; costumes, Erte, Vinas, Lucien Bertaux; music, Edouardo Adamis, Pierre Devevey; lyrics, Claude Bonheur; orchestra under Jacques Pastory. With Robert Lamouret, Esmeralda & Pepe Lara, Lilian Kenny, Charly Ballet (16), Tonia Bern, Tania Florey, Mademoiselles De Paris (8), Eve Sisters (2), Aleta Morrison, Jacques Jordane, Nino & Albertini; cover, $2; minimum $6.

This plush Pigalle nitery reopens for the tourist season. It gives an eye-catching, tableau-like show on to its small floor and rear stage, and shapes as a draw for tourists wanting to see plenty of Parisian nude show elegance.

Prices are steep, but it packs a lot into its traditional girlie frolics, in the Pigalle idiom, plus some good acts. It does not have the impact, inventiveness and production values of the Lido, but enough heady looking girls, lavish costuming, and undress, to appeal to those looking for the "Gay Paree" atmosphere.

Show moves quickly in a series of numbers that have the participants appearing as birds, symbols of the daily press, and on a trip around the world via Air France etc., which all work terp numbers, vocals and stripped parades.

Donald Saddler, Yank choreographer, has utilized the small space well and created flurries of movement and color. Circus number is particularly successful as the tiny stage revolves with exuberant activity, movement and some dance knowhow. Charly Ballet (16), composed of 12 lookers and four boys, are okay in terp but have little space or chance to do more than outline production line aspects.

Tonia Bern makes up in savvy presence and lingo abilities for only a fair voice in her song interludes while Tania Florey and Jacques Jordane also supply acceptable warbling. Aleta Morrison is an exceptionally physically endowed terper, while the Eve Sisters are supple nude dancers.

Robert Lamouret's ventrilo number is high in comedy as he presents his brash duck and sky but shrewd dog. It is big in yock content and the show highlight. Esmeralda & Pepe Lara are a good Hispano dance team who manage to impart fire and passion in spite of the lush, over-indulged surroundings. Lillian Kenny is a pert, pretty trapeze artist whose deft acrobatics are also an asset. Nino & Albertini add a good carny flair in their clown apparition, and the Mademoiselles De Paris (8) display plenty of nudity.

There are taxi dancers also available, and this shapes a plushery with a one-time pull for visitors. It is what many think Paris clubs are like, and thus rates more a tourist attraction which explains its usual winter shuttering. Music, costumes and general production knowhow are topflight. *Mosk.*

Mr. Kelly's, Chi
Chicago, April 29.
Martha Davis & Spouse (with George Foster), Marx & Frigo. $2.50 beverage minimum.

Quips and spoofery hallmark their act, but if they had to play it straight, Martha Davis & Spouse (Calvin Ponder) would still rate worthy and b.o. for their first-rate jazz musicianship. Comedics that interlard duo's piano and bass work rate a high laugh quotient but never get out of hand to overshadow inventive and tasteful instrumentation.

Miss Davis handles between-tunes spieling—funny asides, both pertinent and non-sequitor. All of her stuff (delivered with rolling, mischievous eyes) is of the throwaway stripe and to more effect overall than standup gags.

Musically, the fast 45-minute route brims with broad appeal, ranging through standards to more specialized stuff. When they're not joining pipes, Miss Davis offers the vocals, though opening night Ponder gave "Lulu's Back in Town" a happy whirl. Pair use "Basin Street" to work in a neat parody of "If I Didn't Care." "Robin's Nest" is a straight progressive instrumental, and "Tea for Two" is framework for whimsical medley that range all over Tune Pan Alley and into the classics. George Foster's drumming provides the perfect beat.

Marx & Frigo Trio, the house's Monday-Tuesday fixture, warms the audience with a library of evergreens and offbeats that are always listenable. Show's a four-weeker. Mike (Nichols) & Elaine (May) are due May 23. *Pit.*

Shoreham, Wash.

Washington, May 3.

Jane Morgan, Bob Cross Orch (12); $2 cover.

Jane Morgan, third entry in Shoreham Hotel's new policy of headliners for its "Spring Shower of Stars," shows she is more than a one-tune singer. In an elaborately produced, hourlong routine, chantoosie goes through a genuine one-woman show, leaving the turnaway crowd in Shoreham's large Blue Room mitting after her second return.

An eye-catching, tall blonde, she combines the Hildegarde ringside technique with the brassy quality of an Ethel Merman. The singer, who rode to the hit lists with "Fascination," displays showmanship, a good set of pipes, clear diction and plenty of special material.

Teeing off with an appropriate icebreaker, "I'm in Favor of Friendship," Miss Morgan goes through "Melodie D'Amour" and "All the Way" at a fast clip, making the rounds of the ringside tables, and adding just enough patter to tie things together. She stages two flashy production numbers, giving act a show format. First of these, based on "80 Days Around the World" theme, gives her a chance to use props, assorted accents, even some foreign-language tunes, and a great variety of numbers. She makes each segment score, winding up with special light effects to give an air flight background.

Second production number, with a Ziegfeld Follies theme, and strong accent on nostalgia, impressed as somewhat forced, but it seemed to make the $2 cover charge worth while to audience. Standout was takeoff on Fanny Brice's "My Man."

Miss Morgan is a welcome change from school of casual performers, who dole it out to their listeners as though it was measured by the ounce, like uranium. She gives her all with enthusaism, style and vigor. Listeners respond in kind.

Bob Cross, a newcomer to Blue Room in recent weeks, backs up star all the way. Dance music is well tailored for room's conservative, mature crowd, featuring showtunes, with enough novelty and bounce to satisfy the customers, junior grade. A watered-down version of "Singing Violins," consisting of seven fiddlers, including Cross, make an effective opener, sliding into room on a movable stage. *Flo.*

Mocambo, Paris

Paris, May 6.

June Richmond, Jacques Verieres, Tun Yang, Guaranis (5), Joanis (3), Joe Bass, Frank & Maisie Mumford Puppets, Bajo Orch (7), Leopoldo Frances; $4 minimum.

Paris now has its Mocambo, a plush, leopard-skin lined room with lighting fixtures held by the busts of blackamoors. Intime, with a small stage for its well balanced group of acts, this looks like a regular to be added to the long list of Paris niteries.

Boite manages to be palatable in spite of its rococo decoration which becomes pleasing and disarming. Dinners are served or one can drink in the lush surroundings in this small (about 40 tables) club off the Champs Elysees.

June Richmond airs her big pipes adroitly. Hefty Yank Negro singer is a known Continental quantity, and she bangs over operatic takeoffs or smooth standards for good effect. Poised, with the right amount of kidding, she shapes solid.

Jacques Verieres sings a batch of knowing self-cleffed ditties niftily. A pleasing voice, smart songs and a personable approach makes him look like a future headliner. Joe Bass uncorks a fire-eating bit which titillates as well as gets gasps as he goes among the tables breathing flames. Always a good offbeater.

Joanis (3) are a pleasant handshadow group who enact little comedic bits only with the mitts. It is solid in this small room. Guaranis (5) are a Latino folk outfit who terp and sing rhythmic ditties for colorful effect. They maintain a simplicity and folk quality pleasing in intime surroundings.

Tun-Yang is a dextrous acro able to cavort on the small stage. He mounts a dias via placing blocks under each hand and then descends. A fine filler, Frank & Maisie Munford Puppets have the stringed characters doing everything from Madame Butterfly to scat singing and flirting with the ringside tables. It's a colorful entry. (The Mumfords also designed the baroque but tasteful decor of this new club). Bajo Orch (7) purveys fine dance music to fill the small floor and Leopoldo Frances is an asset in his Latino singing. In short, the Mocambo looks to be around for a while. It was built on the site of an old girlie club, Le Versailles. *Mosk.*

Mocambo, L. A.

Los Angeles, May 2.

Mike Nichols & Elaine May, Frankie Sands Trio, Paul Hebert Orch (5); $2 cover.

It's been a long time since the local night pack has had an opportunity to see something new and different in the way of club acts, but it'll have its chance now with the Mocambo's booking of Mike Nichols & Elaine May. This young, personable comedy team, making its west coast bow, presents a distinct type of humor that keeps audiences rolling with laughs and begging for more.

At Tuesday's (29) opener, pair was greeted by a capacity crowd comprised of the curious and the regulars, all wondering, "How funny are Nichols and May?" Well, they found out from the moment the loquacious comedians shot out their first line until the windup 45 minutes later.

The duo scores with a quintet of routines that run from a deejay interviewing a Hollywood starlet to a couple committing adultery. Latter is presented in three different approaches—English, French and, of course, Yankee. A mortuary routine, featuring a $65 funeral which catapults into the thousands, brings forth its share of laughs.

Milton Berle was on hand at opener to intro the comics, and did no more. Good word-of-mouth could keep this Sunset nitery busy for the next two weeks.

Frankie Sands Trio keeps the mood happy for intermission while Paul Hebert's orch backstops show and delivers the dance beat in good fashion. Show holds through May 18. *Kafa.*

Beverly Hills, Cincy

Cincinnati, April 29.

Carol Channing, Francis Brunn, Dorothy Dorben Dancers (10) with Clay Mundey, Gardner Benedict Orch (10), Jimmy Wilber Trio, Larry Vincent; $3 minimum, $4 Sat.

Greater Cincy's cafe society makes Carol Channing feel home free in her bow at swank Beverly Hills, on the Kentucky side of the Ohio River. Her opening night reception, as rousing as accorded any of the other stars appearing here over the years, points to a two-frame winner. Supplying additional class entertainment for a 75-minute route are Francis Brunn, juggler; the Dorothy Dorben ensemble with Clay Mundey, singing emcee, and Gardner Benedict's combo.

Miss Channing captures attention at sight and retains it for nearly an hour of her song and satire repertoire. Strictly individualistic is the tall blonde's zany boyish bob, contrasting huge brown eyes. Absent from these parts since her visit with "Gentlemen Prefer Blonds" several years hence, the comedienne socks home "Little Girl From Little Rock" and "Diamonds" from that show. Registers also with takeoffs of Sophie Tucker, Tallulah Bankhead and Marlene Dietrich, a lively "Calypso Pete" number and impressions of a lisping silent screen dame missing out on sound pics. Her piano director is Jack Russin.

Brunn, who teamed with his sister when playing Beverly a few seasons back, crams more action and skill in five minutes of manipulating balls and rings than expected in this line. Minces somersaults and flips with the ball routines.

Jimmy Wilber's threesome supplies intermission music and Larry Vincent, singing pianist, is again entertaining in the cocktail room after eye surgery. Carmen Cavallaro tops the show opening May 9. *Koll.*

Boston Arts Fest Sets Public Garden Program

Boston, May 6.

Program for the Boston Arts Festival, Hub's cultural combo, was set at annual festival luncheon yesterday (Mon.) with George Marek, general manager of RCA Victor Records, in as guest speaker.

The 17-day event will open June 6 in the Public Garden again. While park authorities have waged a battle for the past two years to keep the fest out of the Hub showgrounds, Mayor John B. Hynes intervened for the festival backers. Events include a drama, ballet, a jazz night, folk dancing, art exhibits, poetry readings—all alfresco, all cuffo.

Statler-Hilton, Dallas

Dallas, May 2.

Corinne Calvet, Garwood Van Orch (11); $2-$2.50 cover.

This is the first local date for French film player Corinne Calvet since embarking on a nitery tour four months ago. Solid reception accorded her by a packed Empire Room at opening (1) put the welcome mat out for a return date. Visual assets come first; she's silvered from hairdo to slippers, and the in-between clinging silver gown is an eye-opener.

Miss Calvet meshes her vocal numbers with both French and English lyrics, tracing her film career via smart between-tunes patter, and a barb—"Hollywood is a land of vanity, veneer and 42-inch bosoms." Gimmicks include a parody on "Long Way From St. Louis" and, back to audience, simulating a male admirer caressing her bare back.

Big bits are her vocals of "Running Wild" and "Autumn Leaves" in both French and English. "Lover," with strictly French lyrics, get 'em, ahead of her audience participation segment, with a male ringsider onstage, after which she tours nearby tables to reap rapport in a sing-song of "Deep in the Heart of Texas." She missed here with patter, calling Lauritz Melchior a German opera star. "Shake, Rattle and Roll," "Parlez Moi D'Amour" and a rousing "Do It Again" clinch the slick 45-minute show and it's a begoff.

Accomp Billy Rose, at the 88, and directing the house band, gives perfect support for the show. Garwood Van's band also has a full floor for leather-pushing turns.

Miss Calvet holds through May 15; Jose Greco & Co. open May 16 for a third date in this new room. *Bark.*

King Arthur Never Had It So Jazzy; 'Night' of the Roundtable, TV and All

Morris Levy returned to the east-side nitery fold last Sunday (4) with a big splash preview of his new Roundtable jazz room. Levy, who at one time was associated in the operation of the Embers, a few blocks north of his current spot, has set up his new room on the site of the defunct Versailles nitery.

The preview was patterned along the lines of a lavish Hollywood preem with a tv pickup to boot. Invited to the pre-opening showing were about 350 nonpaying, nontipping celebs, newspapermen and disk jockeys. The video play came from NBC-TV which picked up 10 minutes from the room for a showcasing on Steve Allen's show. It was a hefty coast-to-coast plug which should help the club get off to fast start.

In on the telecast were the premiere acts, Teddy Wilson Trio and the Joe Bushkin Quartet, as well as Count Basie as an extra added attraction. Despite load of cables, cameras and sundry other tele equipment scattered about the place, the preem ran off smoothly with topnotch service in the dining and tippling departments.

Levy has changed the face of the room for the jazz overhaul. Instead of the lush setting that trademarked the Versailles, room was made to look more like a jazz spot with panelled walls, a stage shift from the front of the room to the back and acoustical ceiling setup. Latter is an important addition since it helps spread the jazz sounds around in a true and appealing manner.

After the telecast, the NBC technicians stole away quickly with their equipment and the room got down to the jazz business at hand. Teddy Wilson's piano sparked a bass and drums backing in a nifty 30-minute set and Joe Bushkin (piano) followed with a group consisting of bass, drums and electric guitar. Both Wilson and Bushkin are old hands at jazz room play and dished out a brand of music that had the hip tradesters on their side all the way. The combos are in for four weeks and will be followed by Steve Allen and an all-star combo.

Levy, who also doubles in the disk (Roulette Records) and music publishing (Patricia-Kahl) business, is planning to get in on the growing eastside luncheon business by turning the Roundtable into a noontime eatery sans music. The luncheon policy starts rolling May 19.

Levy and his aides are to be credited for the efficient handling of a tough assignment as well as applying solid showmanly values to what could have been just another jazz club opening. *Gros.*

The Roundtable, N. Y.

Teddy Wilson Trio, Joe Bushkin Quartet; $3.50 minimum.

The Seville, L. A.

Los Angeles, April 22.

Sandra Barton, Sonja, Rickey Vallo, Al Escobar orch (6); $3 minimum.

The Seville's current offering is enough of a package to satisfy both the regulars and droppers-in to this nitery which seldom features name talent.

Sandra Barton opens the 45-minute show with "Them There Eyes" and winds turns with "The Man I Love." She pleases in the vocal department and chirp builds act with some comedy patter in between each number—some of which is amusing. She as well as others on bill, however, were handicapped during their acts by an exceptionally noisy audience.

Sonja is a hip-swinging belly dancer that keeps her vibrations in tempo to the Latin music. Scantily clad, and with low lights emphasizing her shadow on the back wall, she's a sexy act. Her standout routine is a flame dance during which she caresses a torch. The club becomes somewhat warmer during this stage.

Vallo uncovers a fine voice and know-how in its presentation. He scores with "There's No Tomorrow," "If There Could Be No Music" and "Sweet Georgia Brown." Charles Peck, brother of owner-dancer Steven Peck, supplies Vallo with good guitar backing. *Kafa.*

365 Club, San Francisco

San Francisco, May 1.

Paul Gilbert, The Beachcombers & Natalie (4), Joy Healey Dancers (9), Joe Kirchen, Alex Duchin Orch (9); $1-$1.50 cover.

Paul Gilbert sparks a lively, well-coordinated 55-minute show with a nice comic routine highlighted by his hilarious takeoffs on "Medic." Audience is completely won by his version of a tv doctor and his line of patter with this bit is overwhelmingly funny. He also uses his rubber gloves to great effect—his troubles with the gloves are a classic running gag.

Earlier Gilbert stuff is not quite so effective and some of his material is familiar, but this crewcut, standup comic appears to be what the doctor ordered for Bimbo's 365.

The Beachcombers & Natalie—three fellows and a cute Chinese-Hawaiian gal—are an excellent quartet, reminiscent of the Mary Kaye Trio. They capture crowd with "Love Thy Neighbor" and a spirited "Hawaiian War Chant," move on to "Hello, Young Lovers," "When the Saints Come Marching In," "You Do Something to Me," "Little Grass Shack" and "The Heat Is On," the latter being their least effective number. They're smooth and well rehearsed and Natalie, who's under five feet, has a wonderful, true, dark voice that carries the solos beautifully. If she's going to continue to wear those low-cut dresses and hula, however, she could pare off 12 to 15 pounds. *Stef.*

Eddys', K. C.

Kansas City, May 2.

Rusty Draper, Tony DiPardo Orch (8); $1-$1.50 cover.

This is the third time around for personable Rusty Draper, with just about a year in between his previous stands here. As shown by his 45-minute turn at opening (2), he's built steadily and is very welcome in this plush spot.

There have been some changes in format, with Draper taking the first few songs straight before bringing on his electric guitar and his uke. That seems to bracket his work, and sets the customers a bit more on edge when he does bring on the string box, a very important part of his turn. He makes a sprightly opening with "Red, Red Robin, "Lazy River," "Sail Along Silvery Moon" and "Shifting, Whispering Sands" sung in fine style.

He launches into his drawing-room hillbilly with "I'll Go Chasin' Wimmen," switches to vocal impressions on the Ink Spots, reels off some firstrate guitar work, and makes a complete turnabout with "Oh, What a Beautiful Morning." Then it's an even sharper pace to close with "Freight Train," some fast work on the uke, a hillbilly gem; "I Got a Rose Between My Toes," "He's Got the Whole World in His Hands" and "Jambalaya."

Draper is a lad with talent and the personality to let it project easily and readily. What he does with 15 numbers is a delight and he makes of it what a night club act should be, as the customers readily and generously acclaimed. He'll be followed by Jay Jason and Cathy Carr who open May 16. *Quin.*

Crescendo, Hollywood

Houston, May 2.

JoAnn Miller, Latin Americana Revue, Jose Ortiz Orch (5); presented by Jack Lutey; $3 minimum Sat.

JoAnn Miller, who opened here April 30 for a two-week stand, is the kind of canary whose sheer force of personality compels attention and produces applause. She's a dark-haired looker with a statuesque build and a pleasing throaty voice.

Wearing a low-cut, shimmering blue-white gown, she tees off with "From this Moment On," then into a diverting quite risque, his-swinging "Tragedy in Trinidad," a calypso tale of easy virtue the hard way. Risque routine is followed by a solid "St. Louis Blues," then back to the hot stuff with a cute number of the lady who wedded an aging millionaire only to find him "Young at Heart."

Gal is a fine audience-drawing act, and her name is already on the lips of Houston's cafe crowd. Whether she's singing a stomping "Saints Go Marching In" or a Dorothy Shayish "Little Girl From Little Rock," she's good to listen to and look at.

With Miss Miller is the flamenco, voodoo and calypso revue of Latin Americana, held here for another week. This exuberant 35-minute show features the Pablo Candelas Trio, consisting of a former Jose Greco star and two luscious Latin girls whose bikinis ripple with subtle rhythm, plus Rafael Hernan, a Havana vocalist. Senor Candelas' flamencos, clearly influenced by his years with Greco, are authentic and dynamic.

Next at the Crescendo: The Stylemasters (4), opening for two weeks May 14. *Harr.*

Chi Conventions

Continued from page 64

Metropolitan Fair & Exposition Authority, created last year by the state legislature, still clings to a late '59 competion date, though most Chicageans are willing to make book it'll be much later.

N.Y., Detroit Competition

Opponents of the new hall say Chi has adequate facilities right now, and point chiefly to the International Amphitheatre (of livestock and political convention fame). Proponents, however, claim the Amphitheatre and other exposition sites (e.g., Navy Pier) are lacking in many things and that a new hall is a must if the city's to keep on top in convention biz. Amphitheatre, among other things, is held to be too far from the main stem, and in one of the town's least attractive areas to boot. Navy Pier, close to the Loop, has plenty of floor space, but in a thin, mile-long structure with obvious disadvantages. Witkins notes that Miami and New York, both with new arenas, are taking some of the play way from Chi, and that Detroit will join the battle in '60 when its new exposition centre is to be opened.

Some showmen here are also encouraged, by another development they figure can only be a help—a new express road, the Calumet Skyway, a seven-and-a-half-mile elevated toll span that cuts from the heart of the southside to link up with the Indiana East-West toll road. Skyway, with some 15,000,000 vehicles expected to use it during the first year, was opened last Wednesday (16), and should rate with south suburbanites who might otherwise stay put for the time and effort it would otherwise take to come into town.

Braves' Camp Followers

There is, of course, the matter of a recession, meaning that citizens of Gary and Hammond to the southeast won't budge as long as soft biz (with steel plant layoffs and dissipating savings) is a day-to-day reality.

Another help to summer business are the Milwaukee Braves—especially if they loom a winner again as the season dwindles. It's recalled that last year delegations of up to 5,000 frequently came down from Beertown to cheer their heroes in Wrigley Field. (It's less than a two-hour auto ride between cities.) Chi, by the way, is the only two-team city left in major league ball, and both Windy City entries draw well from surrounding hamlets, and even other states.

It's the convention, though, that really tilts the town's collective ledger in favor of profit. And Chi still ranks No. 1 for such meetings, housing better than 1,000 per year. Last year that meant over $188,000,000. Peak take was 1955's $209,000,000.

Shows on Broadway

The Visit

Producers Theatre (Roger L. Stevens, Robert Whitehead, Robert W. Dowling) presentation of three-act drama by Friedrich Duerrenmatt; adapted by Maurice Valency. Staged by Peter Brook; decor, Teo Otto; Miss Fontanne's clothes, Castillo; scenic supervision and lighting, Paul Morrison. Stars Alfred Lunt, Lynn Fontanne, features Peter Woodthorpe, John Wyse, William Hansen, Myles Eason, John Randolph, Keneth Thornett, Daphne Newton, Frieda Altman, Howard Fischer, Eric Porter. At Lunt-Fontanne Theatre, N.Y., May 5, '58. $4.80 top ($15 opening).

Hofhauer ..... Keneth Thornett
Helmesberger ..... David Clarke
Wechsler ..... Milton Selzer
Vogel ..... Harrison Dowd
Painter ..... Clarence Nordstrom
Station Master ..... Joseph Leberman
Burgomaster ..... Eric Porter
Prof. Muller ..... Peter Woodthorpe
Pastor ..... William Hansen
Anton Schill ..... Alfred Lunt
Claire Zachanassian ..... Lynn Fontanne
Conductor ..... Jonathan Anderson
Pedro Cabral ..... Myles Eason
Bobbo ..... John Wyse
Police Chief ..... John Randolph
Grandchildren ..... Lesley Hunt, Lois McKim
Chair Carriers ..... Stanley Erickson, William Thourlby
Blind Men ..... Vincent Gardenia, Alfred Hoffman
Frau Burgomaster ..... Frieda Altman
Frau Block ..... Gertrude Kinnell
Frau Schill ..... Daphne Newton
Ottilie Schill ..... Marla Adams
Karl Schill ..... Ken Walken
Dr. Nusslin ..... Howard Fischer
Athlete ..... James MacArthur
Truck Driver ..... John Kane
Reporter ..... Edward Moor
Townsmen ..... Robert Donley, Kent Montroy

Alfred Lunt and Lynn Fontanne have not only their names on a theatre, but also have their best play in many years—to be exact, 18 years, since Robert E. Sherwood's passionate "There Shall Be No Night." The stars have returned triumphantly to Broadway to dedicate the Globe Theatre, renamed in their honor. They give superlative performances in a powerful, rather grisly drama, "The Visit," by the young Swiss playwright Friedrich Duerrenmatt, adapted by Maurice Valency from the original German. The Producers Theatre presentation is scheduled for a nine-week run, after which the Lunts have said they plan to retire permanently at their farm in Genesee Depot, Wis.

"The Visit," first produced as "The Old Lady's Visit" a couple of years ago in Zurich and since done in several different European cities, was tried out by the Lunts in the British Isles, breaking-in in Dublin and playing a few weeks elsewhere. The original intention was to take the production to London this spring and bring it to New York next fall, but the play was figured somewhat grim for British audiences, so it was brought directly here.

There's no question of "The Visit" being able to get through the stipulated nine weeks, and it could probably run well into next season if the stars were willing to continue. However, the limited engagement takes them into July, so there appears little chance they'd remain in the city any longer in the summer heat.

"The Visit" is a gripping drama which gives the Lunts two fine acting parts, but it's one of the most cynical plays in Broadway memory. The Swiss author, a minister's son, is obviously one of the disillusioned younger generation, with a kind of cold fury at what he considers the hypocrisy of life. Unlike such current idol-smashers as Samuel Beckett and Eugene Ionesco, he doesn't write double-talk, but makes his sinister meaning clear enough by implication.

In this play, as in his other works, Duerrenmatt is saying that greed and hatred are man's ruling motives, and that words like loyalty, pity, generosity and honesty are merely cant by which people cloak venality and cruelty. As possibly a scrap of compensation, he seems to feel that a few people may achieve a sort of redemption by humble admission of guilt and courageous resignation.

The author presents a drama of implaccable retribution. It's about a fabulously rich, powerful woman who, cruelly betrayed as a girl, returns to her native town to get revenge on the man who wronged her. They had been lovers and when she became pregnant, he denied paternity, bribing two other youths to swear that they had also been having affairs with her.

As this Nemesis explains, her child was taken from her and later died, while she was driven from the town, to become a whore and ultimately to acquire wealth and enormous economic power through a series of marriages. She offers the impoverished village a billion markes, 500 million to the town itself and 500 million to be divided among the citizens. Her price is the life of her betrayer, who is now a respected and popular member of the community, slated to become the next burgomaster.

The people greet her proposal with scorn, of course, shouting in outrage and swearing devotion to their fellow-townsman and friend. But she can afford to wait, and as she sits calmly on the local hotel balcony day after day, they inevitably begin to weaken.

Her victim presently notices uneasily how everyone has begun buying better food and drink, wearing new shoes and acquiring luxuries, and he soon realizes with horror that it's all on credit, with no tangible source of prospective income. They all delude themselves with meaningless platitudes, but the victim has already recognized his doom and resigned himself to his fate by the time his own wife appears in a new fur coat, his son purchases a car and his daughter announces that she's taking lessons in French.

Even the local minister succumbs to the macabre contagion, blandly admiring the new chimes in the church and then cringing at the realization of his own avarlcious pride, while the schoolmaster and the doctor, after agonized appeals to the avenging woman's pity, join in the self-justifying and the ultimate murder. At the final curtain, after the sanctimonious burgomaster has collected the blood money, the vengeful woman exits, preceded by her various enslaved attendants carrying the coffin containing the victim's corpse.

Corrosive and repugnant though it is, "The Visit" is a steadily absorbing drama. It somehow never fully engages the emotions, but after a deceptively light opening, it becomes progressively compelling. The production is resourcefully and eloquently staged by British director Peter Brook, and brings the most satisfying performances the Lunts have offered in many years.

Miss Fontanne has perhaps the showier role, although it is somewhat in the vein of her recent characterizations. She plays the evil avenger with her familar poise and deftness, but with a cold inner force that perfectly suggests the demonic savagery of the part. Lunt's performance is a masterpiece of disintegrating manhood, first affable and confident, then progressively fearful, groveling in panic and finally achieving impressive simplicity in its dignified resignation. He is finally condemned by the uncomfortably pious local council, and strangled onstage as they surround him.

The supporting cast is large and skillful, with notable portrayals by Peter Woodthorpe as the schoolmaster, Eric Porter as the burgomaster, Howard Fischer as the doctor, John Randolph as the police chief, William Hansen as the minister, John Wyse as the former magistrate who has become an automaton servant of the avenging woman, Daphne Newton as the doomed man's wife, Ken Walken and Marla Adams as his children and Frieda Altman as the burgomaster's wife.

British designer Teo Otto has provided expressive skeletonized settings, Paris coutourier Castillo has supplied Miss Fontanne's strikingly handsome clothes and Paul Morrison has supervised the scenery and lighting.

The Lunt-Fontanne Theatre, formerly the Globe, is the brilliantly sumptuous locale of the occasion (see separate story). *Hobe.*

The Firstborn

Katharine Cornell & Roger L. Stevens presentation of two-act (seven scenes) drama by Christopher Fry. Staged by Anthony Quayle; scenery, Boris Aronson; incidental songs, Leonard Bernstein; costumes, Robert Fletcher; lighting, Tharon Musser. Stars Katharine Cornell, Anthony Quayle, Torin Thatcher, Mildred Natwick; features Michael Wager, Michael Strong, Robert Drivas, Kathleen Widdoes, Chris Gampel. At Coronet Theatre, N.Y., April 30, '58; $6.90 top.

Pharaoh's Sister ..... Katharine Cornell
Pharaoh's Daughter ..... Kathleen Widdoes
Guard ..... Jack Betts
Minister ..... Chris Gampel
Pharaoh ..... Torin Thatcher
Pharaoh's Son ..... Robert Drivas
Moses ..... Anthony Quayle
His Brother ..... Michael Strong
His Sister ..... Mildred Natwick
Her Son ..... Michael Wager
Overseers ..... Jack Betts, Philip Robinson

Although films, and especially Cecil B. DeMille, have been turning the Bible into gold for years and years, religious dramas have generally been poor pickings for the stage. That's apt to be particularly true of a play without apparent viewpoint, and becomes inevitable when the show is static.

"The Firstborn" is one of Christopher Fry's early plays, and was finally done several years ago in the British Isles, without creating much attention. The present production by Katharine Cornell and Roger L. Stevens, under the sponsorship of the America-Israel Cultural Foundation in recognition of Israel's 10th anniversary, is booked for six weeks on Broadway and then goes to Israel. (*The New York engagement has now been cut to five weeks.—Ed.*).

It has little general interest for Broadway, and will probably need the theatre party support of Jewish organizations. Because of its story of how Moses brought down divine wrath on the Egyptians and thereby freed the Hebrews fr slavery, "Firstborn" will presumably have special application in modern Israel.

On the theory that an author must have a strong compulsion to want to devote the necessary year or more to write a play, it's difficult to figure what Fry could have had in mind in doing this rehash of the story of Moses. There's no clear-cut theme and not only does the script suffer from the British poet's usual wordiness and perverse indirection, but it is relentlessly undramatic.

The performanee is generally impressive, particularly by Anthony Quayle in the stubbornly inactive role of Moses. But the play itself is slow and heavy, and has an exasperating way of sidestepping what should be the big scenes—the crucial conflicts between Moses and the Pharaoh and the moments of Moses' key decisions.

Moses, instead of being a dynamic figure, a man of action, tends to be left standing silently on the slightly raked stage, merely looking imposing as he stares off into the distance and contemplates his divine mission. His decisive actions generally take place offstage, and he's anything but an eloquent or even articulate prophet.

Besides staging the production with what appears to be a firm hand, Quayle gives a potent performance within the constricted limits of the part of the Hebrew patriarch. Even when the other players have most of the lines, he suggests the necessary intensity and authority of the character, and uses his fine voice effectively in the few big speeches available.

Miss Cornell, co-starring as well as co-producing, is a properly regal figure as the Pharaoh's disillusioned sister, although the character is insufficiently explained and offers only one big scene, which is repetitious and cryptic. Torin Thatcher is a rigid Pharaoh and Mildred Natwick is believably distraught as Moses' sister.

Of the featured players, Michael Wager is acceptable as a Quisling Hebrew, Michael Strong is plausible as Moses' loyal brother and there are competent supporting portrayals by Robert Drivas as the doomed Rameses and Kathleen Widdoes as his adoring sister.

Boris Aronson has designed an atmospheric and flexible multiple setting using a series of platforms and a massive-looking backwall to represent a terrace of the Pharaoh's palace and the tent of Moses' sister. Leonard Bernstein has composed appropriate incidental songs, Robert Fletcher has provided the costumes and Tharon Musser has devised the lighting.

It's a lot of production, but not much entertainment. *Hobe.*

Jane Eyre

Courtney Burr (in association with Sterling Productions) presentation of three-act (five scenes) drama, adapted by Huntington Hartford from the novel by Charlotte Bronte. Staged by Demetrios Vilan; scenery, Ben. Edwards; costumes, Motley and Frank Spencer; music arrangements, Lehman Engel. Stars Eric Portman; features Blanche Yurka, Jan Brooks, Norah Howard, Iola Lynn, Francis Compton, Adrian Foley, Douglas Wood, Jane White, Adelaide Klein, Frank Silvera. At Belasco Theatre, N. Y., May 1, '58; $5.75 top ($8.05 opening).

Servant ..... Carol Hebald
Mrs. Fairfax ..... Blanche Yurka
Adele ..... Susan Towers
Jane Eyre ..... Jan Brooks
Grace Poole ..... Adelaide Klein
Gregory ..... Francis Compton
Edward Rochester ..... Eric Portman
Visitor from Jamaica ..... Frank Silvera
Lady Ingram ..... Norah Howard
Blanche Ingram ..... Iola Lynn
Lord Ingram ..... Adrian Foley
Rev. Wood ..... Douglas Wood
Col. Dent ..... George Spelvin
Miss Wood ..... Ann Stanwell
Mr. Green ..... Richard Nicholls
Briggs ..... John Malcolm
Bertha ..... Jane White
Guests ..... Tom McDermott, Nick Richards, Dorothy Scott

Even for the very rich there's no substitute for talent. Nor, for that matter, for taste and theatrical judgment. So although Huntington Hartford has lavished a reported $500,000 or so on his own adaptation of "Jane Eyre" the result is merely a fabulously opulent still-life. How long it can last on Broadway will presumably depend on how much more money Hartford pours into it.

As a commercial prospect for Broadway, the show has little except an expert performance by the star, British actor Eric Portman, and an almost unbelievably elaborate physical production. The musty old Charlotte Bronte romance seems even older than its approximate 100 years, and the adaptation is stilted and inept.

Primarily as a matter of record, then, note that Portman gives a clearly defined, emphatic perform-

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Inside Stuff—Legit

Looks like some Iowans are taking Brooks Atkinson's N.Y. Times report of an Iowa "school" of playwriting on Broadway quite seriously. Native support of Hawkeye state's home-grown product on Main Stem continues when Mr. and Mrs. James Casterline of Tipton, Ia., bring in a showplane of 16 from the Cedar Rapids area on May 9. Group will attend Meredith (Mason City) Willson's "Music Man" and Richard and Marian (Dubuque) Bissell's "Say, Darling." Authors and "Darling's" Iowa-born stage manager, Bob Downing, will be feted by the group at Sardi's during visit.

Ad artwork for Francoise Sagan's "Le Rendezvous Manque," which has its U.S. preem at the Colonial Theatre Tuesday (6), was turned down by two Boston newspapers, the Boston Globe and the Christian Science Monitor.

The Boston Globe compromised by cutting apart the figures of femme and male ballet dancers, in close proximity, and using only the femme. The Boston Sunday Advertiser and the Boston Sunday Herald carried the two figure artwork. The Christian Science Monitor did not carry any ad for the Ballet Theatre Francais drama ballet in two acts in its Saturday (26) edition. (It does not publish Sundays).

Shows Abroad

My Fair Lady

London, May 1.

H. M. Tennent presentation of Herman Levin production of a musical comedy in two-act (18 scenes) musical comedy, adapted from Bernard Shaw's "Pygmalion," with book and lyrics by Alan Jay Lerner, music by Frederick Loewe. Staged by Moss Hart; choreography, Hanya Holm; costumes, Cecil Beaton. Stars Rex Harrison, Julie Andrews; features Stanley Holloway, Robert Coote, Zena Dare. At Theatre Royal, Drury Lane, London, April 30, '58; $3.50 top.

Buskers ..... Joan Elvin, Terry Williams, Wilhelm Maurer
Mrs. Eynsford-Hill ..... Linda Gray
Eliza Doolittle ..... Julie Andrews
Freddy Eynsford-Hill ..... Leonard Wier
Col. Pickering ..... Robert Coote
Bystanders ..... Max Oldaker, Bob Chisholm
Henry Higgins ..... Rex Harrison
Selsey Man ..... Alan Dudley
Hoxton Man ..... Reg Templar
Cockneys ..... Robert Crane, John Moore, Howard Davies, Robin Dunbell
Barmaid ..... Mostyn Evans
Harry ..... Alan Dudley
Jamie ..... Bob Chisholm
Alfred P. Doolittle ..... Stanley Holloway
Mrs. Pearce ..... Betty Woolfe
Mrs. Hopkins ..... Elaine Garreau
Butler ..... John Moore
Servants ..... Howard Davies, Elaine Lovegrove, Mary Burgess, Freda Sessions, Brenda Gayl
Mrs. Higgins ..... Zena Dare
Chauffeur ..... Alan Burton
Footmen ..... Peter Newton, Lee Kenton
Lord Boxington ..... Alan Dudley
Lady Boxington ..... Elaine Garreau
Constable ..... Alan Burton
Flower Girl ..... Charmian Burn
Zoltan Karpathy ..... Max Oldaker
Wlunkeys ..... Wallace Stephenson, Lee Kenton
Major-Domo ..... Mostyn Evans
Queen of Transylvania ..... Margaret Halstan
Ambassador ..... Bob Chisholm
Bartender ..... Robert Crane
Mrs. Higgins' maid ..... Willow Stockdale
Singers: Mary Burgess, Muriel Cooke, Daphne Estelle, Brenda Gayl, Tonia Lee, Elaine Lovegrove, Anna Pedersa, Ann Pidgeon, Freda Sessions, Felicity Wilson, Robert Crane, Howard Davies, Robin Dunbell, Mostyn Evans, Roy Howell, Lee Kenton, John Moore, Peter Newton, Bernard Quinn, Wallace Stephenson.
Dancers: Diana Beall, Doone Bingeman, Charmian Burn, Joyce Chapman, Joan Elvin, Helene Sprot, Willow Stockdale, Dorothy Walker, Ruth Walters, Richard Bennett, Alan Burton, Norman Caldas, Roy Carlton, Geoffrey Guy, Lionel Luyt, Willhelm Maurer, John Prescott, Reg Templar, Terry Williams, Fred Wisden, Ronald Yerrell.

There was only one element of doubt about "My Fair Lady," the most ballyhooed Broadway import to hit the West End. Had it been oversold? It may be difficult to find the answer, but there can be no question about its artistic and financial triumph. It's expected to run for years and a minimum three-year engagement seems sure. It may, with a little bit of luck, prove to be a contender for the title of the longest running musical, currently held by "Chu Chin Chow."

This Drury Lane production is every bit as good as the Broadway original and might even be considered a little better. The slightly larger dimensions of the stage give greater depth to the production numbers and the chorus has been slightly strengthened on this account. In other respects it's a perfect replica — and that's highest praise.

Once the show gets into its stride the combined values of the book, music, lyrics, decor and costumes begin to make their impact and that's sustained right through to the end. The integrity of the adaptation, the matching quality of the lyrics and the charm of the music are particular qualities to appeal to a British audience. There might have been some resentment if the co-authors had not done right by Bernard Shaw, but not even his most ardent fans need take exception.

Of all the American hit musicals to come to London, particularly in the post-war period, "Fair Lady" is the only one with a London background. And that could have made it more difficult for all concerned, since London audiences are obviously shrewder judges of the genuine cockney accent.

Even to familiar ears Julie Andrews' interpretation of the flower girl sounds like the real thing. That applies with equal force to Stanley Holloway's interpretation of her dustman father—and his performance is surely one of the comedy highlights of a production loaded with highlights.

Rex Harrison, on the other hand, the exponent of impeccable English, shows, too, that he has a sharp ear for dialect and his mimicry of Miss Andrews' accent is magnificent. The teamwork is outstanding and Robert Coote, repeating his Broadway role as Col. Pickering, and Zena Dare as Mrs. Higgins, lead the cast to certain victory.

Frederick Loewe's score, familiar to many despite the embargo that remained until opening night, contains a wealth of great show tunes. "Wouldn't It Be Loverly?" Julie Andrews' opening number, Stanley Holloway's lively rendition of "With a Little Bit of Luck," and "I Could Have Danced All Night," "The Rain in Spain," "Get Me to the Church on Time" look certain to capture audiences in the years ahead. Musically the show ranks at least with the best and on several individual counts tops the others. And the pit orch, batoned by Cyril Ornadel, makes a handsome contribution.

Visually, too, the production is the tops. The magnificence of the decor frequently qualifies for spontaneous applause, while Cecil Beaton's costumes are often stunning — particularly in the Ascot sequence. And against the background, Hanya Holm's choreography is standout.

Although the show calls for a big cast, the main weight is borne by the principals and the supporting players rarely have more than minor roles. Leonard Wier, a last-minute replacement as Freddy Eynsford-Hill — he was recruited less than a week before opening night—does surprisingly well and will clearly get better. Betty Woolfe plays the professor's housekeeper with restrained dignity and Max Oldaker takes full advantage of his one bit as the Hungarian phonetician.

In the final analysis the splendor of the finished production is an eloquent testimony to Moss Hart's staging. It is, admittedly, a repeat of the assignment he handled so magnificently on Broadway, but he has blended together a new team including the original stars and has made the show emerge as fresh and lively as it deserves.

Myro.

The Party

Edinburgh, April 30.

Oscar Lewenstein & Wolf Mankowitz (for Oscar Lewenstein Ltd.) presentation of two-act (five scenes) drama by Jane Arden. Stars Charles Laughton, Joyce Redman, Elsa Lanchester. Staged by Laughton; setting, Reece Pemberton; costumes, Jocelyn Rickards; lighting, Wm. Lorraine. At Lyceum Theatre, Edinburgh, April 30, '58; $1.20 top.

Henrietta Brough ..... Ann Lynn
Frances Brough ..... Joyce Redman
Harold Lingham ..... John Welsh
Elsie Sharp ..... Elsa Lanchester
Soya Marshall ..... Albert Finney
Richard Brough ..... Charles Laughton

Here's welcome if immature new blood in the legit-writing field, plus a tour-de-force by Charles Laughton, who has been long absent from the stage in his native Britain. "The Party," a play about family relationship, suffers from diffuseness and lack of action, but is an interesting vehicle for characterization, and is fortunately knit together by the standout personality of Laughton in role of a fat lump of human weakness.

The star gives a forceful performance as a schizoid man who has apparently failed his wife and is resented by his ultra-sensitive daughter. His entrance delayed until the third scene, and suspense builds as the others discuss him.

Released earlier than expected from his mental home for a short visit with his family, he is not wanted by the daughter and is molly-coddled by a too-understanding wife, as both sidetrack him on

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'Lady' a Smash, London Crix Agree, But Not the Fairest One of All

London, May 6.

Never before in memory has a new West End show received the press coverage accorded "My Fair Lady." London's two picture papers, the Daily Mirror and Daily Sketch, for example, devoted their entire centre spreads to the event, while many others front-paged their reviews and news reporting of the opening.

The notices vary (with one exception) from good to great, but inherent in quite a few of them is the fact that even to professional aisle-sitters the show had been oversold. Noel Whitcomb, who reviewed for the Daily Mirror, saw the show twice in New York, but thought the London production "equally magical." He ended his notice "I could see it again and again—and it is well worth waiting to see."

Harold Conway in the Daily Sketch considered it was "pleasurably worth waiting for," but insisted, "this was NOT the greatest musical ever; nothing like it." He admitted that he had scaled several peaks of enjoyment, but enchantment was fleeting and the ultimate magic missing altogether.

The Daily Express coverage, spread over a half-page and carrying a review by John Barber, took a critical line. The reviewer admitted at the outset that he did not feel he had come to enjoy a show but to judge a reputation. "I expected some razzle-dazzle of brilliant stagecraft to sweep me instantly into Shangri-La. Nothing like it happened.

"It began by being a tuppence colored version of 'Pygmalion' plus songs. I sat in my seat wondering what the fuss had been for. Knowing the play, I winced when lines were cut." However, Barber summed up by describing it as "another brilliantly done American musical."

Cecil Wilson in the Daily Mail,

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Wants Soviet Dancers In Exchange Deal for Harlem Globetrotters

Buzzards Bay, May 6.

Alex Byron, who operates the Buzzard's Bay Summer Theatre, is seeking a Russian variety troupe for his upcoming strawhat season. He opened the spot last year with Boston U. and local actors. He is planning a trip to Moscow. He wants a troupe of about 35, including ballet, folk dancers, acro acts and tooters to incorporate with his own company.

Byron has been in Washington, where he says the Russian Embassy has assured him of an appointment with the Minister of Culture in Moscow to make arrangements. The Russians would come to the Cape under a mutual exchange program, and an American team would go to Russia. The Harlem Globetrotters, Byron says, would be the swap and Dave Zinkoff, one of the operators of the basketball team, has given his okay.

The Buzzards Bay strawhatter is a tent-like structure seating 700, with a restaurant and lounge. Byron has an art center, school and gallery going during the summer and seeks to turn the entire area into a cultural center.

During the winter, the producer has been in Washington working with the Government Operations Committee of Congress.

Houston Stock Theatre Skeds Four Star Shows

Houston, May 6.

A series of four plays to star Wally Cox, Diana Barrymore, Joan Blondell, Ethel Shutta and Paul Hartman, will begin May 20 at the Avalon Theatre on a subscription basis, according to George Lee Marks, producer. Each show will be booked for two weeks on a Tuesday-through-Sunday schedule.

The initial play, "The Great Sebastians," will costar Ethel Shutta and Paul Hartman. It will be followed by "Will Success Spoil Rock Hunter," with Wally Cox. The third bill will star Miss Barrymore in a play to be selected, and the finale will be "Happy Birthday," starring Joan Blondell.

'English Sagan' (She Sez) To Get Play Produced

London, May 6.

A 19-year-old who's dubbed herself "the English Francoise Sagan," will have her first play produced later this month at the nabe Theatre Royal, Stratford, East London. The playwright, Shelagh Delaney, has revealed that she started work on the script, entitled "A Taste of Honey," after seeing the new Terence Rattigan play, "Variations on a Theme." She says she felt she could do better.

"A Taste of Honey," which is described as "meaty," was written in two weeks. It's about a teenage girl who is left alone at Christmas and gets tangled in a love affair.

More Legit Use Of TV Plugging

Television is literally cashing in on legit. The coin stems from increased play given to video advertising by Broadway shows. The tv ad bent has been particularly noticeable in recent weeks, with four different Broadway musicals moving into the spot commercial field.

The branchout to tele advertising by Broadway shows has been confined mainly to WRCA-TV, with "Say, Darling" the latest entry to buy time on that station. The "Darling" campaign was launched last Monday (5), and other shows that have hopped on the tv bandwagon in recent weeks include "Oh Captain," "Li'l Abner" and "Jamaica."

The spots taken by the shows usually range from 10-20 seconds. In the past, there have been scattered instances of Broadway shows using tv as an ad medium, but this marks the first time that there's been such a concentrated push.

DICKER U.S. TOUR FOR BRUSSELS POCKET CO.

Jay K. Hoffman, young American impresario active in Europe, is negotiating with the William Morris Agency with a view to bring The Pocket Theatre of Brussels to New York and various College towns throughout the country. Group, sponsored by the Belgian government, will have an American with it to interpret, discuss and create interest in the past, present and future of European Pocket Theatre. Hoffman was recently in New York.

The impresario also is arranging a European tour for a small Negro Ballet ensemble. While booking young American artists on the Continent and in Britain, he also is bringing some European discoveries to the U. S. Among them is Ariel Auclerc, the 17-year-old solo dancer recently seen in New York with the Roland Petit ballet company.

Hoffman, who is 24, recently completed a two-year hitch in the army, where he laid the groundwork for his current activities. He presented the first bi-lingual performance (in English and German) of the "Diary of Anne Frank" in Frankfurt, and later—in the fall of 1957—rented the Frankfurt Opera House to present "Le Ballet let Theatre de Paris de Maurice Bejart" before an audience of 1,400 Americans. Appearance of the ballet was the second in a new European series titled "An American Night in the Theatre."

This June, Marina Svetlova, former prima ballerina of the Met, will perform in the series. Among the American artists Hoffman has introed to European audiences are Jose Kahne, pianist; Charles Holland, a Negro tenor, and Sylvia Rosenberg, violinist.

Donal Wilson, one of the stage managers on the Broadway production of "The Entertainer," has been awarded a $2,000 Arts Fellowship for overseas travel by the

NEW T. S. ELIOT PLAY

Edinburgh Preem Numbers Paul Rogers, Anna Massey

Edinburgh, May 6.

Paul Rogers, recently in from an American and Australian tour, is named as a lead for the new T. S. Eliot play "The Elder Statesman," set for world premiere Aug. 25 at the International Edinburgh Festival. Anna Massey, recently in "The Dear Delinquent" in London, is also named for a lead part.

E. Martin Browne will stage, with settings by Hutchinson Scott.

Its Rogers fifth Edinburgh Festival appearance.

Lunt-Fontanne Theatre N.Y.'s Showiest Showcase; Former Globe, Pic House

The new Lunt-Fontanne Theatre, which opened formally Monday (5) with the premiere of the Friedrich Duerrenmatt - Maurice Valency drama, "The Visit," is unquestionably New York's most magnificent playhouse. It not only outshines the recently-refurbished ANTA Playhouse (formerly the Guild Theatre), but even surpasses the Radio City Music Hall in richness and glitter.

The theatre, formerly the Globe, is operated by the Producers Theatre, of which realtor-producer Roger L. Stevens, producer Robert Whitehead and realtor Robert W. Dowling are partners, under a longterm lease from a syndicate headed by William Zeckendorf, of the Webb & Knapp realty firm. As it stands, the property probably represents an investment of over $2,000,000.

The house has been almost completely rebuilt, including one new wall and all but the shell of the other three walls. The new blackwall, which was moved out about 30 feet, provides expanded space backstage. In addition, the auditorium is unusually commodious, with wide aisles, ample space between rows and plenty of room at the rear of the orchestra and in the lobby and restrooms, etc.

A notable feature is the new marquee, which extends the full length of the front of the theatre along 46th St., west of Broadway and directly opposite the Helen Hayes Theatre (formerly Fulton). The marquee is handsomely lighted and has radiant heat (which can be switched to cooling in hot weather). The decor of the house is stunning, with a baroque motif, extraordinarily thick carpeting and very deep seats, some of which have upholstered footrests and extra cushions for use by playgoers of short stature.

The house seats 1,402, but the capacity may be slightly increased for some shows. An innovation is the scale, with a higher price

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Plan 'Cloud of Witnesses' As San Antonio Annual

San Antonio, May 6.

"A Cloud of Witnesses," Ramsey Yelvington's outdoor drama about the Alamo, is planned for production at the Mission San Jose here late in June. The presentation will be underwritten by the San Antonio River Development & Festival Committee. A three-week run is contemplated, with a possible three-week extension.

The aim of the committee is to promote historical and entertainment features dealing with the city's missions and river areas. In line with that, the plan is for "Witnesses" aventually to become part of a summer-long tourist attraction including fuller exploitation of the river, parks and historical spots.

The committee is headed by Arthur E. Biard, a local realtor.

Ann Arbor Sets Names For Four-Week Season

Ann Arbor, Mich., May 6.

Don Ameche, Nancy Kelly, Basil Rathbone, Betty Field and Luther Adler will star in the annual Univ. of Michigan drama season May 12-June 14 at the Lydia Mendelssohn Theatre. Each play will be presented a single week.

"A View from the Bridge," starring Adler, will open the season, followed by "Candida," starring Miss Kelly; "Separate Tables," starring Miss Field and Rathbone, and "Holiday for Lovers," starring Ameche.

See Another Big Strawhat Season For Names and Touring Packages

The strawhat circuit is in for another big summer of name performers and package productions. That's indicated by the flock of stars and packages already slated for barn bookings during the June-September period.

As usual, the lineup of headliners takes in performers from practically all show biz media. Most of them will be touring in packages or doing guest shots in the same show at different locations. The talent roster runs the gamut from veteran stars to new marquee names and, similarly, the list of packages covers perennial stock items and the latest releases.

A rundown of the performers and shows in which they're scheduled to appear include Bert Lahr in "Visit to a Small Planet," Sam Levene in "Middle of the Night," Wayne Morris in "Happiest Millionaire," Lillian Roth in "When in Rome," Hermione Gingold in "Fallen Angels," Orson Bean in "The Mousetrap," Shirl Conway in "Auntie Mame," Groucho Marx in "Time for Elizabeth Sidney Blackmer in "Inherit the Wind" and Ann Sheridan in "Kind Sir."

Also, Don Wilson in "Holiday for Lovers," Henry Morgan in "Mr. Belvedere," Mae West in "Diamond Lil," Dody Goodman in "Dulcy," Basil Rathbone and Betty Field in "Separate Tables," Linda Darnell in "Tea and Sympathy," Hume Cronyn and his wife, Jessica Tandy in a bill of short plays, Menasha Skulnik in "Uncle Willie," Shirley Booth in "Hay Fever" and "Deep Blue Sea," James Mason in "Mid-Summer," Nancy Kelly in "Candida," Don Ameche in "Holiday for Lovers," Diana Barrymore in "Streetcar Named Desire" and Van Johnson, tentative in "Night Must Fall."

In the musical vein, performers and the shows in which they're scheduled to appear include Gypsy

(Continued on page 76)

Julie Wilson Follows Blair in London 'Bells'

London, May 6.

Julie Wilson, currently playing a cafe date here, is taking over Janet Blair's starring assignment in the West End production of "Bells Are Ringing." Miss Blair is exiting the musical to return to the U. S. as Dinah Shore's summer replacement on television.

Miss Wilson appeared in the Broadway production of "Pajama Game" in 1956 as one of several successors to Janis Page, the show's original femme lead. She previously appeared here as Mary Martin's successor in "South Pacific" and as femme lead in "Kiss Me, Kate."

'Jane Eyre' Cost At 500G So Far

The costs on "Jane Eyre" are continuing to pile up. It is already one of the most expensive shows in legit history, even including musicals. The nut is now understood to be around $500,000.

The play, adapted by Huntington Hartford from Charlotte Bronte's novel, is figured to have cost around $300,000 when it temporarily suspended its tryout tour in Philadelphia last March. That figure, however, is believed to be exclusive of $100,000 which Hartford is said to have paid Errol Flynn to star in the production.

Besides the flat payment, Flynn is also understood to have received from Hartford weekly expenses of $1,000, starting about seven months prior to his opening in the drama last February, when it was originally tried out as "The Master of Thornfield." Flynn subsequently withdrew from the production, with Hartford and Courtney Burr, who's presenting the vehicle in association with Sterling Productions, filing charges against him with Actor's Equity.

The union has accepted the charges, but no date has been set yet for a hearing. In bringing the hassle with Flynn to Equity, Burr and Hartford unwittingly incurred another expense, which is now in dispute. That involves a recording of the production made

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PULITZER FOR 'ANGEL' SHOW'S 2D CITATION

"Look Homeward, Angel," Ketti Frings' dramatization of Thomas Wolfe's novel, which copped the 1958 Pulitzer drama award on Monday (5), gives the Kermit Bloomgarden Theatre 200, Inc. production two of the major seasonal legit citations. The play had previously been selected by the N.Y. Drama Critics Circle as the best American stage works.

Samuel Barber won the award in music for his score of the opera "Vanessa" and James Agee, who had been a scenarist, tv scripter, writer for Time magazine and film critic for The Nation, was the author of the best novel selection, "A Death in the Family." He completed writing the book, published by McDowell, Obolensky in 1955, shortly before his death that year at the age of 45.

The award to Robert Penn Warren, his second Pulitzer Prize, was in the poetry division for his "Promises: Poem 1954-1956." He had previously been cited in 1947 for his novel, "All the King's Men," which was made into an Academy Award-winning film. The Pulitzer Prizes in arts and letters are $500, while those in journalism are $1,000.

Geo. Hume Resigns G.M. Of England's Stratford

London, May 6.

George Hume, general manager for the last 10 years at the Shakespeare Memorial Theatre, Stratford-on-Avon, has resigned.

He says he's held the job long enough, and is beginning to feel the strain.

Tent Mgrs. Doing Burn Over Loesser's Demand For 'Fella' Casting O.K.

Tent theatre operators are stewing over a demand by Frank Loesser to approve casting on all stock productions of his musical, "Most Happy Fella." The tuner, which has been released for performance by the canvastops, is considered one of the hottest of the new musical items.

The tent producer gripe is twofold. One point is that Loesser is relaxing his standards in the choice of performers in ratio to a tent's distance from New York. The other complaint relates to alleged favoritism in the granting of rights to different operations. The stock rights are being handled by Music Theatre, Inc., in which Loesser is associated.

Loesser's demand to okay talent is not new. Richard Rodgers and Oscar Hammerstein 2d have a similar requirement on productions of their musicals. However, in the case of B&H, who have an extensive roster of performers, the procedure is usually limited to a submission of the names of the singers contemplated for the presentations, rather than an in-person audition.

Meanwhile, the Kermit Bloomgarden-Lynn Loesser touring production of "Fella" is currently playing the Coast.

Hilltop Theatre Moves To New Maryland Spot

Baltimore, May 6.

Maryland's oldest strawhat, the Hilltop Theatre, will be in a new location, the fifth in its 20-year history, when it opens May 27. Don Swann Jr., who has headed the operation since its start in 1938, will again be in charge.

The new spot is in Owings Mills, about five miles northwest of town. The setup will be the most ambitious he has had, Swann says. He plans a 16-week season of 15 productions.

The Hilltop got its name from its original location, the Patapsco Female Institute, which was on a hilltop in Ellicott City. Swann moved into town during the gas-rationing days of World War II, then to Lutherville and last summer to Brooklandville.

Recession, Seasonal Dip Hit Road; 'King' $72,400, L.A.; 'Fella' 54G, S.F.; 'Lady' $65,500, Chi; 'Diary' 16G, Hub

The general business decline, plus the traditional spring box-office slump, affected receipts on the road last week. With the exception of the usual bullish attendance at the Civic Light Opera subscription offerings in Los Angeles and San Francisco (and even those were below capacity figures) grosses tended to be sharply down.

Business is due to shrink pretty consistently for the next two or three months, with only occasional exceptions.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates Tryout. Also, prices on touring shows includes 10% Federal tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes.

LOS ANGELES

King and I, Philharmonic Aud (MD) ($6-$5.50; 2,670; $73,500) (Giselle MacKenzie, Cameron Mitchell). About $72,400 on CLO subscription. Previous week, $71,000.

Long Day's Journey Into Night, Biltmore (D) (1st wk) ($4.95-$4.40; 1,736; $41,500) (Fay Bainter). Almost $19,500 on Guild-ATS subscription. Previous week, $22,000 at Geary, San Francisco.

Tunnel of Love, Hartford (C) (4th wk) ($4.95-$4.40; 1,024; $29,600). Almost $11,500. Previous week, $14,800 on Guild-ATS subscription.

CHICAGO

My Fair Lady (2d Co.) Shubert (MC) (26th wk) ($7; 2,100; $72,979). Nearly $65,500. Previous week, $66,500.

SAN FRANCISCO

Most Happy Fella, Curran (MD) (2d wk) ($5.40-$4.95; 1,758; $58,000). Almost $54,000 on CLO subscription. Previous week, $53,000.

WASHINGTON

No Time for Sergeants (2d Co.), National (C) (6th wk) ($4.95-$4.40; 1,667; $39,500). Nearly $21,500. Previous week, $20,000 at same house.

BOSTON

Diary of Anne Frank, Wilbur (D) (4th wk) ($4.95; 1,241; $32,699). Under $16,000. Previous week, $20,000 at same theatre.

CINCINNATI

Visit to a Small Planet, Shubert (C) (single wk) ($4.52; 2,000; $56,000) (Cyril Ritchard). Almost $18,000 on Guild-ATS subscription. Previous week, $16,800, at Harris Theatre, Chicago.

MILWAUKEE

Auntie Mame (2d Co.), Pabst (C) (single wk) (Constance Bennett). Over $44,100 on Guild-ATS subscription.

DETROIT

Marcel Marceau, Shubert (Panto) (2d wk) ($3.85; 2,050; $30,000). Nearly $16,600. Previous week, $14,500, at same house.

TORONTO

My Fur Lady, Royal Alexandra (R) (2d wk) ($3.50; 1,525; $30,000). Nearly $14,800. Previous week, $12,200 at same theatre.

SPLIT-WEEKS

Auntie Mame (3d Co.) (C) (Sylvia Sidney). Totaled nearly $26,000 in seven performances as follows: single, Monday (28), Temple, Scranton, $4,000; six, Tuesday-Saturday (29-3), Community, Hershey, Pa., $22,000. Previous week, $34,200 in seven-performance split.

Cat on a Hot Tin Roof (D) (Victor Jory). Totaled over $15,000 in six performances, as follows: single, Monday (28), Civic Aud., San Bernardino, Cal.; single, Tuesday (29), Aud., Long Beach, Cal.; two, Wednesday-Thursday (30-1), Russ Aud., San Diego; single, Friday (2), Granada, Santa Barbara; single, Saturday (3), Roosevelt H. S., Fresno. Previous week, $8,600 in five-performance split.

Damn Yankees (MC). Totaled $38,300 in seven performances, as follows: three, Monday-Tuesday (28-29), Munic. Aud., Tulsa, $9,000; four, Thursday-Saturday (1-3), Aud., Denver, $29,300. Previous week, $29,000 in seven-performance split.

Happiest Millionaire (C) (Walter Pidgeon). Totaled $18,200 in seven performances, as follows: three, Monday-Wednesday (28-30), State Fair Music Hall, Dallas, $6,400; four, Thursday-Saturday (1-3), Music Hall, Houston, $11,800. Previous week, $21,900 at Civic Theatre, New Orleans.

No Time for Sergeants (N.Y. Co.) (C). Totaled $13,400 in three performances, as follows: two, Monday-Tuesday (28-29), International Cinema, Vancouver, $10,400; single, Saturday (3), Stampede Corral, Calgary, Alta., $3,000. Previous week, $31,700, at Moore Theatre, Seattle.

Touring Shows

(May 5-18)

Auntie Mame (Nat'l Co.)—Lyceum, Mpls. (5-10); Victory, K.C. (12-17).
Auntie Mame (2d Nat'l Co.)—Jaffa Mosque, Altoona (5); Municipal Aud., Charleston, W. Va. (7); Municipal Aud., Canton (8); Paramount, Toledo (9-10); Regent, Grand Rapids (12-13); Memorial Aud., Dayton (14-18).
Cat on a Hot Tin Roof—Geary, S.F. (5-17).
Damn Yankees—Municipal Aud., Oklahoma City (5-6); Forum, Wichita (7); Aud., Topeka (8); Paramount, Omaha (9-10, closes).
Diary of Anne Frank—Wilbur, Boston (5-10); Bushnell Aud., Hartford (12-13); Playhouse, Wilmington (14-17).
Happiest Millionaire—Robinson Aud., Little Rock (5-6); Convention Hall, Tulsa (7-8); McMahon, Lawton, Okla. (9); Municipal Aud., Oklahoma City (10); Aud., Memphis (12-13); Tennessee, Nashville (14-15); Tower, Atlanta (16-17).
Long Day's Journey Into Night—Biltmore, L.A. (5-17).
Marcel Marceau—Hanna, Cleve. (5-10); American, St. L. (11-17).
Most Happy Fella—Curran, S.F. (5-17).
My Fair Lady—Shubert, Chi (5-17).
No Time for Sergeants (N.Y. Co.)—Jubilee Aud., Edmonton, Alberta (5-6); Playhouse, Winnipeg, Manitoba (9-10); Denfield Aud., Duluth, Minn. (12); Mayo Civic Aud., Rochester (13); Veterans Memorial Aud., Cedar Rapids (14); Coronado, Rockford, Ill. (15); Wisconsin Union Theatre, Madison (17-18).
Tunnel of Love (Coast Co.)—Hartford, L.A. (5-17).
Visit to a Small Planet—American, St. L. (5-10); Paramount, Omaha (12-13); Aud., Denver (15-17).

British Shows

(Figures denote opening dates)

LONDON

Any Other Bl., Westminster (4-10-58).
At Drop of Hat, Fortune (1-24-57).
Bells Ringing, Coliseum (11-14-57).
Brass Butterfly, Strand (4-17-58).
Breath of Spring, Cambridge (3-26-58).
Boy Friend, Wyndham's (12-1-53)
Bride & Bachelor, Duchess (12-19-56)
Cat on Hot Tin Roof, Comedy (1-30-58)
***Dear Delinquent,** Aldwych (6-5-57).
Dinner With Family, New (12-10-57).
Duel of Angels, Apollo (4-24-58).
Expresso Bongo, Saville (4-23-58).
Flowering Cherry, Haymarket (11-21-57).
Free As Air, Savoy (6-4-57).
Grab Me a Gondola, Lyric (12-26-56)
Iceman Cometh, Wint. Gard. (3-29-58).
Lysistrata, York's (2-18-58).
Mousetrap, Ambassadors (11-25-52)
My Fair Lady, Drury Lane (4-30-58).
New Crazy Gang, Vic. Pal. (12-18-56).
Not In the Book, Criterion (4-2-58).
Plaisirs De Paris, Wales (4-29-57).
Rape of Belt, Picadilly (12-12-57).
Repertory, Old Vic (9-18-57).
Rear Like a Dove, Phoenix (9-25-57).
Salad Days, Vaudeville (8-3-54).
***Share My Lettuce,** Garrick (9-25-57).
Simple Spyman, Whitehall (3-19-58).
Something to Hide, St. Mary's (4-29-58).
***Touch of Sun,** Princes (1-31-58).
Tunnel of Love, Majesty's (12-3-57).
Where's Charley, Palace (2-20-58).
***Transferred.**

SCHEDULED OPENINGS

Moscow Arts, Sadler's (5-15-58).
Variation on Theme, Globe (5-8-58).

CLOSED LAST WEEK

Petting Shed, Globe (3-5-58).

Bard's Birthday?

London, May 6.

The Mayors of London's 28 boroughs were invited to the Old Vic recently (April 25) to celebrate Shakespeare's birthday. After the performance of "Twelfth Night" they were entertained at an informal reception by the governors and directors of the theatre.

The civic night was arranged to express appreciation for the support the people of London had given to the theatre. Between 60% and 70% of the audience for the Five Year Folio Plan, which began in 1953, came from the London boroughs.

JAPAN REVIVES OLD THEATRE PARTY PLAN

Tokyo, April 29.

Block booking, an ancient practice in Japan, is on the rise anew with the festive cherry blossom season and theatres are relieving the hot spring resorts of mass meandering. Whereas companies here in the past invited guests to resorts for the soft sell, paths are shifting to both legit and motion picture theatres because of cheaper rates.

Parties of tourists from overseas are also filling theatres in groups that are sometimes so large (40,000) that it takes a week or 10 days to run them through the theatre. Of about 70,000 who saw performances at the Shimbashi Embujo Theatre in March, it is estimated that from 25,000 to 30,000 were admitted en masse. Groups comprised 29% of patrons to this house in March, 1956; 31% in March, 1957, and 40% last month.

Some theatres are being booked so far ahead by groups that they have declared a halt for the time being. Group guests are notorious for littering theatres with foodstuff and refuse and for bringing noisy young children. Some theatres have installed nursery services and restaurants to help clear the aisles.

Barn 'Sergeants' $16,700 For 4th Wk., Paper Mill

Robert Weiner's strawhat-touring production of "No Time for Sergeants" grossed a strong $16,700 in its fourth frame at the Paper Mill Playhouse, Milburn, N.J., last week.

The comedy continues at the spot through next week.

Met Goes Clean in Atlanta

Atlanta, May 6.

Metropolitan Opera closed out a four-day, five performance, stand Saturday (3) with performance of "Madame Butterfly." All five shows ("Eugene Onegin," "Aida," "Rosenkavalier," "Faust" and "Butterfly") were sellouts.

Patrons paid $5.70 top at 4,400-seat Fox Theatre.

SCHEDULED N. Y. OPENINGS

OFF-BROADWAY

Playboy West'n World. Tara (5-8-58).
Electra, Jan Hus (5-9-58).
Shaw Series, Downtown (5-12-58).
Judge, Theatre Marquee (5-13-58).
Comic Strip, Barbazon Plaza (5-14-58).
Sat. Night Kid, Provincetown (5-19-58).
Mandragola, 4th St. (5-28-58).
Ulysses, Rooftop (wk. 6-2-58).

More on 'Auntie Mame' Finances

The recent VARIETY story about the financial setup of the Broadway production of "Auntie Mame" contained two inaccuracies. Greer Garson, who succeeded Rosalind Russell as star of the show last January, gets 12½% of the gross, not 10% as stated. Also, Miss Russell's 13.43% share of the profits did not terminate when she withdrew from the Jerome Lawrence-Robert E. Lee dramatization of the Patrick Dennis novel, but continues for the duration of the venture. That means that Miss Russell's income from the show has totaled about $420,000 to date as star and an investor (with a $37,500 stake). The story neglected to mention that Jack Small, who handles the booking of Shubert theatres in New York (and doubles as nominal house manager of the Shubert Theatre, N.Y.), also serves as general manager for producers Robert Fryer & Lawrence Carr, at a salary of $100 a week. That indicates that Ben Stein, company manager of "Mame," gets $350 a week, as the auditor's statement lists $450 for company and general manager under the weekly operating budget. Small's dual capacity as Shubert theatre booker and Fryer & Carr g.m. is especially interesting since the sharing terms for "Mame" give a straight 30% of the gross to the Shuberts for the Broadhurst Theatre, where the comedy is current. That's an unusually stiff percentage for a major-grossing straight play.

The major point of the original VARIETY story was that for its first 68 weeks on Broadway, through last March 29, "Mame" grossed approximately $3,100,000 and earned only $375,697.36 profit, including $124,740 income from the sale of the screen rights, $57,005.07 royalty from the touring production, $2,000 souvenir program royalites and $207 royalty from a stock presentation in Honolulu. Thus, the profit on the New York operation was only $191,745.29 for the 68 weeks, or an average of $2,819 profit a week on $45,600 average gross.

B'way Dives; 'Firstborn' $15,700 (6), 'Captain' $55,800, 'Jamaica' $45,000, Hayes-Healy $36,100, 'Eyre' 4G (4)

The seasonal decline has apparently started on Broadway. That's indicated by the falloff in business last week, with receipts dropping substantially for all but the powerhouse entries.

There were 24 Main Stem entries, of which seven were sellouts. Those included "Dark at the Top of the Stairs," "Look Homeward, Angel," "Music Man," "My Fair Lady," "Say, Darling," "Sunrise at Campobello" and "Two for the Seesaw."

The opening of "The Visit" last Monday (5) marked the windup of new entries for the season.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net i.e., exclusive of taxes.

Auntie Mame, Broadhurst (C) (73d wk; 573 p) ($6.90; 1,214; $46,500) (Greer Garson). Previous week, $44,000; last week, around $41,500. Miss Garson withdraws from the cast at the expiration of her contract May 31, with Beatrice Lillie taking over the title role June 2 for the remaining four weeks of the show's Broadway run. Miss Lillie is scheduled to repeat the assignment in a London production next fall.

Bells Are Ringing, Shubert (MC) (75th wk; 596 p) ($8.05; 1,453; $58,101) (Judy Holliday). Previous week, $54,900; last week, nearly $51,700. Performances will be suspended July 21-Aug. 9.

Blue Denim, Playhouse (D) (10th wk; 76 p) ($5.75-$6.90; 996; $31,500). Previous week, $19,500; last week, over $18,000.

Dark at the Top of the Stairs, Music Box (D) (22d wk; 172 p) $5.75-$6.90; 1,010; $33,000). Previous week, $32,600, with parties; last week, over $31,500, with parties.

Entertainer, Royale (CD) (12th wk; 89 p) ($7.50; 1,050; $43,500) (Laurence Olivier). Previous week, $31,800 on twofers; last week, over $27,800 on twofers. Closes next Saturday (10).

Fair Game, Longacre (C) (26th wk; 209 p) ($5.75-$6.90; 1,101; $32,000) (Sam Levene). Previous week, $15,200; last week, over $13,900. Closes next Saturday (10).

Firstborn, Coronet (D) (1st wk; 6 p) ($6.90; 1,101; $35,040) (Katherine Cornell). Opened last Wednesday (30) to four affirmative notices (Aston, World-Telegram; Atkinson, Times; Coleman, Mirror; McClain, Journal-American) and three negative (Chapman, News; Kerr, Herald Tribune; Watts, Post); nearly $15,700 for first six performances. Closing has been advanced one week to May 31 to permit a June 5 shipment of the physical production to Israel.

Jamaica, Imperial (MC) (27th wk; 212 p) ($8.35; 1,427; $63,000) (Lena Horne, Ricardo Montalban). Previous week, $47,500; last week, over $45,000. Performances will be suspended June 30-Aug. 9.

Jane Eyre, Belasco (D) (1st wk; 4 p) $5.75; 1,037; $31,582). Opened last Thursday (1) to three favorable reviews (Chapman, News; Coleman, Mirror; McClain, Journal-American) and four unfavorable (Aston, World-Telegram; Atkinson, Times; Kerr, Herald Tribune; Watts, Post); over $4,000 for first four performances.

Li'l Abner, St. James (MC) (77th wk; 612 p) (8.05; 1,614; $58,100). Previous week, $42,200 on twofers; last week, over $38,300 on twofers.

Look Back in Anger, Golden (D) (31st wk; 247 p) ($5.75; 800; $25,152). Previous week, $12,900; last week, almost $11,800.

Look Homeward, Angel, Barrymore (D) (23d wk; 180 p) ($6.90; 1,076; $40,716) (Anthony Perkins). Previous week, $41,200; last week, nearly $41,000.

Music Man, Majestic, (MC) (20th wk; 156 p) ($8.05; 1,626; $68,658) (Robert Preston). Previous week, $69,400; last week, same.

My Fair Lady, Hellinger (MC) (112th wk; 891 p) ($8.05; 1,551; $68,210). Steady at $69,200.

New Girl in Town, 46th St. (MD) (51st wk; 407 p) ($8.06-$9.20; 1,297; $59,085) (Thelma Ritter). Previous week, $37,000 on twofers; last week, over $33,000 on twofers.

Oh Captain, Alvin (MC) (13th wk; 103 p) ($8.35-$9.20; 1,331; $60,000). Previous week, $58,400, with parties; last week, nearly $55,800 with parties.

Romanoff and Juliet, Plymouth (C) (30th wk; 236 p) ($5.75-$6.25; 1,062; $36,625) (Peter Ustinov). Previous week, $24,600; last week, almost $20,000.

Say, Darling, ANTA (MC) (5th wk; 36 p) ($7.50; 1,185; $50,460) (David Wayne, Vivian Blaine). Previous week, $49,100, with parties; last week, nearly $49,300, with parties.

Sunrise at Campobello, Cort (D) (14th wk; 108 p) ($6.90; 1,155; $36,000) (Ralph Bellamy). Previous week, $36,200; last week, over $35,600, with parties.

Time Remembered, Morosco (C) (25th wk; 199 p) ($9.60; 946; $43,000) (Helen Hayes, Richard Burton). Previous week, $33,500; last week, over $28,200. Closes June 28.

Two for the Seesaw, Booth (CD) (16th wk; 124 p) ($6.90; 780; $31,700) (Henry Fonda). Previous week, $32,000; last week, nearly $32,100.

West Side Story, Winter Garden (MD) (32d wk; 252 p) ($8.05; 1,404; $63,203). Previous week, $50,000; last week, almost $45,600.

Who Was That Lady I Saw You With? Beck (C) (9th wk; 72 p, ($6.90; 1,280; $47,000) (Peter Lind Hayes, Mary Healy). Previous week, $39,800; last week, over $36,100.

Miscellaneous

Le Theatre du Nouveau Monde, Phoenix (C) (1st wk; 8 p) ($4.60; 1,150; $29,382). Last week, around $8,000 for French-language presentation of Moliere's "Le Malade Imaginaire," the first offering in the company's two-week stand at the house. This week's closing entry is a bill of three Moliere one-acters.

Closed Last Week

Rope Dancers, Miller's (D) (24th wk; 189 p) ($5.75-$6.90; 994; $27,850) (Siobhan McKenna, Art Carney). Previous week, $13,800 on twofers; last week, over $15,100 on twofers. Closed last Saturday (3) at an approximate $40,000 deficit on its $70,000 investment.

Opening This Week

Visit, Lunt-Fontanne (D) ($8.50; 1,402; $52,100) (Alfred Lunt, Lynn Fontanne). Producers Theatre presentation of Maurice Valency's adaptation of a play by Friedrich Duerrenmatt; opened a limited nine-week run last Monday night (5) to five favorable reviews (Aston, World-Telegram; Atkinson, Times; Chapman, News; Kerr, Herald Tribune; Watts, Post), one yes-no (McClain, Journal-American) and one unfavorable (Coleman, Mirror). Grossed nearly $23,500 last week on five previews.

Off-Broadway Shows

Ardele, Cricket (4-8-58).
Blood Wedding, Actors Playhouse (3-31-58).
Bonds of Interest, Sheridan Sq. (5-6-58).
Boy Friend, Cherry Lane (1-25-58).
Children of Darkness, Circle in the Square (2-28-58).
Crucible, Martinique (3-11-58).
Dark of the Moon, Carnegie Playhouse (2-26-58); closes next Saturday (10).
Enchanted, Renata (4-22-58).
Evening of Katherine Mansfield, Royal (5-6-58).
Garden District, York (1-7-58); closes May 25.
Sign of Winter, Theatre 74 (5-7-58).
Threepenny Opera, deLys (9-25-55).

CLOSED LAST WEEK

One Act Musicals, Sullivan St. (4-23-58).

'Annie' Opening Summer At Toronto's New Tent

Toronto, May 6.

"Annie Get Your Gun" will be the opening show, June 23-July 5, for the first summer season at the 2,000-seat tent-show at the Dixie shopping centre outside Toronto, according to Lewis T. Fisher and Kenneth Gill, co-producers of Music Fair Ltd.

The other fortnightly engagements, scheduled in order, are "Silk Stockings," "Song of Norway," "Happy Hunting," "Oklahoma" and "The Boy Friend."

GISELE

RATES CRITICS' PLAUDITS!

"Gisele MacKenzie as Mrs. Anna . . . is at once strong and charming in the role. She has the asperity and tartness to make Mrs. Anna a live character . . . she also has the vitality and resourcefulness . . . marshalls her skills well . . . sings the songs in splendid fashion with an affecting touch of tenderness."

— LOS ANGELES TIMES

"There is Gisele MacKenzie to bring Celtic charm to the role of the crusading Anna; to look piquantly beautiful, to sing warmly to young lovers, wherever they are."

— LOS ANGELES EXAMINER

"Gisele MacKenzie's performance most assuredly will be compared with the now-classic original . . . ; her warmth makes of Anna a tender, loving woman capable of the deepest feeling . . . vocally, she is excellent; and theatrically, she is bright and breezy."

— DAILY VARIETY

"Gisele MacKenzie gave a moving performance. In addition, she sang the lovely melodies of a distinguished score with great feeling. Emotionally, she gave fully to every number."

— L.A. HERALD & EXPRESS

"Gisele MacKenzie played the schoolteacher with unusual perception . . . endowed her role with becoming finesse. Her singing is among the highlights of this spectacular production."

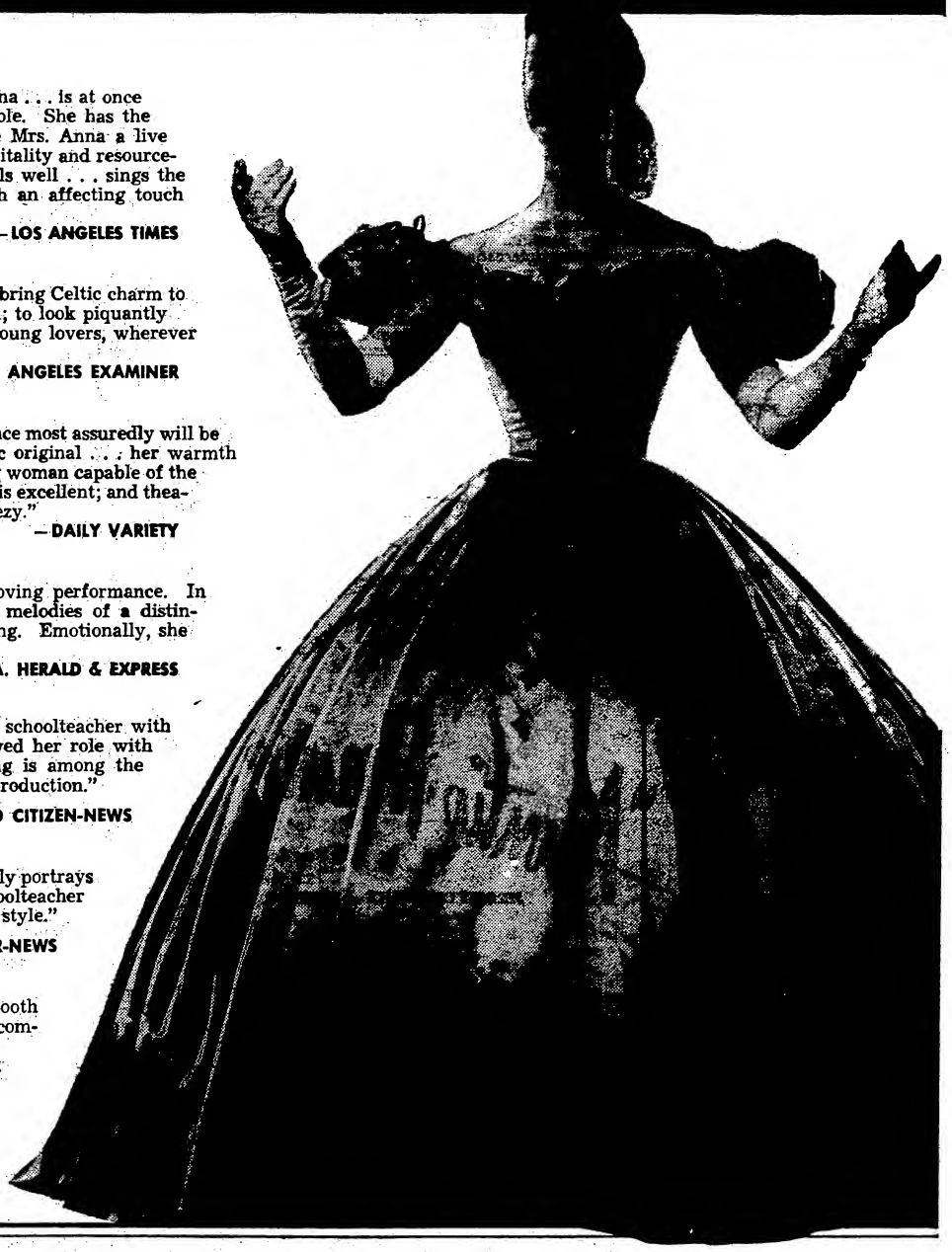
— HOLLYWOOD CITIZEN-NEWS

"Gisele MacKenzie triumphantly portrays the strong-minded English schoolteacher . . . she has a mellow, warm, style."

— LOS ANGELES MIRROR-NEWS

"Gisele MacKenzie gives a smooth performance . . . a most adept comedienne."

— HOLLYWOOD REPORTER



Gisele MacKenzie STARRING IN **"The King and I"**

LOS ANGELES CIVIC LIGHT OPERA ASSOCIATION

Off-Broadway Review

Le Malade Imaginaire

Phoenix Theatre presentation of Le Theatre du Nouveau Monde revival of three-act comedy by Moliere. Staged by Jean Gascon; settings, Robert Prevost; music, Clermont Pepin. At Phoenix Theatre, N.Y., April 29, '58; $4.60 top.

Argan ..... Guy Hoffmann
His Maid ..... Huguette Oligny
Angelique ..... Denyse Saint-Pitrre
Beline ..... Denise Pelletier
Notary ..... George Groulx
Cleante ..... Gaetan Labreche
Thomas Diafoirus ..... Jean-Louis Roux
Physician ..... Jean-Louis Paris
Louison ..... Louise Pichette
Beralde ..... Jean Gascon
Apothecary ..... Victor Desy
Argan's Physician ..... Georges Groulx
In the Prolog
Polichinelle ..... Gabriel Gascon
Doctor ..... Victor Desy
Signer ..... Jean-Paul Jeannotte
Supernumeraries ..... Andre Gascon, Robert Prevost
President of Medical Faculty ..... Gabriel Gascon

On the basis of their revival of "Le Malade Imaginaire," which can be transplanted as "The Imaginary Invalid" or "The Hypochondriac," anybody interested in Moliere, antic theatre or just some roisterous fun would play it safe to have a look at the work of Le Theatre du Nouveau Monde, Montreal's contribution to the local spring season, briefly current at the Phoenix Theatre, N. Y.

Though the company speaks in French, this need not discourage the non-French-speaking playgoer. A lucid plot summary is provided with the program, and although Moliere has been written of as an author whose penchant is for "humor of the mind," the Canadians have seen to it that slapstick has been judiciously mingled with the wit.

Probably to amuse the groundlings of his day, Moliere devised a prologue, two interludes and an epilogue which are intended as comic commentary upon, and supplements to, the play's action. Either Moliere or the company have outwitted themselves here, for these harlequinades are essentially unfunny, tend to detract and distract from the point and progress of the play, and in sheer entertainment value are inferior to the rest o fthe performance this company has devised.

The star of the piece, although not so billed in this closely-knit company, is Guy Hoffman, as the imaginary invalid. With pouting red cheeks, popping eyes, preposterous strutting and sagging drawers, he bowls through the long pivotal part with stalwart energy. As the housemaid who handles this droll master with considerably less than kid gloves, Huguette Oligny literally runs through the evening, bosom a-bounce, red hair flying, face alight with pleasure as she accents much of Moliere's satire.

Jean-Louis Roux, as a doltish young doctor and suitor, plays this eccentric role as a lark, constantly brushing back his straggling scarecrow wig with petulant gestures, letting saliva fly with every word as he affects a king-size lisp.

Denyse Saint-Pierre as the hypochondriac's blondly lovely daughter, charming Louise Pichette as her kid sister, and George Groulx, in the dual stint of notary and invalid's alarmingly imaginative physician, all are very much in a sportive mood. Jean Gascon has doubled competently as actor and director, and inside Robert Prevost's inventively practical unit set he has staged a performance that chortles and slambangs. *Geor.*

6th Norway Fetsival To Open in Bergen May 30

Bergen, Norway, April 29.

Sixth International Festival will be staged here May 30 to June 15. Drama content has been widened considerably. Normal practice has been to stage only two plays, one by Ibsen (who was manager of the Bergen Theatre for several years) and the other by Ludwig Holberg. Repertoire will include, in addition to Ibsen's "Lady Inger of Ostraat," "A Midsummer Night's Dream," guest performances of "Oedipus Rex" (by the Norwegian Theatre company of Oslo) and of "Happy Election," by Nils Jaer, by the National Theatre of Oslo.

Plans are afoot to make the legit section of this northern junket more representative internationally. Roots, however, will still be intrinsically native, with daily concerts at Grelg's church at Fana capturing the spirit of ye olde Norway.

T. C. Jones' Fall Tour

"Mask and Gown," the T. C. Jones revue which will play a strawhat tour opening June 2 at the Bucks County Playhouse, New Hope, Pa., is also being scheduled by producer Leonard Sillman for a regular road tour in the fall.

As a break-in for his Broadway appearance last fall, Jones played the Bucks barn, getting raves in the local press and from the critics from nearby Philly, and he played to turnaway business. On the basis of advance interest in the forthcoming repeat engagement, Bucks manager Michael Ellis has already scheduled two extra matinees.

FT. WORTH WILL HAVE 500G MUSICAL ARENA

Ft. Worth, May 6.

A theatre-in-the-round will open July 7 at the new Casa Manana here. The operation is located in a $500,000 aluminum-domed, air-conditioned building. Promoted and coordinated by the Ft. Worth Opera Assn., the theatre will be run by a non-profit corporation.

Besides the theatre, the building includes rehearsal areas and business offices, while its facilities are also adaptable for films, exhibits, dances and banquets. Profits from the summer presentations at the house will be used to create a fund for Ft. Worth Art Council use in support of the city's symphony orch and opera and ballet companies.

James H. Snowden, president of the local Opera Assn., is dittoing on the legit venture, while Melvin Dacus is general manager of both operations. Michael Pollock, artistic administrator for the New York City Center Opera Co., is exec director of Casa Manana. He will also be the N.Y. casting rep.

The initial season, skedded to run 10 weeks, will take in five musicals, each running a fortnight. The opening show will be "Can-Can," with the balance of the lineup comprising "Carousel," "Pajama Game," "Merry Widow" and "Call Me Madam."

Although not a canvastop, the spot is a member of the Musical Arena Theatres Assn.

Ireland Drops 1958 Theatre Fest

Dublin, May 6.

International Theatre Festival, planned for spring of this year and postponed until fall, has now been abandoned following withdrawal of support by Irish Tourist Board.

Row started when Sean O'Casey withdrew his play "The Drums of Father Ned" after refusing to permit changes; this was followed by Festival Council dropping Alan McClelland's dramatization of James Joyce's "Ulysses," and this touched off Samuel Beckett's withdrawal of his three mime plays.

With main props gone Festival was postponed until indefinite date in fall, but at meeting last week between Festival Council and Bord Failte (Tourist Board) it was announced that the project had been dropped "for this year."

Stock Review

A Swim in the Sea

Palm Beach, April 28.

Frank J. Hale & Paul Crabtree presentation of Robert E. Griffith & Harold S. Prince (with Shirley Ayers) production of three-act comedy-drama by Jess Gregg. Staged by Elliot Silverstein; scenery, James Riley. Stars Peggy Wood; features Carol Stone, Inga Swenson, George Peppard, Paula Bauersmith, Lucy Prentis. At Royal Poinciana Playhouse, Palm Beach, April 28, '58.

Mrs. Kitteridge ..... Peggy Wood
Swart Petry ..... Carol Stone
Durste Petry ..... Paula Bauersmith
Amy Kitteridge ..... Inga Swenson
Frank Kitteridge ..... George Peppard
Janet McCabe ..... Lucy Prentis

After a season notable more for social brilliance than theatrical distinction, Frank J. Hale and Paul Crabtree have presented a real hit prospect at their Royal Poinciana Playhouse here. The show is getting an additional tryout following its break-in last week at the Annie Russell Theatre at Rolllins College, Winter Park. The play, titled "A Swim in the Sea," is by Rollins playwright Jess Gregg.

Robert E. Griffith and Harold S. Prince who have the option on the script with Shirley Ayers, widow of scene designer Lemuel Ayers, plan a Broadway production in the fall, probably after minor rewrites and general recasting. The show stacks up as a likely sleeper.

Peggy Wood, chiefly known in recent years as the motherly heroine of the "Mama" television series, is starred here in a somewhat sinisterly maternal role, the deceptively gentle woman who rules her children by seeming helplessness. She has made spinsters of her two daughters by a previous marriage, and would do the same for her youngest child, a 25-year-old girl whom she has swathed in protectiveness and enslaved with feigned illness.

The conflict occurs with the return of the only son, a self-reliant young man who, as a child, was torn from the matriarchal domination, and was raised by his father. The young girl falls paassionately in love with him, but he avoids an incestuous relationship, and inspires her to take a figurative swim in the sea by striking out in life on her own.

Miss Wood demonstrates her versatility by giving a persuasive performance as the consumingly possessive mother, while Carol Stone and Paula Baauersmith are convincing as the cowed older daughters. Inga Swenson is attractive as the intense younger sister, although her playing tends to start on too high a key to allow emotional development. George Sheppard is effective in the key role of the catalyst son, and Lucy Prentis is appealing as the local girl with whom he falls in love.

Elliot Silverstein's direction is adroit.

Det. Barns Set Openings

Detroit, May 6.

Music Circle Theatre will open its season June 9 with "Oklahoma."

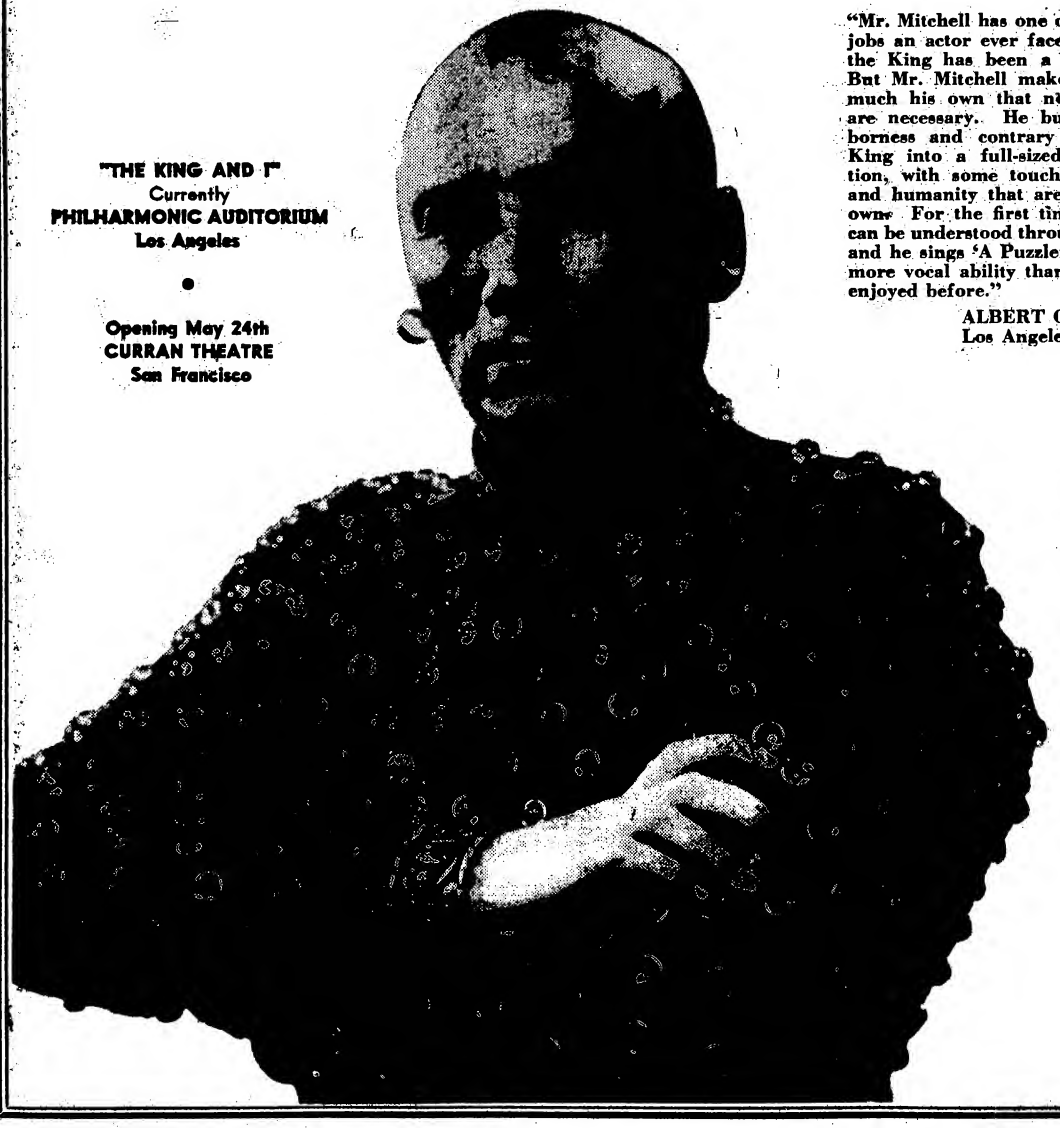
The other local strawhat, the Northland Playhouse, opens June 16 with "The Remarkable Mr. Pennypacker," starring Burgess Meredith.



the william morris agency proudly congratulates "His Majesty"

LONG LIVE 'THE KING'!

By PATTERSON GREENE



"THE KING AND I"
Currently
PHILHARMONIC AUDITORIUM
Los Angeles

•

Opening May 24th
CURRAN THEATRE
San Francisco

"Mr. Mitchell has one of the toughest jobs an actor ever faced, for to date the King has been a one-man role. But Mr. Mitchell makes the part so much his own that no comparisons are necessary. He builds the stubborness and contrary pride of the King into a full-sized characterization, with some touches of warmth and humanity that are distinctly his own. For the first time every word can be understood through the accent, and he sings 'A Puzzlement' with far more vocal ability than it has EVER enjoyed before."

ALBERT GOLDBERG,
Los Angeles Times.

"Mitchell has perhaps the toughest time of all in making audiences forget Yul Brynner for the 2½ hours they're taking in these Oriental shenanigans. He looks the bald-headed ruler and by the time the first act is over has assumed the striking authority he must yield. Mitchell proves he does not have to top Brynner to penetrate with his own deeply etched portrayal of the childlike ruler."

RON,
Daily Variety.

". . . Someone should round up our young actors out of the coffee houses and take them to see Cameron Mitchell in 'The King and I,' where they would witness an actor not trying to be a Siamese, but who is acting one—to the great delight of the audience."

JACK MOFFITT,
Hollywood Reporter.

"Mitchell is an excellent choice as the bald-pated, virile, semi-barbaric King . . . He charges like a bull and bellows like one, too. Yet he is capable of moments of restraint and compassion."

DICK WILLIAMS,
Mirror News

"If you have assumed that it is unconstitutional for anyone save Yul Brynner to portray this monarch (as I have), then you will change your mind (as I did) when you see Cameron Mitchell in the role. After a brief tussle against your loyalty oath, you will admit that here is a new King who commands allegiance in ways all his own. Mitchell is uncalculated, he seems to have no difficulty in behaving, quite engagingly, like a tempestuous, spoiled but distinctly valuable boy of twelve. Under his bursts of laughter, temper and vanity he lets you perceive the ruler's genuine 'puzzlement,' and he delivers, the monologue about it in a nice balance between comedy and drama."

Los Angeles Examiner.

"Cameron Mitchell came through with exceptional brilliance. He captured the mannerisms, the halting broken English, the violent gestures, and other characteristics of the Siamese King with authority and understanding."

LOWELL E. REDELINGS,
Citizen News

". . . a memorable feat of acting."

HARRISON CARROLL,
Herald-Express.

Est. 1898

Falk Back to Star Policy for Hub; Kenley Has New Spot; Other Barns

Boston, May 6.

Strawhat theatres hereabouts are shifting policies from last season. Lee Falk, who runs the Boston Summer Theatre in New England Mutual Hall, will abandon his off-Broadway policy of last season, and return to the star system. He is figuring "Long Day's Journey Into Night," with Fay Bainter; "Holiday for Lovers," with Don Ameche; "Uncle Willie," with Menasha Skulnik; and "Visit to Small Planet," for his upcoming Hub season.

Last season Falk did "Back to Methuselah," with Celeste Holm; "Potting Shed"; "Thieves Carnival," and "Volpone," and called a halt in midseason when hit by the Hub newspaper shutdown.

South Shore Music Circus, Cohasset, opens its eight week season June 23 with "No Time for Sergeants," its first straight play, after eight weeks of musicals. Remainder of the 10wk season includes two weeks of "Damn Yankees," June 30; "Guys and Dolls," July 14; "Happy Hunting," July 21; "Fanny," July 28; "Where's Charley," Aug. 11; "Most Happy Fella," Aug. 18.

Wellesley's Group 20 Players are doing "Dear Liar," the two character Shaw-Mrs. Patrick Campbell letter play, at Kresge Auditorium in M.I.T., Cambridge, May 13-14, with Jerome Kilty and Cavada Humphrey. The two-performance engagement will be the only presentation of the show prior to its national tour and Broadway run.

Group 20 Players will have its regular season in the amphitheatre on Wellesley College campus.

Kenley Books Names

Toledo, May 6.

The Kenley Players will operate this summer at the W. D. Packard Music Hall, Warren, O. The group, headed by John Kenley, is shifting from Dayton, where it was active last year at the 2,500-seat Memorial Hall. The move follows the takeover of the Dayton spot by a local producer.

Kenley, who presents his shows at a $2 top, plans to open June 10 for a 12-week season at Warren. He has a tentative agreement with the Packard trustees for a three-year lease, with an option for a two-year renewal. Kenley will use a permanent Equity resident company of about 25 and will probably bring in additional cast members for musicals, of which six are planned.

The season will be evenly split between tuners and straight plays, with each presentation running one week. The tentative production schedule includes Allan Jones in "Show Boat," Henry Morgan in "Mr. Belvedere," Jeanette MacDonald in "Song of Norway," Frankie Laine in "Guys and Dolls," Mae West in "Diamond Li'l," Dorothy Lamour in "Happy Hunting," Dody Goodman in "Dulcie," Carmel Quinn in "Brigadoon," Walter Pidgeon in "Happiest Millionaire" and Tallulah Bankhead in "Celia."

Two of the following four shows are also rated as possibilities by Kenley. They're "Streetcar Named Desire," with Diana Barrymore; "Girl Crazy," with Lou Costello; "Moon Is Blue," with Vera-Ellen, and "Can-Can," with Denise Darcell and Jerry Colonna.

Blackmer Solo, Hinsdale

Chicago, May 6.

Actor Sidney Blackmer has bought out the interests of Fay Roope and Bob Gist in the suburban Hinsdale Summer Theatre, and will operate the strawhatter himself this season. Roope and Gist were in the project the last two summer terms, the first of which was a red ink fiasco and the second a recovery into the black.

Blackmer will star in the season's bow, "Inherit the Wind," opening June 2.

Jerry Rockwood is succeeding Michael Ferrall as director of Tenthouse Theatre in suburban Highland Park for the silo's 11th season, beginning June 6. It'll be the first year since its inception that the theatre will be without Ferrall, who recently purchased producer Herb Roger's winter playhouse in Palm Springs, Cal.

Also absent this year will be Ferrall's wife, Marian Walters, who for a decade has been the Tenthouse leading lady. Barnard Hughes and Helen Stenborg are slated to return for eight weeks of the 14 week season.

Rogers is planning 12 shows for the terms, two of them to run a fortnight and the rest a week each. The two-weekers will be "Teahouse of the August Moon" and "No Time for Sergeants." Other shows are "Holiday for Lovers," "Mrs. McThing," "Separate Tables," "Matchmaker," "Diary of Anne Frank," "Hole in the Head," "Career," "Middle of the Night" and "Potting Shed."

Early Start at Jennerstown, Pa.

The Mountain Playhouse, Jennerstwon, Pa., one of the oldest strawhats in the country, is getting an early start again this summer. A 20-week season is scheduled to get underway tomorrow (Wed.).

James Stoughton continues as producer, with Charles Crain back as actor-director.

London 'Lady'

Continued from page 71

giving his "verdict on the most ballyhooed musical of the century," thought it was a very good show, but "not the greatest musical that ever was." He ended his review, "I came away from the cheers and the countless curtain calls feeling that even if not all the moments were magic, Britain would have been proud to create 'My Fair Lady'."

The Daily Herald review, also spread over a half page, was headed "It isn't fair—it's fabulous" and the critic, Harry Weaver, admitted the show was as big as all the ballyhoo. "By George they did it, yes they did it. It was fabulous." As far as he was concerned it fulfilled every extravagant promise.

W. A. Darlington in the Daily Telegraph considered the show good enough to stand up "even to the absurdly exaggerated advance publicity to which it had been subjected." Alan Dent, the News Chronicle reviewer, handed out bouquets to Bernard Shaw, the principal members of the cast, to Cecil Beaton, Moss Hart and Frederick Loewe and Alan Jay Lerner for their individual contributions to "one excited evening."

The Times review began with the observation that it sounded tame to describe this triumphant American musical adaptation of an English classic comedy as a most enjoyable entertainment. "Yet," the reviewer added, "that is exactly what it is, a beguilingly graceful musical comedy with more wit and more pointed mockery of period social distinctions than we expect to encounter in that radiant world of sentimental fancy which has, as one of its chief centres, the stage of Drury Lane."

Milton Shulman, Evening Standard reviewer, said "My Fair Lady" had been washed across the Atlantic on a tidal wave of enthusiasm large enough to swamp it. Could anything stay afloat in so giddy a whirlpool of hysteria? he asked. And the answer is provided by the headline "It drops Shaw's message—but what a musical!"

Felix Barker in the Evening News thought it deserved far better than "fulsome exaggerated superlatives." It came near perfection, he opined. "Is it as good as they said it was?" That was the question posed by Robert Wraight in his Star notice. The answer, "Nothing this side of heaven could live up to all that advance ballyhoo and this is definitely this side of heaven."

Shows on B'way

Continued from page 70

Jane Eyre

ance as Miss Bronte's now old fashioned hero, Edward Rochester, that there are stalwart attempts by Blanche Yurka as the grim housekeeper, Frank Silvera as a mysterious visitor, Adelaide Klein as a bibulous attendant, Francis Compton as a gabby old retainer, Norah Howard as a fortune-hunting mother, Jane White in the lurid bit role of the demented Mrs. Rochester, Iola Lynn as a predatory snob and a stage beginner, British ingenue Jan Brooks, in the title role.

Ben Edwards has designed an ornately old-world entrance hall setting with a long winding staircase and a large window through which the melodramatic fire scene is shown by means of glowing red lighting. Demetrios Vilan, Hartford's house director at his Huntington Hartford Theatre in Hollywood, has staged the show, having succeeded British director Peter Ashmore, who withdrew. Motley and Frank Spencer provided the 19th century costumes and Lehman Engel arranged the background music.

Hartford, the A. & P. stores heir and theatre owner, model agent, art patron and (briefly) film producer, has been nurturing the "Jane Eyre" project for several years. It was originally supposed to have been a vehicle for his wife, actress Marjorie Steel, but for undisclosed reasons she is not appearing in it.

With the adaptor supplying the entire financing, the play has finally been done under the sponsorship of veteran Broadway producer Courtney Burr. It had a tryout tour several months ago under the title, "The Master of Thornfield," with film star Errol Flynn in the title role. The deal reportedly advance, plus a pre-rehearsal weekly retainer and something like $5,000-$7,000 weekly salary.

There were disagreements and various accusations between Hartford and Flynn, starting virtually from the beginning of rehearsals, and finally the star walked out during the tryout tour, telling interviewers that the play was impossible. The management thereupon brought charges against him with Actors Equity, using a surreptitiously-taken recording of a performance as evidence that the star was not following the script.

John Emery, who had been hired as Flynn's standby, took over the male lead for a week or so, but then the production was closed for revision and recasting. With the engagement of Portman as star, the play was put on again for a brief tuneup tour and this Broadway presentation. It's been a long and fantastically expensive saga, and the climax is an evening of elaborate tedium. *Hobe.*

Shows Abroad

Continued from page 70

The Party

plans for a birthday party for the daughter.

Elsa Lanchester (Mrs. Laughton) brings an authentic and commendable Cockney accent to her portrayal of a blowsy, fussy, talkative woman with a shop across the street. Joyce Redman is too youthful as the matter-of-fact and attractive wife and mother.

Ann Lynn shows promise as the daughter, clashing strongly with her boozy, loquacious father. John Welsh does all that's required as a lodger with crisp, sometimes comical sense of correctness, and Alberic Finney's young man is suitably confused and eager.

Laughton's staging is excellent, the Reece Pemberton decor seems somewhat luxurious for a middle-class London home, and William Lorraine's lighting achieves desired effects.

Play is interesting if not standout theatre. On tuneup tour before London, it should be draw with marquee name of Laughton following his "Witness for Prosecution" film click. *Gord.*

Legit Bits

Al Jones will be general manager for "The Other One," which **Leonard Sillman** and **James W. Gardiner** plan presenting on Broadway next season.

William Inge's "Dark at the Top of the Stairs" has been published by Random House.

Sherman Frank has succeeded **Lehman Engel** as musical director of "Jamiaca."

Leonard Soloway is general manager for the forthcoming off-Broadway production of "Comic Strip."

Olga Michels has postponed her contemplated Broadway production of "Valentine's Terrace" until next season.

Caryl Hamburg, subscription manager for the Phoenix Theatre, and legit pressagent **Theodore Goldsmith** have set next Sunday (11) as their wedding date.

"Night Circus is the new tag for **Michael Gazzo's** play, formerly titled "Dance With the Baby." It's scheduled for Broadway production by **Jay Julien.**

Meyer Davis, legit investor, orchestra contractor and band leader, is continuing a busy batoning sked. He'll front the orchs for the Friars Frolic at the Waldorf-Astoria Hotel, N.Y., next Friday night (9) and the Lambs Gambol at the same hotel, the following night (Sat.).

Barbara Cook, currently appearing in the / roadway production of "Music Man," has signed with Urania Records to record an album of Dorothy Parker verse.

"Babies Anyone?" an English translation of a comedy by Norwegian playwright **Sverre Andrew Gran,** is planned for New York production next fall by **S. Steiner.** Gran, incidentally, leaves N.Y. today (Wed.) for Oslo, where his latest play is scheduled to open soon.

Fred Herbert has been set as production stage manager for four entries planned for Broadway next fall by **Frederick Brisson** and The Playwrights Co.

"The Hamlet of Stepney Green," by English author **Bernard Kops,** has been announced for fall production by **Joe O'Brien** and **Rhett Cone** at their Cricket Theatre, N.Y.

The Actors Equity Integrated Showcase Production, originally planned for presentation last Sunday-Monday (4-5), has been postponed until next Sept. 28-29. Those already set to work on the project, which will be produced by **Alexander H. Cohen,** include **John Effrat,** overall stager; **Milton Weintraub,** labor consultant; **Alex Barron,** general manager, and **Lois Roney,** production assistant.

Canada Council.

"Tall Story" is the new title for the **Howard Lindsay-Russel Crouse** adaptation of **Howard Nemerov's** novel. "Homecoming Game," which **Emmett Rogers** plans presenting on Broadway next November.

Producers Theatre has acquired **Albert Beich** and **William H. Wright's** "Man in the Dog Suit" for Broadway production next season, with **Jessica Tandy** and her husband, **Hume Cronyn,** repeating the roles they originated in a strawhat tryout tour of the play last year.

"The Unsinkable Mrs. Brown," a new musical, with book by **Richard Morris,** is planned for Broadway production next season by the Theatre Guild and **Dore Schary.** A composer and lyricist have not yet been selected for the entry, which will be staged by **Vincent J. Donehue.**

Alida Valli has been signed to costar with **Burgess Meredith** and **Charles Korvin** in "Enrico IV," which **William B. Duff** and **Tom H. Sand** contemplate presenting on Broadway next October.

A Broadway production of **Kitty Black's** adaptation of **Fritz Hochwalder's** "Public Prosecutor," which was presented on tv recently, is planned by the Theatre Guild.

"Saturday Laughter" is the new tag for the musical adaptation of **Peter Abraham's** novel, "Mine Boy," previously titled "The Man Beneath." The tuner, with music by **Duke Ellington,** lyrics by **Herbert Martin** and book by **Martin** and **Stephen Bates,** is planned for Broadway production next fall by **Christopher B. Manos** and **Arnold Margolin. Michael Howard** will direct.

The Theatre Guild is contemplating a Broadway production of **Orin Borsten's** "Fever of Live," which was tried out last summer on the strawhat circuit.

Martin Gabel and **Henry Margolis** have booked the National Theatre, N. Y., next October for their production of **Harry Kurnitz's** "Once More With Feeling," which will costar Gabel's wife, **Arlene Francis,** and **Joseph Cotton.**

Helen Hayes and **Eric Portman,** both currently starring in separate plays on Broadway, have been set to costar in Eugene O'Neill's "A Touch of the Poet," which the Producers Theatre plans opening at the Helen Hayes Theatre, N. Y., next Oct. 2. It'll mark Miss Hayes' first appearance at the house bearing her name.

Franchot Tone and **David Ross** have dissolved their partnership in the planned Broadway presentation of "Rules of the Game." Ditto for **Tad Danielewski** and **Bilee Baum** on the contemplated Broadway production of "Three Against Time." However, both Ross and Danielewski plan to go ahead with production plans on their respective properties.

George Oshrin is winding up three weeks in Chi as substitute company manager of "My Fair Lady" while Joe Grossman vacations.

Overlooked in last week's VARIETY obit on George E. Curran, retired stage manager of the Majestic Theatre, Boston, was the fact that he had been a longtime member of the Massachusetts Governor's Council.

Alexander S. Ince has acquired the U.S. rights to **Felicien Marceau's** "L'Oeuf" ("The Egg"), now in its second year in Paris. A Broadway production is planned for for the fall.

Producer-author **Robert L. Joseph** acquired two new properties on a recent trip to Paris. He's obtained the rights to the 1946 French film, "Les Enfants du Paradis," and **Pierre Boulle's** novel, "Face of a Hero," which he'll also adapt.

Sidney Poitier is scheduled to appear on Broadway next season in **Philip Rose's** planned production of **Lorraine Hannsberry's** "A Raisin in the Sun," which **Lloyd Richards** will direct.

Allen Boretz will write the book and lyrics for a musical based on the life of **Peter Freuchen,** the late Danish explorer and author, who was nicknamed "the modern Viking." He's purchased the rights to all the autobiographical material written by Freuchen. Boretz is also planning to produce and direct his play, "Ivory, Apes and Peacocks," for which he's also written three songs. In addition, Boretz and **John P. Murray** are working on the book and lyrics to "On the House," a musical version of their comedy, "Room Service."

Strawhat Season

Continued from page 71

Rose Lee in "Happy Hunting," Jane Kean and Johnnie Ray in "Kiss Me Kate," Mimi Benzell in "Song of Norway, Jeanette MacDonald in "Song of Norway," Frankie Laine and Fran Warren in "Guys and Dolls," Dorothy Collins in "Oklahoma," Dolores Grey in "Can-Can," Cab Calloway in "Porgy and Bess," Nancy Walker in "Wonderful Town," Helen Gallagher in "Annie Get Your Gun," and Harold Lang in "On the Town."

Also, Gretchen Wyler in "Silk Stockings," "Guys" and "Damn Yankees," Dorothy Lamour in "Hunting," Kaye Ballard in "Town," Allen Jones in "Show Boat," Vaughn Monroe in "Gentlemen Prefer Blondes" and Jan Clayton in "Carousel."

Another item slated for tent bookings is "Newcomers of 1928," a nitery revue starring Paul Whiteman, Harry Richman, Rudy Vallee, Buster Keaton and Fifi Dorsay. The show will be booked by the Stage & Arena Guild of America, which is also lining up tours for a number of the other entries scheduled for the rustic region.

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Literati

Yank 'Guide Michelin'

In the idiom of France's "Guide Michelin" (pronounced "geed") Simon & Schuster has brought out a $1 "Mobil Guide" which is just as comprehensive a "a traveler's guide to good food, lodging and sightseeing."

It covers New Mexico, Texas, Oklahoma, Arkansas and Louisiana, and is a good teeoff for what will probably become a series since these southwestern states are most remote from the average ken. It's a Socony Mobil Oil Co. undertaking, from research to project, under the S&S imprint, and is even more thorough in its coverage of news and information than the French counterpart. *Abel.*

Tiomkin's Biog

Film composer Dimitri Tiomkin has sold his biog for publication to Doubleday.

His collaborator will be Prosper Buranelli, and manuscript will be completed in 10 days.

Still After That Definition

The Canadian government is probing to find an acceptable legal definition of "obscene" for use in considering bans on books, pictures, disks, magazines, others. Sparked by recent removal of a border ban on the book, "Peyton Place," the investigation is expected to come up with a two-part definition, one to apply to materials considered lewd and indecent, the other for less obvious cases where court judgment would be called for.

"Peyton Place" was banned last autumn as obscene but appeal by publishers and distributors gained a federal Tariff Board reversal. In announcing its 3-to-1 ruling, Tariff Board indicated future decisions of this sort would have to come from the courts.

'Sin and Cinema'

Sections from advance chapters of Herman G. Weinberg's forthcoming book, "Sin and Cinema," a study of movie morals, are currently appearing in MD Medical News Magazine which has already published "The Evolution of the Screen Hero" and "The Evolution of the Screen Heroine" from Weinberg's book.

Forthcoming June issue of the magazine will run "Celluloid Nymphomania."

Boston Herald's Blast

The Boston Herald in an editorial, "Too Many Censors," panned the new rash of bills offered in the Massachusetts legislature against obscene literature.

"Massachusetts has perfectly adequate laws against obscene literature," the editorial said. "They go about as far as it is possible to do without infringing upon the constitutional guarantees of free speech. Yet every year new bills are offered in the Legislature to fill some supposed cranny in our wall of protection against the written word. It doesn't make much sense . . ."

Bernays' Press Talk

Edward L. Bernays, public relations savant, spoke at the National Newspaper Promotion Assn. annual meeting yesterday (6) in Pittsburgh on "Public Relations for the American Press." Bernays talked to publishers editors and key leaders in the country before delivering his remarks on the public relations problems of the press and their solutions. He told the newspaper promotion men how they could refute the charges that the press is superficial, overwritten and inclined to sensationalize, glamorize unworthy individuals, inadequate in news coverage, etc.

He observed that readers still appear to believe that news in the press "is more frequently slanted, more frequently inaccurate than on radio or tv, even though news in the three media comes largely from the same sources." Bernays advised them how to improve the content of their dallies, how to enlist the interest of young people, how to improve community relations and how to build advertising in face of competition from other media.

CHATTER

W. Richard Bruner, managing editor of Printers' Ink, promoted to executive editor, according to editor Woodrow Wirsig's announcement.

N. Y. Sunday Mirror columnist Harry Hershfield has been asked to do a Sunday mag feature for the magazine section and his first piece last week was on actors' feuds.

Harold Rosenthal, N. Y. Herald Tribune baseball scribe, will have lookse into the operations of the Boston Red Sox in a feature length piece in the July issue of Elks Magazine.

Oscar Morgan, 79, owner-editor of the Reno, Nev., Gazette for years and the man who's credited with coining the catchline, "The Biggest Little City in the World," died April 29 in Santa Cruz, Cal. His wife and two daughters survive.

Henry Wolf, art director of Esquire mag for the last six years, moves over to Harper's Bazaar June 15, succeeding Alexy Brodovitch who resigned to become a freelance consultant, designer and teacher.

The Massachusetts House has passed a bill to have the State Police Criminal Information Bureau review books and other publications for obscenity. Meanwhile another censorship bill is pending before the Senate Committee on Ways and Means. It would set up a commission to review publications.

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'Jane Eyre' Cost

Continued from page 71

while Flynn was appearing as star.

The tape, presented to the union as evidence against Flynn, backfired in that Equity is now demanding that the production pay the cast a full week's salary for making the recording. The union's demand based on its regulations covering recordings, is being opposed on the stand that the tape was made specifically for use as evidence against Flynn.

Since the production's reopening in Washington three weeks ago, it's incurred heavy weekly operating losses. The take last week for its four performances at the Belasco Theatre, N.Y., was only $4,000. On top of that, approximately $9,000 was shelled out for full page ads last Monday (5) in the N.Y. Times and N.Y. Herald Tribune. The cost includes mechanical charges in making up the copy which was the same in both papers.

An unusual feature of the ad, was that it included quotes from educators in addition to excerpts from the N.Y. reviews, of which three were affirmative and four negative. According to the ad, more than 100 educators had been invited to attend the play's Broadway preem.

It's also been reported that Eric Portman, who now has the starring role originally played by Flynn, is guaranteed a minimum take of $50,000 for appearing in the production. Hartford, incidentally, is personally financing the presentation.

London Queues Up

Continued from page 1

scoop for commercial tv. At 30 seconds past midnight the strains of the "My Fair Lady" overture came over the air via Associated-Rediffusion and the strictly enforced ban was ended. A sense of drama was injected into the proceedings as a clock ticked off the seconds left to go—it was almost like the countdown before a rocket launching.

Actor Dirk Bogarde, who introduced the 25-minute program from his home, revealed that he was in on the planning of the original production, which had taken preliminary shape at his home. Dancers mimed and terped to the music from the Broadway LP and other records. The Alan Jay Lerner Frederick Loewe score had finally broken the sound barrier.

But first thing next morning there were already predictions that the popularity of the music would be played out inside a couple of months. Artists such as Petula Clark, Ronnie Hilton, Lita Roza, Jeannie Carson, Billy Cotton, Jo Stafford, Gordon MacRae, Ted Heath and Rosemary Clooney, not to mention scores of comedians and other performers, are all hitting the public via disks, radio and tv with the music at the same time. The question being asked is: "Will the public be able to stand the pace for long?"

Even if the popular life of the songs is comparatively shortlived, diskeries are expecting a fast flow of cash into their kitties, and record sales to exceed the seasonal level. But with only one 78 rpm platter on the market—Vic Damone's "On the Street Where You Live" for Philips—and the rest of the disks on EP's and LP's which come into much higher price brackets, there's a shock in store for the record companies.

Tomorrow (Wed.), an EP costing 70c, as compared with the normal market price of between $1.50 and $1.90, will be available to the public. The platter, featuring four of the show's top songs, will be sold in conjunction with an Odhams Press publication, Woman, a weekly femme magazine. Company behind this disk is Rainbow Records, which recently began marketing pliable plastic platters at 14c each. The "My Fair Lady" record, has, however, been pressed on normal material.

Monty Lewis, the Rainbow topper, told VARIETY that the tracks, featuring Evelyn Sharp, Robert Back and Charles Peck, had been bought from an American label. The magazine is claimed to have a circulation of somewhere around 4,000,000 and will supply its readers with the records by mail. Total price includes mailing.

Lewis said that around $70,000 has been spent on tv, newspaper and other advertising to launch the disk. He claimed that advance pressings by far exceed those of any other diskery.

However, the Philips LP looks set to hold onto the market lead with advance orders already exceeding 100,000. The record departments of the Keith Prowse ticket brokers stores had, by 11 a.m. on the day of release, completely unloaded their stocks of 2,500.

Performing Arts

Continued from page 1

ciplinary problems are practically non-existent . . . Interest, vitality, enthusiasm are intrinsic, overpowering and infectious."

Committee of parents, which is leading the protest against Mayor Wagner's thumbs-down, say to engulf this exciting special school in a disinterested environment is a bum-rap against talent, as such, and robs the school system of N.Y. of one of its own prides—something which invariably impresses visitors from Europe.

Lunt-Fontanne

Continued from page 71

($8.90 for "The Visit") for the loges in the front of the mezzanine than on the lower floor ($6.90). Smoking is permitted in the mezzanine, making this the only New York legit house offering such a concession.

The Lunt-Fontanne Theatre was officially renamed last Thursday (1) at a ceremony attended by the stars, Alfred Lunt and Lynn Fontanne (Mrs. Lunt), with Helen Hayes presiding. The house, built in 1910 by the late Charles Dillingham, was originally named the Globe, and played a number of memorable musical hits. In 1932, however, it was acquired by the Brandts and was used for pictures.

As an ironic little aftermath of Monday night's celebrity-packed premiere, Roger L. Stevens, who probably had most to do with the long and complicated deals by which the Lunt-Fontanne theatre was returned to legit, was observed walking along Broadway with his wife. Both had obviously been to the show, of which Stevens is co-producer, and both were formally dressed. Despite his vast financial and theatrical resources, the realtor-producer was frowning just like any normal pedestrian as he fumbled with a broken umbrella while escorting Mrs. Stevens along the pavement through the rain.

SCULLY'S SCRAPBOOK

By Frank Scully

Palm Spring, May 6.

Palm Springs has become a body of sand completely surrounded by benefits. Not a week passes but what the biggest biz of this Midway of the Mojave is a gaudily decorated handout. As a finale they staged an all-week Desert Circus in honor of Texas for the benefit of Palm Springs charities. One Texan named Ray Ryan even revived Glenn McCarthy of Shamrock Hotel notoriety and planed around the Lone Star state drumming up pilgrims from oil wells and ranches to make the trip to this California sand dune.

The week began with a benefit for a church being built at Palm Desert where Mr. and Mrs. Harry Crosby now live. It was an all-star show in the Chi Chi Starlite Room at $17.50 a plate, autographs free. Der Bingle was the emcee, with Phil Harris as his relief pitcher, and he ran a smoother show than if he had been on ice.

If ever he tires of life among the Divot Set he can render no greater public service than taking over the freeways around Los Angeles, for the same skill that makes a talent overloaded benefit run smoothly, especially one with stop-and-go auctions between the acts, can untangle piled-up cars on the freeways. After all, they are both traffic problems. He collected $13,895 in cash from gifts and at least another 10G from the dinners and drinks. No. had for one night at an inn.

What Happens To The Overset?

Now and then I have written about these charity shows but they usually land in the overset because VARIETY, too, has traffic problems. There are limits to what the trade paper can carry in one issue.

Being fetched by a variety of pains that confined me to a linen prison, I asked my Lady Alice to cover Crosby's first try at emceeing a nitery bill. His show featured Rosemary Clooney, Jose Greco's troupe, Phil Harris, Buddy Cole's orch. The Amin Bros., Bobby Winters, Buddy Lester and Bill Alexander's band.

Bing Crosby came on stage in white jacket, dark trousers and white shirt and black bow tie, and sang "In A Little Spanish Town on a Night Like This." It was a lovely night and the song got such a warm hand he said if he thought the audience would be this good he would have worn his hair. That got a laugh so he stretched the joke a bit and explained that unfortunately he had sent the hair out for a crew cut.

He met a lady just before the show who told him not to be nervous. With his hands in his pockets he certainly convinced the audience he wasn't nervous. But he said she begged him to be calm and he tried to convince her that this was just another show of thousands to him and that he wasn't nervous at all. "Well, in that case," she asked him, "why are you in the ladies' room?"

Between all the numbers Bing slipped in some smooth routines as auctioneer. He started out with a jewelled diamond cross donated by Andrea Leeds Howard which brought $1,000 in fast bids. Then he auctioned off a lot in the Silver Spur district where he now lives and that went to Eddie Silverman, the Chicago theatre owner who prophesied Hollywood would be a ghost town in six months, remember?

The money kept pouring in and Irwin Schulman, owner of Chi Chi's, came over to his wife and whispered in her ear. She laughed and told us that he thought the Catholics were smarter than the Jews.

Bingo Went The Passenger!

Phil Harris took over for awhile, tried "Row, Row, Row," but Buddy Cole's band topped him all the way. He then auctioned a pup-poodle which he described as "registered, pedigreed and perfumed." Ray Ryan, who was on a buying spree all night, got it for $1,000. A painting by John Morris, of Bing as a clown, sold for $1,525. After that Harris did the break-way shirt trick and finished on the story of the priest who was asked to rush to give the last rites to an Irish Catholic. When he asked how they knew the man was an Irish Catholic, he was told, "Well, Father, they found a bingo card in his pocket."

This brought der Bingle back and not to be outdone he told the one about the traveller who wanted to get off the train at 5:30 a.m. in Buffalo. The guy woke up in Grand Central Station and was furious. He dragged the Pullman conductor off to report the outrage to the station-master, but the conductor was quite calm about it, said he was getting used to angry passengers. "The guy I threw off in Buffalo was just as mad," he said.

Location-Hunting

Then Bing told the gag about the guy who asked a cab driver to take him to Christ Church in New York, and was dumped at St. Patrick's Cathedral instead. The fare protested. "Well," said the cabbie, "if He's in town He's in there."

He then introduced Jose Greco and his Flamingo dancers, 14 in all, and they just about stole the show from their relaxed, charming host. The smallest of the troupe had the most fire and vivacity. The husband of Gertrude Niesen told me he gave Greco a job in 1940 for $60 a week. Greco never forgot it.

After some more bids and fat checks Crosby tried another Irish tale. This one was about the old man who had worked 50 years in a lumber yard. He decided his time was getting short he'd better get back to the sacraments. He confessed that every day when he quit work he would take home a little lumber. And over 50 years that amounted to a lot. The priest thought it was serious and asked the old man if he'd ever made a retreat? The old guy lit up and said, "No, Father, but if you get the plans I'll get the lumber."

You must remember this was a benefit for a Catholic Church, and trade jokes went over best.

Crosby then introduced Bobby Winters, a juggler more nonchalant if possible than Bing himself and a very comical guy. He did a complicated juggling trick blindfolded, then turned around so that the audience could see that the blindfold had a big slit for his backstage eye.

He dropped one of his props, took out a piece of paper and reread the directions. He flubbed again, read the directions more carefully, and then did it right.

Crosby played the straight man in this act. For a finish Winters burned a hole in a borrowed handkerchief, went through a lot of rigamarole, opened the handkerchief and there it had a hole in the middle. He assured the audience it had never happened before, whereupon the whole orchestra stood up, each unfolding a handkerchief with a hole in the middle.

Then the old Groaner brought on the creme de la creme, Rosemary Clooney. With blonde shiny hair and a polka-dotted dark dress featuring a harem skirt, she sang six numbers solo and then teamed with the old master on two duets, one of them being a beautiful rendition of "Give Me Something To Remember You By."

It was getting next to closing so he brought on the Amin Brothers, a pair of Arabian acrobats who were featured at Chi Chi's all week. Though it was nearly one o'clock their act got a tremendous hand.

Buddy Lester came on to close the show and he was in fine form. In order to balance the gag budget a bit he told about a genie who asked a Jewish shopkeeper what he wanted most. He said he wanted to take his wife and kids to Grossinger's for a week. The genie arranged it and said he would take care of the store. The first customer who came in said, "Make me a chocolate soda." The genie said, "Okay, you are a chocolate soda."

Lester sang "Old Man River" in the manner of Peter Lind Hayes. He couldn't very well do it in the manner of Bing Crosby because Crosby had earlier imitated himself in the number flawlessly. Then Buddy did his duel with a trumpet player, and sang a song by Rodgers and Hart, ("Roy Rogers and William S. Hart") "People Will Say We're In Love." It went over so well Lester asked the orchestra to give the audience a big hand.

Broadway

Gladys and Lionel Hampton shopping for a town house on the eastside.

Samuel Goldwyn Jr. in from the Coast to begin a two-month promotion tour for his newest production, "Proud Rebel."

The Tom McKnights (Emelen Davis) back to the Coast and his NBC-TV chores following a two-month European tour.

Bernard M. Kamber, ad-pub director of Hecht-Hill-Lancaster, off to London on the promotion of "The Devil's Disciple," which begins shooting July 15.

Hollywood gag is that WW is plugging for Roberta Sherwood because he wants her to come to the Tropicana, Las Vegas, when he opens, to help put *him* over.

Herbert Matthews of the N. Y. Times editorial board vacationed in San Juan, Puerto Rico, for two weeks and interviewed Juan Ramon Jiminez, Nobel prize winner.

The Institute of International Education will hold a reception at its N.Y. headquarters next Tuesday (13) for the U. S. Advisory Committee on the Arts to the Secretary of State.

Quite a few of the NAB conventioneers in L.A., last week, detoured to Hawaii, Palm Springs and Las Vegas, and some doubled-back via a Lexington (Ky.) stopoff for the Derby.

G. S. Eyssell, prex of Rockefeller Center Inc., named chairman of the retail and services unit for the 1958 Greater New York Fund campaign. He'll direct his efforts among corporations in the retail, amusement and hotel fields.

It should have been Edward D. Stone, of course, not Chase, as erratumed in last week's VARIETY, who is designing the new Columbus Circle venture for Huntington Hartford. Stone did the U.S. Pavilion at the Brussels Exposition and was a recent Time mag cover story.

In cooperation with the Port of New York Authority, the Knott Hotels unveils its new International Hotel at the N. Y. International Airport (Idlewild) this (Wed.) afternoon. Knott chain prexy W. E. Dood has appointed Jack Hyland of Albany g.m. of the chain's Hotel Berkshire.

Coby Yee, the tiny exotic dancer now appearing with Sam Levensen in the Riviera show in Las Vegas, has learned there that her parents are being held in Canton, Communist China. They were on a visit there and taken prisoner. Miss Yee's only communication is through friends in Hong Kong.

John Roebuck, a regular Anniversary Number contributor to VARIETY but essentially a whodunit author, crime reporter, vidpix series scripter and generally prolific gent with a typewriter, dedicated his latest, "The Climate of Hell" (Abelard - Schuman) "for Abel Green of VARIETY, a rational man." Aside to author Roebuck from the dedicatee: "a rational man—is that good? In show biz?"

Hotel St. Regis bossman Pierre Buttinck corrects the VARIETY story on how well Chevalier, Jane Powell and Jimmy Durante have been doing at the Waldorf, Plaza and Copa, as regards the statement, "The St. Regis' Maisonette business is somewhat down from last season at this time with Bill Hayes and Florence Henderson on tap." Buttinck states, "On the contrary, in the first three weeks of their engagement (Hayes & Henderson), the business in Maisonette exceeded that of last year."

Palm Springs

By A. P. Scully
(*Tels Fa* 4-1828)

Sir Frank Scully tapped as general chairman of a $75,000 educational fund raising stint.

With seasonal folding of South Sea Room, George Lainapau heads for the Hawaiian, Leong Beach.

Jeanette MacDonald and Gene Raymond raised their steins for last Bavarian beer party at El Mirador.

Abe Schiller, who hardly ever wears town clothes any longer, down from Las Vegas in his dude ranch jeans.

Quarter Horse Track, scheduled to open in October, off for a year. Can't raise the dough. Frank Bogert, new mayor of Palm Springs, is still prez of non-existent rack.

Boston

By Guy Livingston
(344 *Little Bldg.; Hancock* 6-8386)

Lois DeFee at Crawford House.

Bert Wheeler at the Lewis Room in Revere.

Fran Warren piped for Boston Press Club anni dinner.

Shubert Theatre shuttered for season as legit dwindles out in Hub.

Anita O'Day and Horace Silver's Quartet current at George Wein's Storyville.

Erskine Caldwell in to plug "God's Little Acre" at press party in Sheraton.

Dick Richards readying the shuttered Rickshaw for opening as Black Angus.

Phyl Doherty, WNAC-TV flack, setting baseball day at Fenway for scribes May 17.

Moiseyev Dance Company from Moscow inked for two-day stand at Boston Garden June 13-14.

Jerry Wald and Phillip Dunne in from Hollywood to o.o. Boston for new 20th film, "The Big War," to be shot here.

Actors Workshop rehearsing for Chekhov's "The Cherry Orchard," to be presented May 30-31 at Boston Conservatory.

Charles Munch, music director Boston Symphony Orch, completing programs for 1958 Berkshire Festival at Tanglewood, Lenox, July 2-Aug. 10.

Hub's newspaper row era ending with demolition of the defunct Boston Post buildings and move of Boston Globe to new $3,000,000 plant in Dorchester.

Boston Local of AFTRA and Screen Actors Guild set its anni AFTRA-SAG party for Sheraton Plaza hotel Fri. (9) with Howard Nelson, WEEI, committee chairman.

Madrid

By Ramsay Ames
(*Castellana Hilton;* 57-22-00)

Bernard Hilda surprise birthday partied his new chirper, Glendalina.

Silvana Pampanini recuping in Barcelona from recent appendectomy.

Luz Marques inked for role of Duchess of Alba in Juan Orduna's "La Tirana."

Sam Bronston, who's producing "John Paul Jones" here, made a deal with the Spanish Ministry of Finance to roll four more pix after "Jones."

Anita Ekberg here, accompanying husband Anthony Steele who's in to shoot "Honeymoon" with dancers Antonio and Ludmilla Toherina.

Raoul Walsh in to prep "The Sheriff of Fractured Jaw," Jayne Mansfield-Kenneth More starrer, which will be lensed here and in nearby Guadaljara.

Tokyo

By Dave Jampel
(*Press Club*—27-0161)

Michael Bergher, Columbia v.p. in charge of Far and Mid-East, returned to Tokyo base from U. S. visit.

General manager L. Kachtick of Czechoslovakia Film Export and Import Corp. here for o.o. re possibility of opening exchange.

Doris Day reportedly due early next year for Japanese role in British picture, "Twilight in Tokyo," to be distributed by Metro.

Osaka Film Fest visits of European stars Daniel Gelin, Heather Sears, Jacqueline Sassard and Anouk Aimee scratched due to illnesses and conflicting skeds.

Kaigai Eiga topper Robert V. Perkins here to make two tv serials including "Tokyo Correspondent" for U. S. market. If test prints are o.k., filming will start in September.

Prima ballerina Maria Tallchief of the New York City Ballet left for the U. S. after performances in Osaka. Company moved on to Sydney after wrapping up 27 Japan shows.

Argos-Pathe Overseas is expected to make co-production here of "The Show Is On." Films will deal with postwar recovery and will be shot in Hiroshima and Nagasaki with support from Daiei.

Scotland

By Gordon Irving
(*Glasgow: Bearsden* 5566)

Guy Mitchell skedded for week's vaude at Glasgow Empire.

Stanley Baxter, Scot comedian, in from Madeira and Paris vacation.

Tommy Steele in from Scandinavia for one-nighter at Usher Hall, Edinburgh.

Kenneth McKellar, Scot tenor, launched new fortnightly tv series on BBC network.

Jeannie Carson busy lensing in "Rockets Galore," new Rank comedy, on remote Isle of Barra.

Sheila Matthews, blonde chirper, returned to tv's "One O'Clock Gang" after time out for motherhood.

Bessie Love planed to London after opening in her own new play, "The Homecoming," at Perth Theatre.

Scottish Theatrical & Variety Artistes' Benevolent Fund tossed luncheon to Mozart Allan, Scot music publisher, who made recent gift to fund.

London

(*COVent Garden* 0135-6-7)

Merle Jones, prex of CBS stations, in town for business huddles.

Stephen Boyd set for Metro's "Ben Hur" to be filmed in Rome.

Harry Lee Danziger elected a director of the Gordon Hotel group.

Wolf Mankowitz angling to do a stage musical with author Graham Greene.

Prince Philip allotted the presidential chair of the British Film Academy.

American songstress Hadda Brooks due to double Society and Stork Rooms.

Kenneth L. Maidment upped to director and secretary of Columbia Pictures here.

"Look Back in Anger" will be filmed by Associated-British and testing for the lead roles has begun.

Irdis Evans has taken over from Robin Douglas-Home as cocktail-time piano-caresser at the Berkeley.

Tito Gobbi BOAC'd from Rome for eight performances of "Don Carlos" at Covent Garden, starting Fri. (9).

Sergei Nolbandov's Irish comedy, "She Didn't Say No," starring Eileen Herlie, booked for Brussels World Film fest.

Sidney Simone and 12 piece ork starts a three-months season at Park Avenue Hotel, Gottenburg, on June 1, with a new chirper, Liz Perry.

20th-Fox hosted a press party at Elstree when scribes were flown by helicopter over the Chinese village set built for "The Inn of the Sixth Happiness."

Anthony Kimmins writing a new "Smiley" story with a cricket background to be shot in Australia this winter during the Australia-England test series.

Max Wall and Avril Angers to co-star in new new Philip King—Falkland Carey comedy, "The Gypsy Warned Me." The Charles Ross production opens at Richmond on Monday (12).

Rome

By Robert F. Hawkins
(*Foreign Press Club; tel.* 65 906)

Harold Mirish expected here next week.

Monica Lewis here in between television stints for Britain's Granada TV network.

Rome may have a "Show Boat" this summer, but music will only be for dancing and dining along the Tiber.

Wolfe Gilberts and Abe Olmans doing the local rounds before planing to Tel Aviv, then Paris and back to US by boat.

Agnes Moorehead, many others.

Jennings Lang here as part of his tour of MCA offices on Continent. Then goes to Munich, Paris, London.

Giulietta Masina flew to Munich, where she picked up still another best actress award for her husband's pic, "Nights of Cabiria," her second German kudo in a row.

Columba Domingues, Mexican star, signed for "Brea, Love, and Andalusia" which gets under way here soon with Vittorio DeSica and Carmen Sevilla heading a large cast.

Dame Edith Evans flew back to London to start rehearsals in "Henry VIII" with Old Vic Company, thanks to rearranged shooting sked on her "The Nun's Story" stint here under Fred Zinnemann's direction.

Globe Films International topper Henry Lombroso back from Madrid confabs. His company has acquired an unusual number of "arty" pix following success of "Harp of Burma" in special release. Outfit picked up France's "Un Condamme a Mort s'est echappe," "Ordet," "Days of Wrath," among others.

Michelangelo Antonioni, prize-winning Italo director, set as second unit director on "The Tempest," Dino DeLaurentiis Production currently on location near Belgrade, Yugoslavia. Entire company recently made the junket to the Yugo capital, where shooting lasts through May. Pic stars Van Heflin, Silvana Mangano, Geoffrey Horne, Oscar Homolka, Helmut Dantine.

Paris

By Gene Moskowitz
(28 *Rue Huchette; Odeon* 49-44)

Roberto Rossellini's first novel, based on his experiences in India, comes out next month.

Robert Aldrich planning a film to be made in Mexico in September with Martine Carol and Gary Cooper.

Jean-Pierre Aumont and wife Marisa Pavan to Spain for top roles in the presentlv shooting "John Paul Jones" (WB).

Eddie Constantine to do his first Yank pic for UA this summer in Naples with David Miller directing and Cararoll Baker co-starring.

Raymond Borderie to Mexico to finalize a French-U. S. coproduction, "The Tension Mounts in El Pao," which Mex director Luis Bunuel will do.

Paris Opera Ballet heads for Moscow May 25 and the Russo Bolshoi Ballet comes to the Paris Opera for the first exchange under the new French-Russian cultural exchange policy.

Elia Kazan reportedly wants Brigitte Bardot for a period version of Pierre Louys' "Aprhodite" opposite Rock Hudson with Ben Hecht to script. UA would coproduce with Pathe.

Ghislaine De Monaco, once the Princess of Monaco when she was Prince Rainier's stepmother, goes back to legit boards here next month at the Theatre Michel in Paul Nivoix's "Madame Avril."

Otto Preminger may do a remake of Vicki Baum's "Grand Hotel" in West Germany with Curd Jurgens, Maria Schell, Romy Schneider, Liselotte Pulver and Heinz Ruhmann; an Anglo version may also be made.

Brussels

By John Florquin

Popov returning to Cirque Royal for new season with Moscow State Circus.

Royal Flemish Theatre, damaged by fire two years ago, was officially reopened by King Baudouin.

Russian Kinopanorama preemed at Soviet Pavilion's cinema same day as "South Pacific" at U.S.A.'s

Audrey Hepburn will do p.a. at World Film Festival while finishing "The Nun's Story" on location here.

Berliner Deutscher Theatre performing "Die Schlacht bei Lobositz" as second offering in International Dramatic Festival.

Jean Dalrymple, director of N.Y. City Center, outlined program at American Theatre; she flew back to N.Y. to finalize more contracts.

Mario Lanza, slated to participate in international televised program at Expo's Great Auditorium, had to be replaced, due to illness, by Metropolitan soprano Gloria Davy.

Billed "the greatest music-hall in the world," the Paladium opened at Brussels Fair with Annie Cordy in one-day stint. She will be followed by Gilbert Becaud, Edith Piaf, Georges Guetary, Luis Mariano.

George Skouras, president of Magna Corp., here for premiere of "South Pacific," first offering of the amazing American Theatre at Expo's U. S. pavilion. Mitzi Gaynor will reach Brussels only after end of film's limited run, due here on May 27.

Kirk Douglas expected to tout his "Vikings" at Brussels World Film Festival. Official entries at ditto Festival "Old Man of the Sea" and "The Goddess," U.S.; "The Key" and "She Didn't Say No," Great Britain; "Montparnasse 19" and "Sans Famille," France. Among "invited" films: "This Bitter Earth" and "Raintree County."

San Francisco

By Bill Steif

Jean Parker rehearsing Les Abbott's production of "Separate Tables."

Tommy Harris, ex-radio and nightclub singer, opened a downtown brauhaus.

Monsignor Vincent McCarthy, chaplain of Frisco Variety Club and Catholic Entertainment Guild, off on round-the-world trip.

French actor Michel Saint-Denis, in Frisco looking over legit theatre, reported about his trip to Russia: "The theatre there is completely out-of-date — Stanislavsky has congealed."

Ireland

By Maxwell Sweeney
(22 *Farney pk; Dublin* 684506)

Royal Ballet in from London for week at Olympia, Dublin.

U.S. pianist Rosalyn Tureck set for recital at Gaiety, Dublin.

Comedian Hal Roach back from Glasgow after Scottish tour.

"Desire Under the Elms" (Par.) rejected by Censorship Appeals Board.

Deirdre legend updated into "The Heroic Cage" by Biall Montgomery for Dublin Globe Theatre.

Elie Kazan in Cork with wife who's doing screenplay of Frank O'Connor's "The Masculine Principle."

Edward Sheeline Jr., of San Francisco Theatres Inc., gandering Irish scenery following attendance at Variety Clubs International in London.

U.S.-born impresario Winifred Stock will stage "The Heart's a Wonder," ballad-opera version of J. M. Synge's "Playboy of the Western World" in London.

Hollywood

Milo Frank returned from Europe.

Hugo Fregonese back from London and India.

Shirley MacLaine to Japan to bally "Hot Spell."

Eugene J. Zukor recovering from gastro-intestinal attack.

Ben Bender joined Four Star Films as chief comptroller.

Bosley Crowther tossed cocktail party by Motion Picture Industry Council.

Ronald Reagan on 17-city personal appearance tour through midwest for GE.

Cleveland

By Glenn C. Pullen

Bill Boehm, singing Musicarnival tent show director, had appendix clipped.

Bob Hope due here today (Wed.) for police-firemen's benefit and pic ballyhoo.

Statler Terrace Room dropping floor shows for summer May 31, with Sammy Watkins' orch sawing off for vacation June 14.

Morris (Mushy) Wexler remodeled his three floor Theatrical Grill-Club at reputed cost of $175,000 and getting some of it back through Jonah Jones' jazz trio on hand.

Ace Brigode, ex-maestro now promotion director of Chippewa Lake Park, opening its ballroom with the Tommy Dorsey band under Warren Covington Decoration Day.

Santiago

By Edythe Ziffren

Hernan Pelayo concerting at the Victoria.

Florencio Contreras helming Goyescas nitery.

Pablo Neruda elected prez of Chilean Writers Society.

Jose Miguel Varas tagged to manage Radio Magallanes.

Hector Carvajal, composer, snagged State Department visit to U. S.

"Holiday on Ice" moved on to Peru after six weeks at the Caupolican.

Jose Luis Espinoza Perez de Tudela named administrator of Municipal Theatre.

"Around the World" (UA) in 20th stanza at the Ducal; "El Ultimo Cuple," racking up 4th week at the King; "10 Commandments" (Par) rolling into its 4th at the Rex, and "And God Created Woman" smashing into second week at the Real.

Mexico City

By Pepe Romero
(*Tels* 25-22-54)

Tito Daviso to direct Arturo de Cordova in "Island for Two."

Jose Mojica, former opera singer now a Franciscan monk, returned from Peru to appear in "I, Sinner," film based on his life.

Manuel "Loco" Valdez, video comic, suspended for three months for sleeping on his six-day a week "Variedades Media Noche" show.

Mario Moreno (Cantinflas) contribbed performance in film, "Love Thy Neighbor," produced by Emilio Tuero for benefit Mexican Red Cross.

Ray Milland here to ready "Corpus Delicti," first of series of films he'll star and produce in Mexico; it's due to roll and of the month.

Chicago

Veteran showman Charlie Van back in hospital.

Employees of the Chicago World's Fair holding reunion May 31.

Carmelita Gibbs, local model, headlining at the Hucksters as a chirper.

Jim Mills, WMAQ deejay, lost his $50,000 home in Round Lake, Ill., in a fire.

Tina Louise due in today (Wed.) to bally "God's Little Acre," opening next week at United Artists.

Walter Lister, New York Herald-Tribune correspondent in Chi, off on a six week tour of Europe with his wife.

Bill Brevall, in charge of special group sales for Cinerama ever since it started here, joining Cinemiracle camp in the same capacity.

Nitery magician Ron Urban, winding up his Army basic training at Ft. Leonard Wood, Mo., copped one of the first place trophies in the Fifth Army all-Army entertainment competishes at the post.

Chuck Teitel's World Playhouse, Chi's oldest art pix theatre, is getting what Teitel describes as the largest screen owned by any midwest arty. New sound and projection equipment is also being installed, and some basic lobby and auditorium redecorating is planned.

OBITUARIES

ELAINE S. CARRINGTON

Elaine Sterne Carrington, 66, originator of radio soap operas, died May 4 in New York, after a short illness.

Details in TV.

HENRY CORNELIUS

Henry Cornelius, 43, noted film producer and director, died May 2 in London after a short illness. Born in South Africa, he studied theatrical production under Max Reinhardt in Berlin until the rise of Hitler, when he left for France to take up freelance journalism. He started his film career in England working for Sir Alexander Korda and Rene Clair, then returned to his native South Africa to become Deputy Director of the film section of General Smuts' propaganda organization.

As associate producer for Sir Michael Balcon, Cornelius made his mark and achieved fame with his assignment as directors of "Passport to Pimlico," later followed by "Genevieve" and "I Am A Camera," international winners. He had just completed the new Kenneth More comedy, "Next to No Time."

Survived by his wife and two daughters.

WALTER H. BROOKS

Walter H. Brooks, 64, veteran in film exhibition and until recently a trade publication editor, died in his sleep in his New York home May 1.

Brooks began on the exhibition end in 1908 and took on the management of theatres in New York and Pennsylvania 1912 to 1915. He later became advertising-publicity manager and then eastern production manager of Educational Film Corp., a talent agent, representative of Eddie Dowling, legit theatre manager and held various other business posts. In 1944 he was appointed assistant director of exhibitor relations at Metro and three years later switched to editor of the Manger Round Table section of Motion Picture Herald.

Survivors are the widow, Ethel, and a brother, Arthur.

In Memory
Of My Beloved Father
EDWARD NEWMAN
May 7, 1955

HARRY J. ALLEN

Harry J. Allen, 66, one of the pioneers of the film industry in Canada, died of a heart attack April 30 in Toronto. With his two cousins, Jule Allen and J. J. Allen, he helped organize the Allen chain across the Dominion in 1912-'15. Harry J. Allen concentrated on Western Canada and was responsible for construction of deluxe theatres in Calgary, Vancouver, Edmonton, Regina, Moose Jaw, Saskatoon, Medicine Hat and Fort William.

The trans-Canada chain of some 40 Allen houses was sold to Famous Players (Canadian) in 1922, with the Allen family currently handling Canadian distribution of Columbia Pictures.

Survived by wife, two sons, two daughters.

EDWARD C. LOUGHLIN SR.

Edward Castello Loughlin Sr., 57, youngest of the noted Castello bareback riders of circus fame some years ago, died of a heart attack April 23 in Henderson, N. C. He was fatally stricken when driving on a nearby highway with his brother, David.

A native of Henderson, he was the son of the late David Castello Loughlin and Ada Wallett Castello, both of whom were from bareback performing families. After retiring from the arena about 25 years ago, he went into the jewelry and appliance business.

His brother survives.

CHESTER J. O'NEILL

Chester J. O'Neill Sr., 69, retired costume manager and designer, died April 28 in Philadelphia. He had been adviser to the Mask and Wig Club of the U. of Pennsylvania for 37 years. He was employed by Van Horn Costumers, Phila., and Brooks & Co., New York.

Son, four daughters, four sisters and two brothers survive.

MELVILLE L. ROSENBERG

Melville L. Rosenberg, 60, vet pianist for the Shubert theatres in Chicago, died there April 24 following a heart attack suffered while he was playing at the Harris Theatre. Born in New York, he went to Chi 48 years ago.

Survivors include his wife and two sisters.

LAWRENCE M. GOODWIN

Lawrence M. Goodwin, 56, v.p. and Detroit manager for United Film Service Inc., died in Chicago April 27 during a business trip. He had managed the Detroit branch since 1951 after several years as Chicago manager.

Wife, mother, and son survive.

TELL TEIGEN

Tell Teigen, 34, Norwegian aerial acrobat, fell to his death from top of an 85-foot pole while performing with Rudy Bros. Circus in Palm Springs, Cal., April 27.

His wife, Gerd, also a performer, and son survive.

Mother, 66 of publicist Tom Wright, died April 28 in Los Angeles. She was former wife of the late H. B. (Doc) Wright, manager of Grauman's Chinese Theatre in the 1920s and early '30s. Her husband, Andrew B. Turnbull, survives.

Howard (Joe) Hall, 52, an original member of Glen Gray's Casa Loma orch and a top pianist, died May 1 in a Michigan veteran's hospital. A native of Stratford, Ont., he also was an original sideman with the Pee Wee Hunt band.

Edward W. Ward, 69, president of Silco Theatres, Silver City, N.M., where he operated the Silco and Gila, died there April 28 following a heart attack. Surviving are his wife and three daughters.

Giacinto Spadaccini, 64, trombonist with the Philadlphia Civic Opera Company for more than 30 years, died April 24 in that city. Surviving are his wife, two sons and a daughter.

Mrs. Nettie Linton, 75, onetime vaudeville performer known professionally as Anita Lawrence, died recently in Fort Lauderdale, Fla. Surviving are a son and two sisters.

Henry Seeberger, 79, longtime clarinetist and violinist with Troy, N.Y., bands, died April 29 in that city. His brother and sister survive.

Charles Beauregard, 83, pioneer New Hampshire exhibitor, died April 24 in Laurel, Md., while returning from Florida to his Marlboro, N.H., home.

Derek Walker, 29, died in London, April 25, of Leukemia, following a short illness. He was features editor and special writer of Picturegoer, Britain's fan pic mag.

Freddie Dee (real name De Pinano), 34, actor and former theatre owner and manager, died April 27 in Hollywood. His wife and daughter survive.

Al De Gaetano, 64, pioneer film editor, died May 2 in Hollywood. He started in silent pictures. His wife, son and daughter survive.

Mother, of Tish Josephs, with NBC's news dept. and formerly the "Lee" in the vaude turn of Stone & Lee, died April 30 in Dallas.

Father, 68, of film actor Don Marlowe, died April 28 in Ellsworth, Wisc.

Wife, of cameraman Frederick E. West, died April 29 in Hollywood. Daughter also survives.

'Jew Suess' Alive

Continued from page 1

capital investment. Bender said he figured the value of the print would go up over the years, and considering Harlan's action in destroying the negative, he was right. Then Bender got into trouble with the tax people and pledged "Jew Suess" as a security.

The tax people kept pressing him for payment, and Bender finally contacted a rich cloak-and-suiter to see whether the latter would be interested in going into partnership with him. All that was needed was 35,000 DM to release the picture from the jurisdiction of the finance ministry and an additional 15,000 D M to do a dubbing job in Arabic. Bender said, with the Middle Eastern contracts promised, the picture would earn 3,000,000 DM in three years.

What he didn't know was that his proposed partner was Jewish. So, in December, 1957, Bender's dealings came to the attention of the federal authorities, reported by the man Bender wanted to do business with. The wheels started rolling and the courts became interested.

Meanwhile, however, the tax people kept asking for their money. For a period, a Swiss attorney was engaged to help sell the picture abroad, with the full knowledge and encouragement of the German state tax officials. Explanation here is that the treasury men weren't interested in anything but getting their money.

On March 24, 1958, a temporary injunction was issued to keep Bender from disposing of "Jew Suess." Blocking move was instituted by the Terra. Complained Bender (as quoted by the Spiegel): "First they ruined me. And now they want to steal the picture from me, too."

'Swastika' TV

Continued from page 1

inside when they put on that German stuff. You know, however, there are only three rules on the books—no eye-gouging, choking or hitting low."

Of the two "German" wrestlers, Haire opined: "Personally, I think they're just a couple of Tennessee hillbillies."

Atlanta German consul, Karl Schoenbach, was not so casual about the matter. He said the same thing had happened about a year ago.

"Some people called me and said they were upset over wrestlers wearing swastikas and shouting 'Heil Hitler!'"

He revealed that he arranged to talk to one of the "German" wrestlers and urged him to discontinue such demonstrations.

"He was from Milwaukee," Schoenbach said. "Didn't speak a word of German, either, and said he was doing it just for fun.

"I told him this would hurt German-American relations. The wrestler agreed to drop the salute, but said he couldn't remove the swastika because it was sewed on his jacket."

Schoenbach failed to see any humor in the situation and declared: "If there were any legal way to stop this, we would take it up immediately."

Federal Communications Commission regulations do not forbid any such carryings-on.

"While it definitely is in bad taste . . . it is not indecent, profane or obscene," said C. O. Hudson, assistant engineer in charge of Sixth Radio District for the FCC.

Action got underway, however, when complaints reached ears of powers-that-be at WLW-A, owned and operated by Crosley Corp. Howard Rowe, promotion manager of station, conferred with Paul Jones and Don McIntyre, who promote "Live Atlanta Wrestling" matches. They agreed that the demonstrations complained about were in bad taste and that the "German" wrestlers will not be allowed to repeat it on television.

Poland Tops U.S.

Continued from page 2

former with Raymond Polanski's funny "Two Men and a Wardrobe," latter with what looks like a list of honor for America's experimentalists: Hilary Harris ("Highway)," Francis Thompson ("A Day in New York," enthusiastically cheered), Kenneth Onger ("Inauguration of the Pleasure Dome").

Only Argentine (with Rodolfo Kuhn's "Sinfonia in No Bemol"), Holland (with Hy Hirsch' "Gyromorphosis"), Israel (with Yoram Gross' "Songs Without Words") and France (with Agnes Varda's "Opera-Mouffe") succeeded in making the grade.

But apart from a few genuine creative eforts, the real surprises of this Festival remained far between. Too many films were of inferior quality, repetitious, unimaginatively put together. One missed the iconoclasm, the power to shock of old masters like Luis Bunuel, Man Ray or Jean Cocteau.

In fact the most "experimental" items of the competition were accidental: just before the opening, a workman, in a true Mack Sennett way, slit the screen with a ladder. And Abel Gance's "Magirama," due to open the Festival in a revolutionary way, became, owing to technical defects, a sad casualty.

TV Making Pix Biz Look Good

Continued from page 1

there is a constant weather-eye to television in all its potentials.

One big objective is tollvision. Hollywood is not blind to the convenience of and the in-the-home boxoffice appeal of solid entertainment, and if it ever comes to pass that pay-see is the answer to the first-run picture business all the guilds and crafts don't want to overlook any opportunities.

This is one major factor behind the current Screen Directors' Guild strike vote. It's behind the American Federation of Musicians' demands. It's behind the overall thinking of the entire picture business. That is, unless the industry can continue to produce those want-to-see blockbusters and consolidate its boxoffice position from the theatre viewpoint. There is no denying that "Kwai," "Peyton," "Young Lions," "80 Days" and "10 C's" (or make your own list) have not only given moral support to the picture business but has sustained it on an economic front.

But even as this now familiar pix vs. tv struggle continues there continues an intensive program of economy and consolidation of thinking, all pointing to one end—cutting down that staggering overhead.

Film exchanges abroad and at home have been reduced in number and/or facilities merged by almost every major. Spinoffs of every convertible asset of non-productive or "fat" or luxury character are being mulled and exercised. Needless realty is being appraised for quick sale. Story properties are being reappraised. Utilization of one another's distribution facilities is being furthered.

This doesn't mean any of them is going out of business. It is the very desire to stay in business that prompts these moves. Toppers must be cautious else rank-and-filers get the idea of liquidation. This already has created some nervousness. Company execs are concerned that such misinformation will percolate damagingly into their global organizations. The danger there lies from franchise-holders who might look to other companies for product.

But even as trade observers were told about keeping that w.k. overhead down, feeling lingered that none was willing to give up his kingdom. Studio royalty still likes to rule its respective terrain.

Stepping Up Production

As Milton R. Rackmil, president of Universal, which is 82% owned by Decca Records (of which he's also prez), is readying for production resumption July 1, the trade is also watching the new setup at Metro and Columbia. Sol C. Siegel has taken over as production boss at the Culver City plant and Samuel J. Briskin, briefly the bankers' choice as a director of Loew's Inc. (the Metro parent), has succeeded Harry Cohn in charge of filmmaking under Abe Schneider, the company's new president. Latter is staying on in Hollywood for an indefinite period to supervise the company's new production line because, as is patent to all, without the merchandise there's no picture business. There is a special spotlight on Col for more than one reason. Basically it concerns the new "teamwork" setup, on a committee basis between the administrative-sales in New York and the production committee in Hollywood. Then, too, there is the challenge to Sam Briskin after the resistance within Loew's Inc. management when attorney Edwin J. Weisl (incidentally, also a Paramount board member) influenced the Lazard Freres-Lehman Bros. banking groups to place Briskin on the Loew board, since resigned. Lazard-Lehman are active in Loew stockholdings.

Meantime, as Hollywood has observed that tv seems increasingly incapable of holding its audiences for any great consecutive periods, an observation about the NAB convention at this point is not amiss. This has to do with the somewhat appalling lack of appreciation as to what programming means to the medium.

The broadcasters talked about legislative, civic, vidpix, technical, sales and merchandising matters but nary a seminar on the basic of all show business—the show.

Nearest thing was the vidpix panel headed by Milton Gordon (Television Programs of America) and George Shupert (ABC-TV syndication). And the accent there was chiefly on costs, the possible uncertainty of films to maintain ratings, etc. Not a word about shows, live programming and showmanship in general.

There was a feeling too that, unlike the recent American Newspaper Publishers Assn. conclave in New York, where the press came to Gotham with a cohesive concept of common publishing problems, the broadcasters had a loose approach. It was almost catch-as-catch-can, as is detailed in the tv section.

On another tangent, speaking of boxoffice, the 40,000, 50,000 and 60,000 crowds drawn at the Los Angeles Coliseum by the Dodgers is another kind of show business. It may not be good baseball but it's socko b.o. There is an extraordinary local pride as papas and mamas bring their broods—at upped scales, $2.50 and $3—just to prove that L. A. can support big league baseball.

MARRIAGES

Constance Toomer to John W. Gardner Jr., Westmere, N. Y., May 3. He's associated with his father in operation of several drive-ins in the Albany area.

Patricia Lahlum to Art DePew, Las Vegas, March 26. He's a trumpeter in Lawrence Welk orch.

Kathryn Sadler to Christopher Eaton, London, April 26. Bride is a cabaret comedienne. Bridegroom is a U.S. tv producer.

Mary Lou Coane to Jimmy Moran, Philadelphia, May 31. Bride is a former Rockette.

Josepha Heifetz to Robert Byrne, San Francisco, May 3. Bride's a concert pianist, daughter of violinist Jascha Heifetz; he's editor of an engineering trade magazine.

Georgia Davis to Dan Goodwin, Houston, Tex., recently. He's with Winkler Drive-In Theatre there.

Pat Sheehan to Dennis Crosby, Las Vegas, May 4. She's a showgirl; he's the son of Bing Crosby.

BIRTHS

Mr. and Mrs. Brian Rix, son, London, April 28. Father is actor-manager at Whitehall Theatre. Mother is actress Elspet Gray.

Mr. and Mrs. John Fink, son, Chicago, May 2. Father is a radio-tv critic for the Chicago Tribune.

Mr. and Mrs. Gregory Peck, daughter, Santa Monica, Cal., May 1. Father is an actor.

Mr. and Mrs. Tony Martinez, son, Los Angeles, April 30. Father is bandleader on tv's "Real McCoys."

Mr. and Mrs. Dick Kinney, son, Los Angeles, April 24. Mother is former secretary to Frank Sinatra; father, writer-artist of UPA's "Mister Magoo" series.

Mr. and Mrs. Stuart Whitman, son, Los Angeles, April 26. Father is an actor.

Mr. and Mrs. Harold N. Mitchamore, son, Houston, April 2. Father is operator of the Market Street Drive-In Theatre there.

Mr. and Mrs. Rick Ingersoll, son, Los Angeles, April 28. Father is a Metro publicist.

Mr. and Mrs. Bob Threlfall, son, New York, April 24. Mother is dancer Dorothy Dushock; father is an electrician with Broadway production of "Oh Captain."

Mr. and Mrs. Allen Conroy, daughter, New York, April 18. Mother is singer Lee Perins; father is a dancer in Broadway production of "Oh Captain."

Mr. and Mrs. Emmett O'Connell, son, Independence, Mo., April 29. Father is master-property man with Broadway production of "Oh Captain."

Mr. and Mrs. Melvin B. Danheiser, daughter, New York, April 28. Father is assistant foreign sales manager for RKO.

Mr. and Mrs. Howard Epstein, son, New York, May 3. Father is a theatrical lawyer.

MET SET IN DETROIT; CRIMPS N. Y. CENTER

Detroit, May 6.

The Metropolitan Opera of New York will make its first visit to Detroit next Spring, appearing in three or four performances next April or May in the Masonic Auditorium. The program will replace the traditional November appearance of the New York City Opera Co.

Way was cleared when Cleveland waived an agreement with the Met that it wouldn't appear within 400 miles of Cleveland.

DANNY

in

"ANNA LUCASTA"

Produced by SIDNEY HARMON
Directed by ARNOLD LAVEN
Written by PHILIP YORDAN

In Production



SPORTIN' LIFE

in

"PORGY AND BESS"

Produced by SAMUEL GOLDWYN
Directed by ROUBEN MAMOULIAN
Screenplay by N. RICHARD NASH

In Preparation

SAMMY DAVIS, JR.

FILMS | VIDEO | TV FILMS | RADIO | MUSIC | STAGE

VARIETY

PRICE 35¢

Published Weekly at 154 West 46th Street, New York 36, N. Y., by Variety, Inc. Annual subscription, $15. Single copies, 35 cents.
Entered as second-class matter December 22, 1905, at the Post Office at New York N. Y., under the act of March 3, 1879.
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VOL. 210 No. 11 NEW YORK, WEDNESDAY, MAY 14, 1958 64 PAGES

'SHOOK-UP' ARENAS WOO 'CLASS'

The G-String May Be Running Out In Sexotic-Happy Atlanta Joynts

Atlanta, May 13.

Bumps and grinds and other fair trade practices of exotic dancers will come under vicarious scrutiny of Atlanta Aldermanic Board's Police Committee tomorrow (Wed.).

Atlanta's clubs, niteries and lounges depend about 99.44% upon exotics for their entertainment fare and move to "regulate" them could be a tough blow to these spots.

And, to top the proposal to "keep such performances decent," performers may be forced to undergo fingerprinting.

Alderman Ed A. Gilliam, chairman of the police committee, said he was drafting a "statement of policy" to clarify the city's ordinance outlawing immoral and indecent shows.

"It is not fair to make the police judge what is immoral and indecent," the alderman said. "This will give them a few rules of thumb to go by." He did not elaborate on the use of the word thumb in connection with the rules.

Chief among these rules would be a section insisting that the dancers wear at all times "enough clothing to keep the torso properly and decently covered," Gilliam said. Wearing of G-strings will not be considered as abiding by the rule.

Another provision will demand that the dancers remain on their feet at all times during their performances. And, furthermore, the exotics will be barred from making "lewd or suggestive" motions or

(Continued on page 54)

Screen's New 'Boldness' Marked by Picture About Artificial Insemination

By HY HOLLINGER

Another indication of the screen's new boldness in tackling adult and previously controversial subjects is a full-length theatrical film dealing with childbirth via artificial insemination. The picture, "A Question of Adultery," was produced in England by Raymond Stross and is scheduled for release both in Great Britain and the U.S. shortly.

As far as is known, this is the first time that this topic, which has aroused considerable arguments in past 30 years in legal and religious circles, has been discussed in a motion picture. The picture, starring Julie London and Anthony Steel, will be released on a special-handling basis by Theatrical Presentations, a newly-organized production, financing and distribution firm headed by Joel Spector.

Stross, a British indie producer formerly associated with the Rank Organization, described the production as "a very clean film that is accurate and authentic." He

(Continued on page 54)

Laughton May Portray Sir Winston Churchill in Films

London, May 13.

Charles Laughton may portray Sir Winston Churchill. The actor revealed in Newcastle that he had been invited to play the statesman but did not disclose whether the chore was for a film or a play. "Of course, I would be tremendously honored," said Laughton, "but I think the great gentleman put his foot down and said: 'Not until I am dead.' I hope he lives forever."

Last year, Laughton sought permission to give a stage rendering of Churchill's speeches but Sir Winston turned down the suggestion.

Edna Ferber's % On 'Giant' Film Tops $1½-Mil.

Hollywood, May 13.

Edna Ferber's take on George Stevens' picturization of her best-seller, "Giant," will hit $1,500,000-plus, greatest single payoff for a literary property in history of the screen. Novelist has already received $1,000,000 in cash.

Miss Ferber is a one-third partner in Giant Productions with Stevens and Henry Ginsberg and company, under whose banner feature was turned out, is an equal partner with Warner Bros. in picture, giving each a 50% interest. Ginsberg reportedly sold his portion of enterprise for $900,000 several months ago.

"Giant," with an all-star cast

(Continued on page 54)

'HUROKS' CUT IN ON ROCK 'N' ROLL

By JOE COHEN

The country's arenas, which had been making a lot of capital out of rock 'n' roll for the past few years, are now switching to the extreme. The buildings are now going in heavily for longhairs and are looking for suitable attractions not only in that genre but in the middlebrow group as well.

The inspiration for this quest for classics is not only the financial, social and policing difficulties encountered by the r&r troupes but in the huge successes of the more staid type of show biz. The heavy boxoffice winners during the past couple of years have been the Scots Guards, the Black Watch, and now the Moiseyev Troupe, recently at the Metropolitan Opera House, which will play at Madison Square Garden for an encore visit to New York. The latter troupe is expected to chalk up $130,000 in three shows at the arena in Toronto. The day after the first ads appeared in New York papers about the Garden repeat, there were 1,500 pieces of mail, the largest response the Garden ever had to one day's printed matter.

In addition, what the arena men

(Continued on page 63)

Prom Time; Kids Go for Broke

It's prom time and again the New York niteries are realizing a SRO crowds. The major beneficiary of the juve hordes invading both night clubs and hotels are spots with male singers as headliners. For example, the Copacabana opened Thursday (8) with Johnny Mathis, and there has been

(Continued on page 54)

Spring Has Just Arrived on B'way, And Theatres Are Booked for Fall

Although the 1957-58 legit season still has two-and-a-half weeks to go, the Broadway theatre booking situation is virtually set for next fall. The situation stems from producer efforts to beat the perennial housing problem by booking shows months in advance of their scheduled openings.

As usual, the number of houses available to new entries is reduced by the lineup of smashes and hold-over hits likely to continue well into next season. At present, there are 12 productions that fall into those two categories. They're preceded by an asterisk in the following list of theatres and accompanying fall bookings.

Adelphi: Open.

Alvin: "Oh Captain," continuing indefinitely, with "Tall Story," the Howard Lindsay-Russel Crouse adaptation of Howard Nemerov's novel, "The Homecoming Game," tentatively set to follow if the musical fails to hold up.

Ambassador: May get the film, "Gigi," in a moveover from the Royale.

ANTA: "Say, Darling," continuing indefinitely.

Barrymore: "Look Homeward, Angel."

Beck: "Who Was That Lady I Saw You With?" continuing indefinitely.

Belasco: Alfred de Liagre Jr's production of Howard Teichmann's "Girls in 509."

Bijou: Open.

Booth: *"Two for the Seasaw."

Broadhurst: Probably "The World of Suzie Wong," Paul Os-

(Continued on page 60)

Some 25 German Theatres Will Salute Georg Kaiser

Berlin, May 13.

Playwright Georg Kaiser, who would have been 80 this November, (he died in 1945 in Ascona, Switzerland, in exile), will be greatly honored in this country during the coming season. At least 25 theatres will dedicate themselves to Kaiser plays. The late dramatist's best known plays are "Kolportage" and "Citizens of Calais."

In all, Kaiser wrote about 60 dramas. The Berlin Academy of Arts, which has set up Georg Kaiser archives last year, has already collected 1,583 handwritings by Kaiser and 1,619 various works about the late dramatist.

Hub Censorship Of Sagan Ballet Doesn't Help B.O.

Boston, May 13.

Modification of two dance routines in "The Broken Date," Francoise Sagan's controversial drama ballet in three acts, was required by city censor Walter R. Milliken here last week. The changes were ordered after the Tuesday (6) opening of the eight performance stand at the Colonial Theatre.

The changes affected the seduction in the bathroom scene and the dream fantasy bedroom scene. Milliken also ordered bumps and grinds eliminated. Despite the splurges of publicity, it failed to ignite the b.o.

The ballet nabbed a biting pan

(Continued on page 63)

Pearson Vs. Mortimer In Newest Go-Round Of TV-Columnist Gladiators

Presenting in this corner (without benefit of the Marquess of Queensbery rules for glove-fighting) the following gladiators:

Jack Paar vs. Walter Winchell!
Steve Allen vs. Jack O'Brian!

And now, fight fans, two newcomers to the prize ring, each with large neighborhood followings, "Kid" Leon Pearson of the WRCA-TV stable, against "Sonny" Lee Mortimer of the N. Y. Mirror gang, in a four-round prelim.

The Pearson-Mortimer fracas is the outcome of the latter's columnar assaults on Sol Hurok's staff and the Moiseyev troupe at the Met. While discussing an American-Russo exchange of steel and iron execs over WRCA-TV, Pearson last week launched into the business of Mortimer's attacks on the Moiseyev troupe and American-Russo cultural exchanges in general. Pearson cited Mortimer's assaults on Sol Hurok's staff, the members of the Moiseyev company. Mortimer had insisted the dancers were all members of the

(Continued on page 54)

What Hath Rock 'n' Roll Wrought?

By LEONARD TRAUBE

Alan Freed's rock 'n' roll show got a "black eye" in Boston that is rubbing off on other units, some with more prestige, with particular emphasis on the talent-laden "Biggest Show of Stars for '58."

The New York disk jockey's "Big Beat" in the Hub early this month (3) had triggered an international (including Scotland) pros & cons debate that found nearly everyone with any possible interest in the subject getting in on the act.

Freed was indicted in Boston (see story and editorial), shut out in Troy, New Haven and other cities last week in the windup of his schedule, and made the topic of psychological and ecclesiastical discussion (see separate stories).

In Brooklyn's Ebbets Field, erstwhile home of the Dodgers, promoters had billed tv's Dick Clark to kick off his tour there over the Decoration Day weekend, but Clark's mentors hurriedly nixed both the teeoff and the safari for fear that the "Bandstand" man would suffer a dip in the rep he's been making for himself in video.

Catholic and lay newspapers hopped into "l'affaire Boston" with both feet, but not necessarily flailing away at the biggest of the current beats so much as the promoters and the symptoms, as distinguished from the disease.

Some municipalities, notably Boston, were quick to point out that the rockers have already been under ban in city-owned property. The question now was, could these communities now extend the ukase to private enterprise? The answer is that some of them already have, by invoking statutes relating for the most part to disturbance of the peace.

Below and elsewhere in VARIETY (see also Vaudeville) is a summary of the dispatches which have flooded this publication in the past week

(Continued on page 41)

Bus Strike Fails to Slough London Show Biz But Fear Other Walkouts

London, May 13.

At the end of the first week of the London bus strike, staged as a protest against a refusal to grant a sufficient pay increase, the status of London and suburban show business is almost unchanged. As yet, picture theatre circuits, legit houses and dance halls, have not felt the pinch, and business has maintained an almost normal level. But the threat that the position may change later is still present.

There is now a possibility that the staffs of London's subway network may also take strike action. If this does come about, West End spots would most certainly be strongly hit. This threat is coupled with a third and even greater one that the railway workers unions will also enforce a stop work order.

Major cinema chain spokesmen report they have not yet got down to a serious analysis of the situation. The Circuits Management Assn. (which controls the Odeon and Gaumont theatres and several West End situations) told VARIETY that a full report on the position had not yet been worked out. It was too early to make an official comment, said the CMA spokesman.

Nabe Houses May Be Helped

Granada, too, controlling a number of nabe picture theatres, stated they had not yet worked out a clear picture of the situation, but thought that the strike may show an increase in attendance. The Associated British Cinemas spokesman was the only one to make a direct "no change—as normal" statement.

Meanwhile legit theatre managements report the strike has not yet had any adverse effect on theatre-going in the West End. There have been only a few cancellations and advance booking have maintained a fairly normal pace. Keith

(Continued on page 54)

Irving Berlin's 70th

The 70th birthday of America's No. 1 songsmith this week has been the subject not only of sundry tv and radio tributes in the U. S. but overseas Irving Berlin's same event is being celebrated.

Berlin, who has been watching his health of late, has gone to his Catskill Mt. (N. Y.) retreat with his wife, the former Ellin Mackay, and, per usual, says he "is working on some new songs."

BRITISH COPS RAID ALL-DAY STRIP CLUB

London, May 13.

A new Soho club, Raymond Revuebar, which specializes in all-day striptease shows has been raided by the police. The club opened only three weeks ago. Twenty plainclothes cops entered the club and stopped the show. They took the names of nearly 200 people in the club and also interviewed the showgirls in the production.

Paul Raymond, who opened the club to compete with the new "strip" entertainment vogue now current in London, was not clear whether the cops were worried about the entertainment provided or the liquor problems.

London's Covent Garden Is 100 Years Old Today

London, May 13.

The Royal Opera House, Covent Garden will be 100 years old tomorrow (Wed.). The centenary will not be celebrated until June 10, however, with performance in the presence of the Queen and Prince Philip.

The present theatre stands on the original site of two previous playhouses, both destroyed by fire. The first was opened at the close of 1732 with Congreve's "The Way Of The World." The first musical piece to be performed at the house was the next production, "The Beggar's Opera." That theatre was completely gutted by fire in 1808.

The second building was opened a year later, but it was not until 1847 that Covent Garden became an opera house, under the title, the Royal Italian Opera. Again in 1856 the theatre was burned down, this time after a fancy dress ball.

The present theatre dates from 1858. From 1859 to 1939, with the exception of the interruption during the First World War, opera was played regularly each year during the London "season," as this form of entertainment was looked upon as "high class."

The program for the centenary has not yet been announced.

POLES' $1,000,000 BUY OF U. S. POP CULTURE

Washington, May 13.

In the year ending March, 1959, up to $1,000,000 worth of films, records, books, periodicals, and copyrights will be sold in Poland, under a U. S. Information Agency guarantee that the exporters will be paid in U. S. currency, according to recent report of the government agency.

In same report, USIA states it is currently prepping second of a series of English-language teaching films for use in agency's 200 overseas posts. It also reports that agency's post in Djakarta, Indonesia, receives about 22,000 queries monthly regarding use of USIA films, which are distributed throughout that country.

Voice of America, agency's radio arm, now broadcasts out of Washington in 41 languages, beaming its shows, consisting of news, music and commentary, all over world, with 75% angled for Iron Curtain countries.

5/14

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MET BASSO'S OWN OPERA

Jerome Hines' Church Work May Play Atlanta

Atlanta, May 13.

A group of Atlanta Protestant ministers have formally petitioned the Atlanta Christian Council to sponsor a performance of Jerome Hines' religious opera in this city. The opera, first written by the Metropolitan Opera basso, is titled "I Am the Way" and based on the life of Christ. It has been produced in churches in New York City and environs some 20 times. The Atlanta performance would be its first outside that zone.

Hines was here to sing the role of Mephistopheles in "Faust" and had breakfast with a group of ministers to discuss the matter of bringing his opera South. He's close to Salvation Army.

"I estimate it would cost us $6,000 to bring the show to Atlanta for a week," Hines told pastors. If opera does come to Dixie Hines plans to bring skeleton staff of principal singers and production people. A chorus would be chosen from voices in Atlanta church choirs.

Anti-Nazi Film Axed by Brit. TV

London, May 13.

Associated - Rediffusion made an 11th hour decision to withdraw a film from its weekly topical program, "This Week," because it made an attack against a former SS general. He is Dr. Heinz Reinefarth, mayor of the German North Sea island of Sylt.

The film, entitled "Holiday in Sylt," has a commentary prepared by Defa, an East German film company. During the film, the horrors of the Warsaw rising against the Germans during the war is recounted, and it is pointed out that Reinefarth was an SS general there.

The programmers checked with the West German embassy and were told that the ex-general had been cleared by courts trying Nazi war criminals. In a filmed interview Reineforth, who was flown to London, emphasized the fact that he had been cleared as a war criminal. He made it clear that he had no objection to "Holiday in Sylt," being screened, providing that his interview was also aired. But A-R axed the pic although the Independent Television Authority offered no objection to its screening.

2 RUSSIAN TRAVELOG FILMS SET U.S. DATES

Moscow, May 13.

"Soviet Ballets" and "Russia Today," first of new color travelog films on current cultural exchange program between U. S. and USSR, will have American premiere at Wilshire Ebell Theatre, Los Angeles, June 19-22, presented and narrated by Neil Douglas, the producer, with dates in principal cities to follow. New York bookings set for Town Hall.

Iliko Suhishvili and his Georgian company of 100, winners of

(Continued on page 54)

Guinness, Femme Novelist Form Own Prod. Outfit

London, May 13.

Alec Guinness and novelist Daphne Du Maurier have become partners in business, having formed Du Maurier-Guinness Ltd., and set Ealing Films to make "The Scapegoat." This pic would use Miss Du Maurier's latest novel for a plot. At her insistence, Guinness will star. Metro wanted to buy the rights for a film, but the author said no. Now Metro will distribute the film.

Miss Du Maurier indicated she is tired of paying out in taxes almost everything she has earned from her past screened novels. Now this load will be spread over a few years. Guinness stated the new setup is "a legitimate way of spreading one's earnings over a longer period. I also want to retain some control over the production of the film."

So far Du Maurier-Guinness Ltd., has decided that the pic shall be shot in U.K., with locations in France and that Bette Davis likely will co-star with Guinness.

THE PIED PIPER MUTED

When VARIETY first accented a Tin Pan Alley trend of "leer-ics" part of the early rock 'n' roll pattern, and later also noted that the wordage was sapolioed, in the main, but "the beat" persisted as an undeniable boxoffice commodity, it was part of the record of the constantly shifting show biz.

Now comes the Alan Freed debacle. The May 3 Boston hooliganism, in actuality a road company of similar incidents in other parts of the country, appears to be a capping climax. Seemingly the civic fathers—in other cities—perhaps following New York Police Commissioner Kennedy's edict about the big stick and a get-tough policy against the juvenile delinquents—have decided that public safety takes precedence over freedom of assembly. It's analagous to the loose interpretation of "free speech" when one word—"fire"—could create panic.

What the link is between the "big beat" and the jubilant delinquents is something for the deep thinkers to philosophize about. There's no question that Freed is mainly responsible for the flood of new talent, much of it weird and frequently amateurish, on the current music biz scene. The "shook-up generation" seems to go for this sort of primitive note-bending. But there's a big question whether Freed's indictment in Boston isn't going too far in pinning a deep-seated social phenomenon like juvenile delinquency on a passing musical fad like rock 'n' roll.

Just as the tandem bike and the raccoon coat are symbols of earlier 20th century manifestations, rock 'n' roll as a symbol of post-midcentury is already part of the annals. When show business will have occasion to look back on this phase of "entertainment" it may have another perspective on where pandering to the juveniles ends and hoodlumism begins. No question that, in another era, a juvenile delinquent was just a bum or a punk and parents—and the law—knew better how to curb it.

For a time Freed, a self-acclaimed Pied Piper of the cult—immodestly billed himself as the "king" of the rock 'n' roll set—could do no wrong boxoffice-wise. Both the Broadway and Brooklyn Paramounts chalked up phenomenal grosses with his type of r'n'r shows which, despite the need of entire corps of safety officers, left a sufficient margin of profit to risk these bookings. Freed's rock 'n' roll impact on WINS even contributed to bringing it to the fore as the No. 1 New York independent station. So much so that the r'n'r phase not only influenced the programming of the competitive Gotham music-and-news stations but is said to have figured in Art Ford's longtime WNEW affiliation being severed.

Apart from the milestone that the Freed debacle may indicate, it is also noteworthy that, as the r'n'r thing sags, a gent whose initials are Sol Hurok can't find enough longhair items to import and book in these United States. There's boffo b.o., too, in longhair as well as crewcut stuff. It is very heartening.

Second Sprouts on Brussels

By ABEL GREEN

As the 1958 Brussels Exposition continues to sprout global news second thoughts on the first World's Fair since the 1939-40 New York Exposition are the result of continuing queries to VARIETY, following the initial reports on the event.

Is it worth seeing? Yes.

What's wrong with the U.S. Pavilion? Nothing, excepting that whether it's the U.S. or the USSR, this is a curious fair. It's not a fun fair, in the ordinary sense. It's not a trade fair, as Europeans know the Leipzig and kindred trade fairs. It's really a battle of ideologies or it might be called the Battle of the Pavilions.

Are the Russians eclipsing us? Yes and no. Yes, because their hard sell is overwhelming, undeniable and almost overpowering. Their giant zeppelin hangarlike pavilion impresses on sheer power. The Edward D. Stone-designed U.S. Pavilion, with its attractive grille design and decor is impressive, too. Within Uncle Sam goes soft sell.

Should one visit the fair? Yes if you're in Europe, though it's unlikely that Brussels will become the solo lure for tourism, as did New York, Chicago, St. Louis and San Francisco.

(Continued on page 14)

VARIETY

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FOUNDED 1905 by SIME SILVERMAN; Published Weekly by VARIETY, INC.
Syd Silverman, President
154 West 46th St., New York 36, N. Y. JUdson 2-2700
Hollywood 28
6404 Sunset Boulevard, HOllywood 9-1141
Washington 4
1292 National Press Building, STerling 3-5445
Chicago 11
612 No. Michigan Ave., DElaware 7-4984
London WC2
8 St. Martin's Pl., Trafalgar Sq., COVent Garden 0135

SUBSCRIPTION Annual, $15; Foreign, $16; Single Copies, 35 Cents

ABEL GREEN, Editor

Volume 210 120 Number 11

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DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$15 a year. $20 Foreign.

NO LOEW'S SPLIT TILL AUG. '59

Cinerama Inc. on American Board

Patent Owning Company Currently Has Some 6,000 Stockholders

Cinerama Inc., whose shares had been traded over-the-counter, has received greenlight for listing on the American Stock Exchange. Company holds the patent rights to the three-strip process and manufactures and installs the Cinerama equipment. It has about 6,000 stockholders throughout the country. Stanley Warner Corp. owns approximately 35% of the outstanding common stock and Reeves Soundcraft about 17%.

Report discloses that the company's activities for the fiscal year of 1957 showed a net income of $58,250 as compared with $118,477 in 1956. Operating income amounted to $1,298,146, a decline of $489,054 compared with the previous year. Royalties received were $43,070 less than in 1956. Although royalties from theatres in the U.S. and Canada declined $71,257, this was partially offset by an increase of royalties from foreign theatres of $27,187. The major decline in operating income, according to the report, occurred in the amount of income received for the lease of theatre exhibition equipment and parts which dropped $471,182 in 1957. Only one new set of theatre exhibition equipment was delivered in 1957 as compared with eight sets in 1956.

The report notes that Cinerama, now in its sixth year of operation, has demonstrated outstanding audience appeal. It is the management's opinion that the new agreement recently concluded with Stanley Warner "creates an opportunity for substantial future progress." The non-exclusivity of the SW deal, it's stated, has opened opportunities for the company to make production participation deals with major companies

(Continued on page 54)

'Music Man' for Bing?

Hollywood, May 13.

Acting on behalf of his brother, Bing, Everett Crosby has had conversations with Meredith Willson in N. Y. regarding acquisition of film rights to Willson's hit musical, "The Music Man," as a Crosby starrer.

Everett Crosby held discussions with the composer just before latter left with his wife on a trek to Europe. Willson was reported "receptive" to the Crosby overture. However, it's not likely a film version will be made for quite awhile since "Music Man" is assured of a long run on Broadway, and roadshows.

Years ago Willson batoned Crosby's music program on radio.

Biggest Ever Net For Par Echoes Video Selloff

Paramount had the greatest earnings report in its history when this week the company disclosed net income of $8,352,000 for the first quarter of 1958. Par operates on a calendar basis.

But importantly there was much "special income" behind the big upbeat, this being part of the initial money accruing to Par from the sale of its pre-1948 backlog to television via Music Corp. of America subsidiaries.

Operating income from the quarter amounted to $1,405,000, or 75c per share, compared with $1,299,000, or 66c per share for the first three months of 1957.

The rake-in for the first quarter period of this year was the equivalent of $4.43 per common share. Since the regular dividend rate per share per quarter is 50c, some speculation arose as to the possibilities of an extra payoff to stockholders of a new kind of corporate investment, or simply putting the added coin to use in buying up more stock on the open market. There have been no decisions as yet by the Par board.

Pathe News' Firm Scholastic Perch

Pathe News Magazine of the Screen, a monthly educational film series distributed by educational directors to schools and colleges, is expanding its facilities and strengthening its coverage, according to editor-in-chief Leonard C. Hein. The news magazine, presented as a public service by various commercial sponsors who receive credit on the titles of each film shown in their area, is beginning its ninth year of operation and rather than being "on the block," as reported in VARIETY last week, "is as vital and productive as ever," Hein stated.

The school newsreel, which also supplies educators with synopses and classroom guides with each issue, has again been awarded the George Washington Honor Medal from the Freedoms Foundation at Valley Forge, Pa. Honor went to the company's America's Heritage features, a series of eight films about American history. Hein, who has been with the reel since it started in 1950, will receive the medal on behalf of the film news magazine in N.Y. on May 29.

Theodore C. Moorehouse and Harold Baumstone, veterans in the production and distribution of educational films, are associated with Hein in the project as directors of the educational and sales divisions. They are making studies for the distribution and underwriting of the films in states not yet included in the program.

Cinerama Productions Puts 'Substantial Shareholders' On Its Expaned Board

Cinerama Productions Corp., which increased its board of directors from five to eight, has chosen three of its "substantial" stockholders to serve on the directorate. Decision to enlarge the board was taken at the urging of the stockholders at the annual meeting in February. Following the meeting, the company wrote the investors asking to recommend nominees from their ranks.

As a result, three shareholding directors who apparently meet the requirements, have been added to the board. They are Leonard Edelman, Philadelphia, owner of 3,800 shares; Joseph L. Skozen, Hammond, Ind., 5,400 shares, and Charles B. Ripley, New York, 8,000 shares. Edelman is a director and sales manager of Foland & Co., a Philly furniture company; Shozen, chairman of the board and v.p. of United Bonding Insurance Co. of Indianapolis; Ripley, a financier.

Kalmus Inspecting

Hollywood, May 13.

Technicolor's Herbert Kalmus winged to N. Y. today (Tues.) to attend annual stockholders meeting.

Afterwards he proceeds to Europe to visit Techni labs in England, France and Italy.

Associated Artists Productions Corp., a Delaware corporation, filed a statement and designation that its New York offices are for the conduct of a business in rental of films. Stillman & Stillman of Manhattan were filing attorneys at Albany.

HARASSED LEO GETS BREATHER

Final divorcement of Loew's Inc. into separate theatre and production-distribution companies will be postponed until Aug. 31, 1959. Although the final decision on the new delay hasn't been handed down by the N. Y. Federal Court, which has jurisdiction over the matter, the Court is expected to rule favorably in light of the approval by the antitrust division of the Dept. of Justice.

Action is a highly significant one in the affairs of Loew's in that it will give the harassed company more than a year to iron the problem of consolidated assets and liabilities, including the debts, of both companies. Officials of both the production-distribution and theatre divisions have been wrestling with the problem of equitably separating the two companies for several years, but haven't been able to come up with a satisfactory solution. Main stumbling block has been the $30,000,000 funded debt, held by several insurance companies, and how to divide the liability.

Hush-Hush Hearing

Indication of the new postponment came after a hush-hush hearing last week before Federal Judge Edmund L. Palmieri, who reserved decision and gave all participants in the case 10 days in which to file and exchange briefs.

(Continued on page 14)

20th's Present 31 Features Up For Next Year Ditto

Hollywood, May 13.

Twentieth-Fox, the major in best product situation at the moment, projects the same production schedule next year as studio is maintaining in current 1958 program—namely, 31 or 32 films at an overall expenditure of $50,000,000. Company's stepped up production pace, according to Buddy Adler, production chief, is paying off in several directions:

(1) *It is permitting a planned-in-advance sked for at lease the first four months of next year.*

(2) *It has resulted in the lowest studio overhead, 24.8%, among all the majors.*

(3) *It is providing star-building material for the studio's broad new talent program.*

Adler said that one of the chief aims of 20th-Fox is to set up a

(Continued on page 61)

'Gigi' to Close Cannes Festival On Desired Note of Gallic Gaiety Despite Giving U.S. 4th Entry

Cannes, May 13.

Elias Lapinere, Metro's Continental publicity head, scored a coup when on the sixth day of the current festival he got Metro's "Gigi" invited to be the last film shown Sun. (18). This gives Metro two festival entries with both pix coming in for free French licenses (worth about $25,000 each) and free remittances (worth $50,000 per pic).

"Gigi" will be shown out of competition a la the late Mike Todd's "Around the World in 80 Days" (UA) which opened the fest last year.

Selection committee was enthusiastic about "Gigi" when it was screened for them in Paris, but the Motion Picture Assn. had already picked the official Yank entry (Metro's "The Brothers Karamazov"), and had invited "Desire Under the Elms" (Par) and "The Long, Hot Summer" (20th).

Festival authorities felt that four Yank pix would be too many with Russia having only one and France and Italy only two each. It wars feared this might fan anti-Yank feelings and give the leftist press a readymade gambit. But the fest authorities also wanted something gay to end the fest, not a drama or a downbeat subject. So "Summer" will be moved to a Sept. night (17) spot, and others switched to accommodate "Gigi."

The French story derivation of the pic, through the late Colette's novel, and the primarily French cast (Maurice Chevalier, Leslie Caron, Louis Jourdan), plus the film's having been made about 80% in France, also helped get it invited.

Widow's Reading

At the AMPA meeting last week, Paul Lazarus told of the impoverished man who could not afford hospital and private physican and consequently submitted to an operation on television. It went according to plan—except that the poor chap died.

The surgeon, fulfilling his obligation, went over to the control room to break the news to the patient's wife. The bereaved woman shrugged her head and murmured, "Well, that's show business!"

Directors Guild Ired at Studios Re Video Pay

Hollywood, May 13.

What may be a showdown meeting between the Screen Directors Guild and Assn. of Motion Picture Producers and Alliance of Television Film Producers was to be held today (Tues.).

Negotiations had collapsed in talks for a new pact, when the producers nixed Directors' "rock bottom" proposals, so matter was taken by the guild to its membership which had a special meeting. At this meeting membership instructed the negotiating committee not to recede from is present position, but to have a last try at peace efforts.

At the same time the membership instructed that if no agreement is reached within 30 days there will be a suspension of services by the directors. Directors are particularly burned up at the majors' refusal to so much as discuss tollvision, and adamant attitude against conceding the guild may get a cut of post-1948 pix sold to tv. A directorial source says it's figured the majors may get around $250,000,000 for their post-1948s, and they don't want to split with the guilds, since even a 10% cut for the guilds would give them $25,000,000.

Mike Todd continues press copy. Ed Falesis readying a piece for The American Salesman on the showman as a good merchandiser.

Schneider: 'Big Is Columbia's Cue'

Columbia Pictures is angling for strictly high-budget pictures, according to new president Abe Schneider. Following a series of meetings among studio and home-office officials, Schneider stated: "No property or cast will be too big for our productions."

In reaching out for top talent and story material on a continuing basis Col will be pulling a switch. History of the company has been one of bulk production over each year's span in addition to only a couple of big-budgeted features.

Col has a lineup of 36 productions on its 1958-59 release schedule and among these, already completed, are seven "blockbusters." These include John Ford's production of "The Last Hurrah," from the novel by Edwin O'Connor; an adaptation of the "Bell, Book and Candle" legiter; and William Goetz' production of "Best of Enemies," starring Danny Kaye.

Loew's 4th in Volume of All Stocks On N.Y. Exchange Last Week

Of all stocks listed on the New York Stock Exchange, Loew's ranked fourth in terms of volume of trading last week and the per-share trading price was up to a new high-level of $17.37½. According to insider sources, the show of strength could be attributed to buying by both persons closely aligned with Loew's and other Wall Streeters who have come to feel the corporation is about to turn the fiscal corner. Total turnover last week was 176,500 shares.

One source related that some prominent exhibitors, expecting a good number of "blockbuster" pictures from the Metro subsidiary, also are bullish on the stock.

Among the buyers is Louis A. Green, board member and associate of the various money men from Wall St. who of late have entered the Loew's corporate picture.

Stock Exchange statistics show that Green, in March, acquired an additional 4,857 shares. He bought shares of stock on each of eight different days in this single month with the purchases ranging from 355 to 1,166 shares, bringing him a total of 142,535 shares. Green's buyups during April and so far this month have yet to be recorded but it's regarded as likely that he's clinging to the same bullish pattern.

Jerome Newman, who is a Green associate, has been adhering to a similar day-by-day buying pattern but in lesser amounts. He's listed as holding only 5,330 shares but his intra-mural strength is shown in the fact that he was recently appointed chairman of Loew's finance and budget committee.

Green's holdings are through the Stryker & Brown brokerage house.

Continuing as the biggest individual stockholder is Joseph Tomlinson, with 180,000 shares owned directly and 1,600 indirectly.

La Crawford Carbonates Pepsi-Cola Meeting As Gilbert Attempts Heckle

Wilmington, May 13.

Joan Crawford had little trouble in taking the spotlight at the stockholder meeting of the Pepsi-Cola Company here today. The screen star, wife of Alfred N. Steele, Pepsi board chairman, wrote her own script as she tangled in a one-act drama with John (not the actor) Gilbert, who, with his brother, Lew, makes a career of attending stockholder meetings and engaging in sharp debates with management.

Miss Crawford was all smiles as she took a seat in the rear of the room. Suddenly Gilbert, not the actor, spied her and asked Steele to introduce her. She took a bow as the stockholders applauded en-

(Continued on page 12)

After Many A Depressing Essay On Film Biz, U. S. Publications Lately Making With The Cheer

The press is meeting Hollywood again—and on new terms. Fourth estaters, often suspected of eagerness in tossing the brickbats at the picture business, are now underlining the positive values. It's becoming upbeat, and it's a switch.

In recent weeks numerous papers have been throwing the spotlight on the growing number of big pictures which have caused boxoffice commotion. The contrast is sharper than usual, now, for in past papers would incline toward one direction or the other without too much stress either way.

Largely it was a matter of indifference anent the values of film product or mild applause.

Couple of months ago the dailies were harsh in their analyzing—due in large part to the industry itself. The Page 1 attention was given to the Hollywood A. F. of L. Film Council's survey which established that the lush prosperity of 1946 would not return. It was hardly noted that the peak economics of that year were beyond the wildest dream of anyone in the picture business. There was, too, the boldface type on a Sindlinger report which had it that the release of relatively new pictures to television would mean disaster to Hollywood.

Both Sindlinger and the Film Council had intra-trade motivation in their sizing up of the status of the picture industry; the consumer press picked them up and made with the big play.

But look what's happening at this time. The Wall Street Journal came out with a three-column story concerning the way big pictures plus exhibitor ingenuity is drawing the public back to theatres. "Recession or not, Americans are being lured back to the nation's movie houses in growing numbers," stated the financial sheet in its leadoff.

New York Herald Tribune was out two consecutive Sundays with special features, one headlining "Movie Business on Upswing" and the other "Movies Still Most Popular of Entertainments."

Bosley Crowther in the N.Y. Times recently was in a state of near ecstasy about the "uncommon number" of good pictures available.

The press mitting for the picture industry is not limited to the United States. London's Daily Ex-

(Continued on page 12)

Universal Sets Indie Financing

Hollywood, May 13.

Universal, entering the financing and distribution of indie product, has set first deal by inking Bryna to produce "Viva Gringo," starring Kirk Douglas and Rock Hudson. Budgetted over $2,500,000, feature will be produced by Bryna's vp Edward Lewis in widescreen and color in collaboration with U production chief Edward Muhl. Studio to make available its full production facilities.

Universal is currently negotiating with Bryna to make a number of other pix and is setting other indie product on similar deals.

'MR. LONELY HEARTS'

Protest Its Closeness To West-Teichman-Schary Tag

Hollywood, May 13.

United Artists has filed a protest with MPAA Title Registration Bureau against Alex Gottlieb's intended use of title "Mr. Lonely Hearts," claiming it is similar to Dore Schary's upcoming indie, "Lonelyhearts."

Schary's pic, slated to roll in July for UA release is adapted from Howard Teichman play, "Miss Lonelyhearts." Nathaniel West novel of same tag.

Gottlieb's "Hearts," planned as theatrical release, is based on four "Dear Phoebe" telesegments plus new footage.

NO DEAL ON 'THE MIRACLE'

Cinemiracle and Warners Fail To Find A Way

Los Angeles, May 13.

Deal for Warner Bros. to film "The Miracle" in National Theatres' new widescreen process, Cinemiracle, is off, according to National's Elmer C. Rhoden.

Breakdown in negotiations, he said, was due to inability to agree on mutually acceptable terms."

"Miracle" was first of three pix to have been turned out by WB in Cinemiracle, under a contract closed last November.

Richard Widmark Sees Film Men in Europe On Posh Hotel Orbit

Hollywood, May 13.

Get off the Dorchester-George V-Excelsior route, Richard Widmark advises junketing Hollywoodites, and hit some of Europe's backwater towns and cities. It pays off in boxoffice and it pays off in experience, he says.

Widmark is just back from a two-month tour of Europe plugging his indie production for United Artists, "Time Limit," hitting cities in Germany, Belgium, France and Italy with day-and-date appearances with the opening of the pic which he starred in, believed to be the most extensive p.a. for a U. S. star in Europe.

He lauded the local press in such German cities as Karlsruhe, Duesseldorf, Hamburg and Braunschweig, "where the appearance of a movie star is still an event." "They ask astute, penetrating questions," he says, "that are interesting and stimulating to answer. They are well read about the business as a whole and interested in the artist and his work, not just his personality."

Widmark notes that there is still an attitude on the part of some producers and their sales staffs to "treat an actor as an idiot who can't possibly have any ideas about promotion or sales," adding, "an actor who can put together a picture can't be such an idiot and might have some ideas that would be helpful."

He said the publicity staffs of UA in Europe were top-notch at setting up his tours for him, lauding especially the German publicity chief, Karl Scheffler, with whom he spent the larger part of his tour.

Widmark discounted, in general, the idea of slanting a pic towards the important foreign market. "It might be helpful to keep this market in mind while casting," he says, "but generally speaking it's the old idea that a good story told well is still your primary requirement."

Bill Holden Might Play In Next Han Suyin Film If Tailored for a Yank

Tokyo, May 6.

During his recent sojourn in Orient, much of it in Hong Kong, where he invested in broadcasting station, actor William Holden met with Han Suyin, author of "Love Is A Many-Splendored Thing" in which Holden starred. Miss Suyin has an unpublished novel which Paramount controls. Author has agreed to switch hero from a native of India to an American if Holden agrees to play role.

Holden, one of Hollywood's most-traveled actors, said he didn't think frozen funds had anything to do with the trekking of U. S. film companies to overseas locations.

"Any attempt of a company to make another motion picture just to use up frozen currency would prove a mistake," he offered. "It has to be an artistic contribution. If you are shooting just to have X number of feet of film, you have failed yourself and have no concept of the possible merit of your art.

Asked if the percentage deals now being made by the handful of actors in commanding positions are not backing producers against walls, Holden, who stands to collect all-time payoff of $2,100,000 from 10% of the gross of "Bridge On the River Kwai," responded, "The actor is taking as much of a risk as anyone else. If he says he will take X percentage instead of a figure, this is just a willingness to gamble. The guarantee is always much lower than his usual price, often as low as 10%.

Carl Foreman-Bill Holden To Film in Puerto Rico?

San Juan, May 13.

Carl Foreman, film producer who was here last January simultaneously with William Holden and Hyman Glickstein (N. Y. attorney and v.p. of San Juan Racing Assn.) has advised Harold Winston, local Columbia Pictures distrib that he hopes to return to make a film with Holden. Deal would be some time off as both have previous commitments. Tax aspects of the Island and its settings make the possibility an interesting one to both the producehr and the star.

Many local observers interested in possiblity of a studio here state that there is no scene in "The Bridge on the River Kwai" which could not have been made in Puerto Rico.

L. A. to N. Y.

Anson Bond
Hoagy Carmichael
Charles Chaplin Jr.
Joan Fontaine
Arthur Freed
Jacob H. Karp
Phil Krasne
Paul N. Lazarus Jr.
Pat McDermott
Robert Montgomery
Hal Roach Jr.
Milt Rosner
Hal Scott
Raymond Stross
S. A. Swenson
Ann Todd
Forrest Tucker
Collier Young

How Does Trade Top Blockbusters?

Current spate of blockbuster picutres is just fine—but what's the film industry going to do for an encore? There are no new b.b.'s in sight at least for the balance of this year and as a result many firstrun situations in New York—elsewhere, too, for that matter—will likely run into trouble maintaining operations.

This point was made this week by Harry Brandt, prominent circuit operator and president of the Independent Theatre Owners Assn. Some time ago he gave up operation of two Gotham showcases, the Globe and Mayfair.

Brandt cited the lengthy runs of "Bridge on the River Kwai" at the Palace, the Cinerama pictures at the Warner, "Ten Commandments" and now "South Pacific" at the Criterion and "Around the World in 80 Days" at the Rivoli.

When these reach the exhaustion point, thinks Brandt, there will be little on hand to take their place in the marathon sweepstakes. There's one possible exception, this being Warners' "Old Man and the Sea."

C'rama films have long since established a pattern: each new one has staying power for a shorter period than its predecessor.

Fact that there's already difficulty in bookng important product is shown, states Brandt, in the scheduling at Loew's State which has been going with "filler" material for some time. The real pinch will be felt when "Kwai," et al., expire and the Palace and several other houses enter the top product competiton.

Situaton may change next year, in Brandt's opinion, but right now he can't see it. In line with this if any one company is to come through with longevity epics is Metro. Brandt bases this on M-G new program under production chief Sol C. Siegel and president Joseph R. Vogel.

3 Showmen, Freres Scheftel & Burger, Behind New Super-Office Bldg.

Three motion picture execs have joined with Erwin S. Wolfson, board chairman of the Diesel Construction Co., to build the largest commercial office structure in the world which will rise in the rear of New York's Grand Central Terminal. They're Herbert Scheftel, Stuart Scheftel and Alfred G. Burger with extensive holdings in film theatre, television and publishing fields.

Group, it was disclosed last week, leased a large tract from the N. Y. Central and New Haven Railroad companies to build a "Grand Central City" at an estimated cost of $100,000,000. Within its projected height of 50 stories will be three legitimate theatres. Two will contain 1,800 seats each while the third will have 1,200. All will be located on a third floor exhibition area and will be connected with the lobby by four escalators.

With more than 3,000,000 sq. ft. of floor space, the project will be one-third larger than the Empire State Bldg. Existing structures on the site will be razed next year and the new building is slated for completion in 1961. Its legit theatres mark the first time that new houses will be available for stage productions in the east side area. But whether producers would pass up a conventional Broadway opening in favor of an offbeat location is conjectural.

Wolfson, whose Diesel construction outfit will erect the project, pioneered in building various film and tv laboratory structures including New York's Film Center Bldg. The Scheftels and Burger, founders of the Telenews Theatres and Telenews Productions, also established Young America Films (educational pix) and own-operate WICS, a Springfield, Ill., tv station. Additionally, they own the Industrial Publishing Co.

NATALIE WOOD'S $750

Warners Puts Morris Agency Off On Revised Contract

Hollywood, May 13.

Negotiations for a new contract and wage hike for Natalie Wood at Warner Bros. have bogged down.

William Morris agency, the actress' reps, had submitted terms for a new deal for her, but WB informed them it didn't want to discuss the matter at this time.

Miss Wood, who joined Warners two years ago at $400 a week, is now drawing $750 a week there.

PRINCETON PRODUCER'S SEX CRIMINAL FILM

General Films Inc., an edueational film firm of Princeton, N. J., has ventured into the theatrical field with a 72-minute low-budgeter dealing with the story of a sex criminal.

Picture, made on speculation without a prior distribution deal, was written and produced by Richard L. Hilliard, General Films prexy. Titled "The Lonely Crime," the film has a cast of 10, all of whom are Broadway or tv actors. Cast includes Karl Light, Richard Nicholls and Peggy Allison.

According to Hilliard, the picture concerns a schizophrenic torn by guilt over a murder he has committed. Point of the film, he stated, is "to explain, not excuse." Film will be preemed at the Garden Theatre in Princeton, May 22-24.

N. Y. to L. A.

John Alderman
Kermit Bloomgarden
Bob Chandler
William Darrid
Nathaniel Frey
Irving Jacoby
Jack Lord
Arthur S. Lyons
Barry Nelson
Herbert T. Silverberg

N. Y. to Europe

Frank Cooper
Billy de Wolfe
Shirley Eder
Milton Gordon
Manning Gurian
Julie Harris
Alex Harrison
Beth Hollinger
Jack House
Bill Kaland
Guy Mitchell
Eugene Ormandy
John Oxberry
Manny Reiner
Mike Santangelo
Robert Saudek
Isaac Stern
Roman Totenberg
Jerry Wald

Europe to N. Y.

Cary Grant
Leland Hayward
Edward F. Kook
Hilda Kook
Joshua Logan
Gaston Palmer
Don Petrie

'Consent' Sale For 17 Schine Houses

Seventeen Schine Circuit theatres have been placed on the auction block to fulfill terms of the Government's consent decree. The sale will be handled by Joseph P. Day Inc., New York real estate auctioneer.

According to the terms of the decree, a number of the buildings must be sold for operation only as theatres. Others may be sold for conversion to commercial uses.

The theatres are all in upstate N.Y. with the exception of one in Ravenna, Ohio and another in Cumberland, Md. The first sale will be held at the Manger Hotel, Rochester, N.Y. on Monday (19) and the other at the Queensbury Hotel, Glens Falls, N.Y. on May 24.

Karl Hoblitzelle, head of the Interstate Theatre Circuit, has pledged $250,000 to the Saint Paul's Hospital Building fund campaign in Dallas.

Warners May Skeletonize N.Y. Staff, Operate Primarily From Studios

Warner Bros. reportedly is weighing the shifting of almost its entire New York operation to the Coast. Serious discussion on the possible move was held by the company's top echelon and, at the moment, the situation is in a state of limbo. According to one report, the final decision may go either way.

If WB should decide to base the bulk of its activities on the Coast, it's felt that a skeleton staff will be maintained in N. Y., possibly one or two men from each department. At any rate, the staff won't be large enough for the company to keep its entire floor of office space at its Fifth Ave. headquarters.

Over the years there have been numerous reports of possibly shifts to the Coast by various companies. In a small way, particularly at WB and Metro, numerous functions previously performed in N. Y. have been transferred to the Coast. At present, the film companies have large amounts of office and storage space available at their Coast headquarters and there has been considerable soulsearching pertaining to the economics of maintaining elaborate setups in the east and west.

At one time, it was considered essential to base sales and pub-ad activities in Gotham. However, there seems to be a slow but steady shift of pub-ad duties to the Coast. With air travel and the coming of the jet age, it's felt, too, that there no longer is a dire necessity to headquarter sales toppers in N. Y. Of course, a branch office and exchange would be maintained just as they are in other key cities. Thinking now is that it will be just as easy to make important circuit deals on the Coast as it is in N. Y. In addition, with the major companies making fewer and bigger pictures, the distribution pattern is changing and it's felt that the sales pattern would be similarly altered.

PAR NIXES '10 C' FREE RIDES

New York Sound Track

Look for John Wayne to go to the courts to secure an adjudication of his 5% piece in all the old Republic Pictures. What star wants to know is does he collect 5% of Herb Yates, or the film syndicators profit, or the local station's sale?

Ann Parish, the novelist, died not long ago, leaving an estate in excess of $10-millions . . . not from literature, from her first husband . . . Authors League of America waxed wistful that she did not remember the League in her will and has since round-robinned membership suggesting that the League could use some bequests . . . Writers are also requested to mention League membership in their Who's Who biog notes . . . Incidentally, the Institute of Communications Research at U. of Illinois is surveying the economic status of the 1,500-odd paid-up members of the Authors Guild.

Art Buchwald of Paris Herald did the V.I.P. act Thursday (8) last in Zurich, Switzerland speaking to the Swiss Men's Club at luncheon and the American Women's Club, introduced by **Marcia Hale** . . . he detailed how he stumbled into being a columnist (88 papers now take him) after stringing for VARIETY . . . as to White House Secretary Haggerty, Buchwald didn't mean to kid him but the journalists who asked such inane questions . . . talking about his visit to Moscow he said dames there had been wearing the sack for 40 years . . . it was not fashion but a habit.

Paul Behrke has resigned as head of the Skouras Theatres film buying department. He had been in that post since 1947 . . . **Lana Turner** set for Universal's "Imitation of Life" set to start July 8 . . . **Al Cohan**, of Universal's homeoffice staff, to New Orleans on promotion campaigns on four pictures set for the Joy Theatre . . . 20th-Fox sales chief **Alex Harrison** and Mrs. Harrison off on the S.S. Constitution for a European jaunt . . . Loew's State set with product until Sept. 4, at which time house will close down for conversion to theatre suitable for hard-ticket attractions . . . Martin Levine, Brandt Theatres executive, named chairman of the film industry golf tournament sponsored by Cinema Lodge of B'nai B'rith . . . **John Oxberry**, prexy of Animation Equipment Corp., off to London and South Africa for conferences with officials of animated film studios . . . More than 50 managers of the Walter Reade circuit gathered at the Mayfair House, Oakhurst, N. J. headquarters of the chain yesterday (Tues.) to map the company's forthcoming summer drive.

If Metro likes "Stranger With A Gun" so much, featuring it as prominently and, in some instances more so, than "The Sheepman," why didn't they call it that in the first place? . . . **Dore Schary** returns June 1 to the Coast to start his first indie film production of "Miss Lonelyhearts" . . . Old pros never give up. When **Maurice Chevalier** has Monday-Tuesday- Wednesday off from his second show at the Waldorf (he does 10 shows a week, the rest of the week two-a-night) he's on-the-town, casing local talent, and auditioning the constantly shifting American mores in nocturnal entertainment. Before he does his one-weeker at Los Angeles' Greek Theatre the 70-year-old show biz vet says he's "breaking in some new material," with dates in the northwest before coming to L.A. . . .

Difference between the vaude-nitery pros in running a Friar Frolic and the legits' handling of their annual Lambs' Gambol, both at the Waldorf-Astoria, respectively last Friday and Saturday, was underscored by the latter's overlong "tributes," citations and presentations. The Friars went into their show and it was a breeze all the way. Neither had a dais but the Friars were intent on making their al fresco "memorial" dinner to **Mike Todd** a laugh show and succeeded fully. The Lambs were full of "the theatre," its traditions, encomiums to honor guests **Robert W. Dowling, Conrad N. Hilton, Adolph Zukor, Cecil B. DeMille, Helen Menken** ("the first lady of the American theatre"). Last year **Helen Hayes**, who also spoke, likewise got the "first lady" billing.

Raymond Stross, who rolls "The Angry Hills" in Greece next month as an indie, will also do three other films through end of 1959, including "A Terrible Beauty," based on new **Arthur Ross** novel; "The Affair" and "Passport" . . . Producer **Charles H. Schneer** signed **Nathan Juran** to direct "Good Day for a Hanging," to star **Fred MacMurray** and **Maggie Hayes** for Columbia Pictures release . . . **Jack Lemmon** costars with **Marilyn Monroe** and **Tony Curtis** in **Billy Wilder's** "Some Like It Hot," for the Mirisch Co..

Bette Davis signed to co-star with **Alec Guinness** in "The Scapegoat." Miss Davis currently is in Spain to appear in Warners' "John Paul Jones," will proceed from there to England for "The Scapegoat," to be produced by **Sir Michael Balcon** for Metro release . . . Advance ticket sale for "Gigi," opening tomorrow (Thurs.) at the Royale Theatre on hard-ticket policy, has passed the $50,000 mark, according to Metro . . . **Maurice Chevalier, Hermione Gingold, Eva Gabor** and **Monique Van Vooren**, four of the stars of the picture, will attend the premiere of "Gigi" . . . **Joan Fontaine** Gotham-eyeing after completing "A Certain Smile" for 20th-Fox . . . **Claude J. Schlanger**, County Theatre Co., Doylestown, Pa.; **S. Goldfinger**, Loop Theatre, Chicago; **John R. Kois**, Telenew, Milwaukee, have joined Theatre Owners of America.

Waldorf-Astoria says reservations for **Maurice Chevalier's** final weeks at the Empire are so heavily prebooked it cannot in conscience and good business release him to fly back to Cannes as the Film Festival requested; furthermore, **Ed Sullivan** has Chevalier booked next Sunday when he and another 70-year-old, **Sophie Tucker**, duet their septuagenarian roundelays on his vaudeo.

Twentieth-Fox will send to all its domestic exchanges the 20-minute reel of **Jerry Wald's** "Mardi Gras" location footage, for previewing by exhibs.

Included are actual shots of the Mardi Gras in New Orleans, plus material lensed at Virginia Military Institute with four male leads—**Pat Boone, Tommy Sands, Gary Crosby** and **Richard Sargent**. Main photography starts in July.

UA's "Solomon and Sheba," which will star **Gina Lollobrigida** and **Tyrone Power**, and will be directed by **King Vidor**, rolls in Madrid on Sep. 15th. It will be produced by **Arthur Hornblow** in association with **Ted Richmond**, and lensed in large screen color process. **George Ornstein**, representing UA, says that there will be a probable overall cost of four million dollars, and that the Spanish government has been very helpful in granting permission to shoot in a minimum amount of time, particularly Director-General **Munoz Fontan**, overall boss of all cinema operations, and the Ministry of War. As UA has had okay production results from other pictures made there ("Alexander the Great," "The Pride and the Passion"), the film will be made entirely in Spain, 60% of it exteriors . . . Warwick Productions' "The Man Inside," starring **Anita Ekberg, Jack Palance** and **Nigel Patrick**, started shooting in Madrid April 28. **Cubby Broccoli** and **Harold Ruth** produce; **John Gilling** directs. Large cast includes **Tony Neully** and **Barney Colleano**. Other locations are London and Lisbon.

Samuel Goldwyn Jr. was "included in" in Atlantic City last Wednesday (7) when he was presented the "Man and Boy Award" by the Boys' Clubs of America during their 52nd annual convention there.

ALL MUST PAY AT DRIVE-INS

With the increasingly-important drive-in market of summertime shortly to be on the picture's play-off scehdule, Paramount is out to set some precedent with its licensing of "Ten Commandments." Outcome of the Par efforts could have a bearing on future relationships between ozoner operators and the distributors.

Although enjoined by antitrust decree from stipulating admission prices in exhibition contracts, Par has decided on a policy that calls for at least some admission price for each indvidual in every automobile at a ramp situation during a "Commandments" run. This would be a major switch, for it's the practice of many drive-in operators to levy admission scales on a per-car basis, without regard to the number of occupants.

(Several distribution companies have beefed in past about this type of pricing arrangement, particularly with their bigger pictures, but nothing so far has been done about it. The Par undertaking thus will be closely watched.)

Par also has some experimenting to do so far as intermission is concerned. Obviously some break will be required about the middle of the 219-minute production, but no decisions have been reached as yet on where the intermission is to take place and for what duration. Drive-in men have their concession businesses to think about.

Third big consideration for Par—and the ramp theatremen—also centers on the mammoth running time. With intermission included it's to be a four-hour show and some outdoor situations can't begin operations, because of light conditions, until nearly 9 p.m. This means the family audience—including the kids in pajamas—don't get home until after 1 a.m.

Regal to Feed 20th 18

Hollywood, May 13.

Regal Films and 20th-Fox have reached an agreement whereby Regal will produce 18 films in 1958-59, instead of 26 turned out in past year.

Rolling of new product starts in October.

Precedental Policy Certain to Echo As Others Follow 'Ten Commandments'

Allied's Happy 'Macabre'

Hollywood, May 13.

Allied Artists has boosted advertising allocations for "Macabre" from $100,000 to $250,000.

Budget was upped by prexy Steve Broidy and John C. Flinn, national ad-pub director, following initial key city openings of William Castle-Robb White production.

Paramount Buys 'Tokyo,' Intended for Allied; Its 3d Indie Snatch

Hollywood, May 13.

Paramount has purchased "Dateline Tokyo," originally produced for Allied Artists release by Nacimera Productions and producers Marvin Segal and Norman Herman. Purchase price covered cost of film for which Allied Artists had arranged financing.

Pic, which stars Michi Kobi and Richard Long, will be released this summer. Co-scripted and co-produced by Segal and Herman, directorial chores were carried out by Herman.

Sale to Paramount was handled by Bernie Sindell of The Sindell Agency, marking third indie film sold to Paramount in as many months through deals agented by the Sindell org. Previous two were Paragon Productions' "The Hot Angel" and Dolworth Productions' "When Hell Broke Loose."

WILDE & FRAU HIT TEXAS

Dallas, May 13.

Cornel Wilde and his wife, Jean Wallace, made three appearances on the stage of the Majestic Theatre here on Friday (9) when they introduced their co-starring vehicle, "Maracaibo" (Par) to Dallas.

They will accompany the pic following their local appearance to four other Texas cities, Austin on Tuesday, San Antonio on Wednesday, and Houston on Thursday; and then take the film to Oklahoma City Monday and Tulsa, Tuesday.

The success of Paramount's distribution system for subsequent runs of "The 10 Commandments" has other film companies eyeing a similar policy for their super blockbuster entries. Although smalltown, neighborhood and drive-in operators have registered numerous protests against Par's technique and have charged that time-honored clearance and availability patterns are being destroyed, indications are that more pictures will receive similar treatment.

The coin racked up by "10 C's" in its initial sub-dates in the N. Y. metropolitan area is cited by the distributors as sufficient reason for adopting the Par technique in the release of future king-sized blockbusters. For example, Par booked "10 C's" in 21 carefully-selected theatres in the N. Y. metropolitan area, with only eight being in the five boroughs of New York City. Although the picture had completed a 70-week hard-ticket run at the Criterion on Broadway, the first subsequents showing "10 C's" have managed to hold the picture for runs of four to six weeks. Since March 12, the picture grossed $1,294,000 in the first 21 N. Y. area theatres to play the film.

Size of the take, even after the film had played so long on Broadway, has amazed film sales executives and has led to the belief that perhaps this system can be applied to other hard-ticket presentations now playing Broadway. In addition to the amount of coin a picture the size of "10 C's" has been able to bring in, distributors have observed other advantages to the system.

According to their views, this pattern works to the benefit of other theatres in the area. For example, if a first subsequent-run house is tied up from four to six weeks with a super blockbuster, product that would normally go to these theatres would be funnelled to the second sub-run houses, which, in essence, would gain a move up in availability. This actually happened in the case of a number of theatres in the area where "10 C's" had been booked in N. Y. With the Cecil B. DeMille film tying up the theatre for several weeks, second sub-runs were able to obtain such films, for example, as "Cowboy," "The Brothers Karamazov" and others on a first-subsequent basis.

The ability of "10 C's" to score so successfully after its long downtown engagement is being used as an argument by distribs to counter the protests of exhibitors, particularly Allied States Assn., that a film's value is dissipated if it is held back from the sub-runs for such a long time. Point is made that there are still a large number of patrons who wait to see the big pictures when they get to their local theatres. Allied, on the other hand, contends that the smaller theatres must obtain the blockbusters while public interest in them is still alive. It charges that inability of the smalltown and sub-run theatres to play and obtain the better pictures quickly "is more and more confining movie attendance to the big city first-runs and is denying motion picture entertainment to a vast segment of our population."

National Boxoffice Survey

New Pix Fail to Halt Spring Dip; 'Pacific' New Champ, 'Marjorie' 2d, 'Lions,' 'Kwai' Next

First bright days after nearly a week of heavy rain in many of the bigger key cities covered by VARIETY are hurting biz in numerous spots currently. And the fact that exhibitors have to lean on some routine product also is damaging. Net result is a rather spotty national picture at the wickets.

"South Pacific" (20th), which has been hovering near the top rung for several weeks, is pushing into No. 1 spot this stanza. It is closely followed by "Marjorie Morningstar" (WB) which is making its finest showing in several weeks. "Young Lions" (20th) is capturing third place.

"Bridge on River Kwai" (Col), which has been on top for many sessions, is winding up fourth. "Around World in 80 Days" (UA) is finishing fifth, much higher than a week ago.

"Search For Paradise" (Cinerama) is landing sixth money while "Long, Hot Summer" (20th) is capturing seventh spot. "Paris Holiday" (UA) is edging up to eighth position.

"Teacher's Pet" (Par) is winding in ninth slot. "Run Silent, Run Deep" (UA), long high on the list, rounds out the Top 10. "Another Time, Another Place" (Par), fairly new, and "God Created Woman" (Kings) are the runner-up pix.

"Goddess" (Col), among the new entrants, is rated slick in L.A., okay in Philly but thin in Providence. "Left-Handed Gun" (WB), good in Denver, is only fair in L.A. "Fraulein" (20th), okay in Chi and fair in Frisco, is mild to weak in three other keys.

"Sheepman" (M-G is disappointing in N.Y. and Chi, being especially lightweight in the former key. "Too Much, Too Soon" (WB) shapes okay in N.Y. "10 North Frederick" (20th) is rated routine in L.A.

"Desire Under Elms" (Par), fine in Frisco, is slow in Boston and L.A. "Merry Andrew" (M-G), hep in Toronto, is okay in Boston and thin in L.A.

"Seven Wonders of World" (Cinerama) shapes big in L.A. and fair in Cleveland. "Girl Most Likely" (U) looms fine in Toronto.

"Stakeout on Dope St." (WB) is rated good in Providence and Boston. "Girls on Loose" (U), nice in Cleveland, looks lively in Boston.

"Return of Dracula" (UA), mild in Omaha, shapes weak in Frisco and Minneapolis. "Witness for Prosecution," also from United Artsts, is solid in Toronto and big in N.Y.

"Macabre" (AA), big in Detroit, looms good in Frisco and slow in Portland. "Windjammer" (NT), still lofty in N.Y., is spurting to a sock figure in L.A.

(Complete Boxoffice Reports on Pages 8-9-10.)

CAREY WILSON RESUMES

Again President of Screen Producers Guild

Hollywood, May 13.

Carey Wilson is new prexy of Screen Producers Guild for 1958, post he formerly held in 1953. He succeeds Samuel G. Engel, who bowed out after three successive terms.

Other new officers include Walter M. Mirisch, 1st vp; Julian Blaustein, 2d vp; Dick Powell, 3d vp; Frank McCarthy, secretary; Pandro S. Berman, treasurer; Lewis Rachmil, 1st assistant treasurer; Hall Bartlett, 2d assistant treasurer.

God's Little Acre

Smash b.o. prospects. Artistic but still earthy version of the longtime-selling Erskine Caldwell novel.

Hollywood, May 9.

United Artists release of a Sidney Harmon production. Stars Robert Ryan, Aldo Ray; costars Buddy Hackett; introduces Tina Louise. Directed by Anthony Mann. Screenplay, Philip Yordan; from the novel by Erskine Caldwell; camera, Ernest Haller; music, Elmer Bernstein; editor, Richard C. Meyer. Previewed in Hollywood, May 7, '58. Running time, 112 MINS.

Ty Ty Walden	Robert Ryan
Bill Thompson	Aldo Ray
Griselda	Tina Louise
Pluto	Buddy Hackett
Buck Walden	Jack Lord
Darlin' Jill	Fay Spain
Shaw Walden	Vic Morrow
Rosamund	Helen Westcott
Jim Leslie	Lance Fuller
Uncle Felix	Rex Ingram
Dave Dawson	Michael Landon

Rousing, rollicking and ribald, "God's Little Acre" is a rustic revel with the kick of a Georgia mule. The Sidney Harmon production for United Artists, directed by Anthony Mann, promises to be one of the season's smash hits. It is also a very fine picture in which Robert Ryan gives the performance of his career.

Harmon's production of Erskine Caldwell's novel is adult, sensitive and intelligent. The sex is still there, prime and juicy, but the outhouse atmosphere is gone; the sly, peeping-tomism erased. What remains is a folk comedy, sassy and forthright, but realistic enough to make the final tragic moments important and touching.

The direct, bucolic humor is virtually intact, and so is Caldwell's larger scheme, the morality play he told through the artless, sometimes disastrous behavior of his foolish and lovable characters. A changed ending gives a different meaning to the story, but the ending is sound, aesthetically and popularly. Some of the changes made by Philip Yordan were dictated by necessity, but all of them work to give the story dignity and the stature it needs to offset the notion that it is just sex, sex, sex.

The story, and it is told in scene after scene of striking power, remains that of a Georgia farmer, Robert Ryan, who believes he can find gold on his farm. In the book it was a gold mine; in the picture it is buried treasure. Ryan has spent years of his life digging for it, all his energies and those of his two sons, Jack Lord and Vic Morrow, go into the search and the dream it represents. The hunt leads everywhere on their farm except on the one acre Ryan has set aside, in the olden way of tithing, for God. "God's Little Acre" is marked with a cross. Fortunately the cross is movable, because sometimes the gold seems to be underneath it. In which case, God gets a less desirable acre. The cross is moved. And what was God's little acre, becomes another of the gaping holes that pit Ryan's farm as the endless, senseless search goes on.

There is nothing irreligious or irreverent about this. It is a story of primitive people, and primitive people bargain with nature and with God. This is established dexterously and economically in Yordan's screenplay. A major factor in this is Ryan's playing under Mann's direction, because he implies an inherent nobility that saves the story from falling into the dangerous ruts left by that other Caldwell story of the south, "Tobacco Road." "God's Little Acre" takes another pathway altogether than that "Road."

The story erunts in tragedy as each of the people, childlike in his beliefs, seeks a simple solution (like finding gold) to his complex problems and those of his world. Ryan's son-in-law, Aldo Ray, is a townsman. He is convinced that he has only to turn on the power in his company town's shutdown cotton mill to have life surge back into him and his community. Ryan doesn't find his gold and Ray dies trying to start up his plant. The ending, different from the book, has Ryan and his sons planting the earth, as a farmer should, putting into the earth rather than trying to take out.

One of Mann's notable achievements is his success in getting his players to work in ensemble. They are always colloquial and related. Ryan dominates the picture, as his character should. He opens a whole vista of roles for himself by this portraval, as remarkable, perhaps, as Walter Huston's performance in "Treasure of the Sierra Madre."

Ray creates a moving characterization as the husband torn between his wife, sensitively played by Helen Westcott, and the voluptuous barnyard Susannah, strikingly projected by newcomer, from legit, Tina Louise. Buddy Hackett best known until now as a night club and tv comic, gives perception and depth and real acting to his role of ridicule and whimsy. Jack Lord, brooding and jealous, and Vic Morrow, a sad carbon of his brother, are both pitiful and strong as Ryan's sons.

Fay Spain, the goofy and delightful Darling Jill, makes the role less a caricature than the book; she is a human being. Rex Ingram, as the Negro farmhand, sometimes seems to be the only sensible human being of the lot, achieving a simple and moving strength. Lance Fuller and Michael Landon, with highly individual playing, complete the cast.

Elmer Bernstein's music is another important factor in increasing the story's depth. He has also contributed a delightful, bouncy title song—words by Caldwell—that has all the racy vigor of country music and sounds like a traditional spiritual. Ernest Haller's camera work is stunning.

To sum it up, the feeling one gets in evaluating the production in all its phases is one of harmony. This extends to the art direction by John S. Poplin, Jr. and set decoration by Lyle B. Reifsnider, for the authentic settings; to the sound by Jack Solomon and J. Henry Adams; editing by Richard C. Meyer, special photographic effects by Rabin and DeWitt, all under production supervisor Leon Chooluck.

Powe.

From Hell to Texas
(C'SCOPE—COLOR)

Slick western for action and drive-in markets; lacks marquee lure for de luxe spots.

20th-Fox release of Robert Buckner production. Stars Don Murray, Diane Varsi; co-stars Chill Wills, Dennis Hopper. Directed by Henry Hathaway. Screenplay, Buckner and Wendell Mayes, based on book by Charles O. Locke; camera (De Luxe color), Wilfrid M. Cline; editor, Johnny Ehrin; music, Daniele Amfitheatrof. Previewed N.Y., April 11, '58. Running time, 100 MINS.

Tod Lohman	Don Murray
Juanita Bradley	Diane Varsi
Amos Bradley	Chill Wills
Tom Boyd	Dennis Hopper
Hunter Boyd	R. C. Armstrong
Jake Leffertfinger	Jay C. Flippen
Mrs. Bradley	Margo
H.I Carmody	John Larch
Otis Boyd	Ken Scott
Bayliss	Rodolfo Acosta
Cardis	Salvador Baguez
Trueblood	Harry Carey Jr.
Morgan	Jerry Oddo

Designed to showcase a couple of new faces—Don Murray and Diane Varsi— "From Hell to Texas" is a crisply made western with fine b.o. potential in the action market and drive-ins. It's been handsomely mounted in CinemaScope and De Luxe color by producer Robert Buckner but lacks sufficient marquee dressing to lure substantial biz in class first-run sites.

Reminiscent of Stanley Kramer's "High Noon," this 20th-Fox production and release is the same kind of adult fare with a similar tension that builds throughout the footage. Screenplayed by Buckner and Wendell Mayes from Charles O. Locke's book, "The Hell Bent Kid," film depicts the grim story of a hunted man.

Object of a relentless search through New Mexico badlands is Murray who has accidentally killed one of wealthy rancher R. G. Armstrong's three sons. The cattle baron, who's the law in them thar parts, vows retribution. His fury mounts when a second son is trampled to death and several members of a posse become victims either at Murray's hand or warring Indians.

Director Henry Hathaway, an old hand at these outdoor sagas, wrings suspense galore from the yarn as the sharpshooting Murray manages to keep a whisper ahead of his pursuers. There's even a dash of romance when he meets Miss Varsi in his flight. She's the daughter of another rancher, Chill Wills. They both lend him more than moral support.

What could be called "High Moon" is a sock moonlit climax when Murray breaks up a tense gun duel by suddenly dropping his rifle to save Armstrong's sole remaining son, Dennis Hopper, from a flaming death. Under Hathaway's expert guidance, Murray turns in a taut and gripping performance. Less impressive, however, is Miss Varsi who's pretty but not quite the frontier type.

Wills is thoroughly believable as the kindly rancher while Armstrong is firm and methodical in carrying out his peculiar ideas of justice. Hopper is capable for the most part as the son but occasionally over-acts. Good support is provided by Jay C. Flippen, an itinerant merchant; Margo, as Wills' wife, and John Larch, a posse member slain by Murray—a man who feared being a killer.

Outdoor vistas, lushly photographed by Wilfrid M. Cline, are frequently eyefilling on the CinemaScope screen. Johnny Ehrin's cutting heightens the effectiveness of the 100 minutes running time while the Daniele Amfitheatrof score and the Lyle R. Wheeler-Walter Simonds art direction are also assets.

Gilb.

Vertigo
(VVISION-COLOR)

Psychological murder mystery in gimmick-laden Alfred Hitchcock tradition. Starts slow and too long but top marquee names should make it b.o. click.

San Francisco, May 10.

Paramount release of Alfred Hitchcock production. Stars James Stewart, Kim Novak; costars Barbara Bel Geddes; features Tom Helmoie, Henry Jones. Directed by Hitchcock. Screenplay, Alec Coppel, Samuel Taylor, based on novel, "D'Entre Les Morts," by Pierre Boileau, Thomas Narcejec; camera (Technicolor), Robert Burks; editor, George Tomasini; music, Bernard Herrmann. Previewed in San Francisco, May 9, '58. Running time, 126 MINS.

Scottie	James Stewart
Madeleine and Judy	Kim Novak
Midge	Barbara Bel Geddes
Gavin Elster	Tom Helmore
Official	Henry Jones
Doctor	Raymond Bailey
Manageress	Ellen Corby
Pop Leibel	Konstantin Shayne
Mistaken Identity	Lee Patrick

"Vertigo" is prime though uneven Hitchcock and with the potent marquee combination of James Stewart and Kim Novak should prove to be a highly profitable enterprise at the boxoffice.

Stewart, on camera almost constantly throughout the film's 126 minutes, comes through with a startlingly fine performance as the lawyer-cop who suffers from acrophobia—that is, vertigo or dizziness in high places.

Miss Novak, shopgirl who involves Stewart in what turns out to be a clear case of murder, is interesting under Hitchcock's direction and nearer an actress than she was in either "Pal Joey" or "Jeanne Eagles."

Unbilled, but certainly a prime factor in whatever success film may have, is the city of San Francisco, which has never been photographed so extensively and in such exquisite color as Robert Burks and his crew have here achieved.

Through all of this runs Hitchcock's directorial hand, cutting, angling and gimmicking with mastery.

Unfortunately, even that mastery is not enough to overcome one major fault, for the plain fact is that the film's first half is too slow and too long. This may be because:

(1) Hitchcock became overly enamored with the vertigionous beauty of Frisco;

(2) Or the Alec Coppel-Samuel Taylor screenplay (from the novel, "D'Entre Les Morts" by Pierre Boileau and Thomas Narcejec) just takes too long to get off the ground.

Film opens with a rackling scene in which Stewart's acrophobia is explained: he hangs from top of a building in midst of chasing a robber over rooftops and watches a police buddy plunge to his death.

But for the next hour the action is mainly psychic, with Stewart hired by a rich shipbuilder to wateh the shipowner's wife (Miss Novak) as she loses her mental moorings, attempts suicide and immerses herself in the gloomy maunderings of her mad great-grandmother. Stewart, of course, falls in love with her and eventually is lured to the high belltower of an old mission, San Juan Bautista, where his acrophobia prevents him from climbing high enough to stop the girl's suicide. Or so he thinks.

Stewart goes off his rocker and winds up in a mental institution. When he comes out, still a trifle unbalanced, he keeps hunting for girl who resembles dead girl, eventually finds her and, in a rip-snorting denouement, discovers he's been tricked—that this girl is, indeed, his supposedly dead mystery woman who, with the shipbuilder, played on Stewart's fear of height to allow the shipbuilder to push wife off the mission belltower.

Film's last minute, in which Stewart fights off acrophobia to drag Miss Novak to top of belltower, finds she still loves him and and then sees her totter and fall to her death through mortal fright of an approaching nun, is a spectacular scene, gorgeously conceived.

But by then more than two hours have gone by, and it's questionable whether that much time should be devoted to what is basically only a psychological murder mystery.

Supporting players are all excellent, with Barbara Bel Geddes, in limited role of Stewart's down-to-earth girl friend, standout for providing early dashes of humor.

Tom Helmore, as rich shipbuilder, is a convincing heavy; and Henry Jones has one memorable, lifelike scene as the official presiding at a coroner's inquest. Raymond Bailey, Ellen Corby, Konstantin Shayne and Lee Patrick handle lesser roles competently.

Bernard Herrmann's music, conducted by Muir Mathieson overseas, is properly atmospheric and Hal Pereira-Henry Bumstead art direction, plus photographic effects of John P. Fulton, Farciot Edouart and Wallace Kelley, superb. Other technical credits, especially Saul Bass titles and John Ferren's special sequence, are tops, too.

Frisco location scenes—whether of Nob Hill, interior of Ernie's restaurant, Land's End, downtown, Muir Woods, Mission Dolores or San Juan Bautista—are absolutely authentic and breathtaking. But these also tend to intrude on story line too heavily, giving a travelogueish effect at times.

Despite this defect, "Vertigo" looks like a winner at the boxoffice as solid entertainment in the Hitchcock tradition. *Stef.*

Hot Spell
(VISTAVISION)

Performances top thin material. Good cast has hard going. Pale prognosis.

Hollywood, May 13.

Paramount release of Hal B. Wallis production. Stars Shirley Booth, Anthony Quinn, Shirley MacLaine, Earl Holliman; features Eileen Heckart, Clint Kimbrough, Warren Stevens, Jody Lawrance, Harlan Warde, Valerie Allen. Directed by Daniel Mann. Screenplay, James Poe, based upon a play by Lonnie Coleman; camera, Loyal Griggs; editor, Warren Low; music, Alex North. Previewed at Academy Awards Theatre May 12, '58. Running time, 86 MINS.

Alma Duval	Shirley Booth
Jack Duval	Anthony Quinn
Virginia Duval	Shirley MacLaine
Ruddy Duval	Earl Holliman
Fan	Eileen Heckart
Billy Duval	Clint Kimbrough
Wyatt	Warren Stevens
Dora May	Jody Lawrance
Harry	Harlan Warde
Ruby	Valerie Allen
Baggage Man	Stafford Repp
Essie Mae	Irene Tedrow
Attendant	Bill Walker
Colored Woman	Louise Franklin
Preacher	Anthony Jochim
Colored Man	Johnny Lee
Librarian	Elsie Waller
Pool Player	Len Hendry
Pool Player	John Indrisano
Funeral Car Driver	Watson Downs
Conductor	William Duray
Bit Man	Tony Merrill
Bit Man	Fred Zendar

Hal Wallis' "Hot Spell" is a somewhat passive account of a violent summer in the life of a family of Deep South. Locale has no particular significance since regional problems are not explored. As drama, Paramount presentation directed by Daniel Mann is satisfactory although highpowered cast headed by Shirley Booth and Anthony Quinn plus Shirley MacLaine and Earl Holliman for younger set may mean okay boxoffice.

Miss Booth plays dreamy mother of three children, impersonated by MacLaine, Holliman and Clint Kimbrough, and is estranged wife of Quinn. She's not part of any of their loves mostly because she's living in past that never existed. Quinn's cheating with younger woman but wife won't admit she knows this. Booth exclaims at one point, "Once we all were part of each other . . . but now we're all pulling in different directions." She believes if they just return to small town where she and Quinn started life and where children were born they'll recapture.

Family goes back to small town at end, but with Quinn's body to bury it, after he's been killed in accident running away with girl friend. Only then does Booth concede you can't go back.

James Poe's screenplay based on play "Next of Kin" by Lonnie Coleman possesses moody atmospheric character study quality but lacks poetic feeling or climactic situations necessary for big impact. There's no attempt to convey Southern accent and thus orientate story regionally. There's one fine scene, mildly drunken sequence between Miss Booth and Eileen Heckart, latter neighborly adviser, which these tyo pros play to high point of low comedy.

Some of scenes play as if transplanted directly from stage. One long one between Quinn and Kimbrough is seen by camera from same position throughout when minimum of cutting would've livened tempo, deepened feeling and increased total impact. Mann's direction is notable on individual scenes and characters, but scenes don't add up to impressive whole.

Star gives material everything which means fine technique. She's most effective when holding camera alone and with gentle glow and incomparable deportment suffuses pedestrian lines. Quinn's handicapped in interpretation by single dimensional almost unrelievedly unsympathetic character capable of arousing no genuine concern. MacLaine, Holliman, Kimbrough and Warren Stevens do well despite insufficiently conceived roles. Miss Heckart is a standout and welcome value in her brief appearance.

Loyal Griggs' camera conveys feeling of brooding "Hot Spell" although significance of this title is never clear. Other technical credits excellent. Alex North's musical scores a haunting poignant threnody that, like some of the acting, embroiders essentially thin material with fabric and meaning.

Powe.

Case Against Brooklyn

Well-made crime melodrama. No names, but can be good exploitation or program item.

Hollywood, May 9.

Columbia release of a Charles H. Schneer production. Stars Darren McGavin. Maggie Hayes features Warren Stevens, Peggy McCay, Tol Avery, Emile Meyer, Nestor Paiva, Brian Hutton, Robert Osterloh, Joseph Turkel, Bobby Helms. Directed by Paul Wendkos. Screenplay, Raymond T. Marcus; screenstory, Daniel B. Ullman; based on an article in True magazine by Ed Reid; camera, Fred Jackman; music, Mischa Bakaleinikoff; editor, Edwin Bryant. Previewed at the studio, May 8, '58. Running time, 82 MINS.

Pete Harris	Darren McGavin
Lil Polombo	Maggie Hayes
Rudi Franklin	Warren Stevens
Jane Harris	Peggy McCay
Michael W. Norris	Tol Avery
Captain P. T. Wills	Emile Meyer
Finelli	Nestor Paiva
Jess Johnson	Brian Hutton
Bonney	Robert Osterloh
Monte	Joseph Turkel
Edmondson	Thomas B. Henry
Mrs. Carney	Cheerio Meredith
Bobby Helms	Himself

A great many people in different parts of the country—perhaps the world—may have their own ideas on what "The Case Against Brooklyn" is, but the meaning of the title in the case of this Columbia Pictures presentation is a legal one. The Charles H. Schneer production, directed by Paul Wendkos, is based on the true story of the situation in the New York borough when book-makers corrupted a frightened portion of the police force. Although the ground has been covered before, this is a good melodrama, suspenseful, well-plotted and well-acted. It does not have the names to make it a top attraction but it could be exploited for good returns.

Darren McGavin plays a new graduate of the police training school who is put into under-cover work to try to ferret out the tenacles of the book-making ring that is buying off the police. Taking an apartment in a section of the city that seems particularly wide open, he meets and courts Maggie Hayes, whose husband has committed suicide because he could not pay off threatening bookies. The plot is thickened on one level because McGavin already has a wife, Peggy McCay, and on another when his rescue from thugs depends upon the precinct captain, Emile Meyer, who is on the take from the same mobsters. The conclusion pulls few punches. McGavin's friend and fellow cop, Brian Hutton is killed; his wife, Miss McCay, is blown to bits, and he winds up in the hospital.

Raymond T. Marcus' screenplay, based on a screen story by Daniel B. Ullman, which in turn came from a True magazine article by Brooklyn Eagle reported Ed Reid, is sensible in emphasizing the mechanics of book-making and police detection. It is also strong in setting up and making recognizable characters of the many who people the story.

Darren McGavin (tv's Mike Hammer) does a capable job as the beleaguered cop, and other contribute include Miss Hayes, Warren Stevens, Miss McCay, Tol Avery and Meyer; Veteran character actress Cheerio Meredith pops on the screen in a bit that bursts with vitality and humor, the latter quality something the picture could have had more of.

Wendko's direction is well-paced and Fred Jackman's photography makes the backlot photography look like Brooklyn locations.

Powe.

Maracaibo

Cornel Wilde as producer, director and co-star (with Jean Wallace). Well-paced combination of romance and adventure revolving about the hazards of offshore (Venezuela) oil drillings; rates attention for many "A" situations.

Paramount release of Cornel Wilde production. Stars Wilde, Jean Wallace. Features Abbe Lane, Francis Lederer, Michael Landon. Directed by Wilde. Screenplay, Ted Sherdeman; from novel by Sterling Silliphant; camera, Ellsworth Fredricks; editor, Everett Douglas; music, Laurindo Almeida. Tradeshown in N.Y., April 30, '58. Running time, 88 MINS.

Vic Scott	Cornel Wilde
Laura Kingsley	Jean Wallace
Elena Holbrook	Abbe Lane
Miguel Orlando	Francis Lederer
Lago	Michael Landon

In an industry becoming accustomed to so many super efforts, "Maracaibo" would seem hardly to rate the "A" classification. Player names are short of overpowering and production values, while good, aren't blockbuster.

With what the picture isn't out of the way, on to what it is. It is a well-turned tale of romance and action having to do with a treacherous offshore oilwell fire in Maracaibo, Venezuela, and the people who come together to either extinguish the oil blaze or ignite romantic ones.

Screenplay by Ted Sherdeman,

(Continued on page 16)

STATE AS L'IL EXHIB GUARDIAN

Much Talk But No Action on 'Orderly Flow' of Top Pix, Charges Ted Mann

Minneapolis, May 13.

After all the talk about an orderly distribution of quality pictures so that they'd be on tap continuously instead of flooding the market simultaneously, another dry stretch is now on hand, it was pointed out by Ted Mann, retiring North Central Allied president and operator of a theatre circuit that's still highly prosperous.

Considered one of this territory's most successful exhibitors, Mann, refusing re-election at this week's NCA annual convention here because of lack of time to devote to the post, declared: "It's the same old story—much talk and nothing happening."

Mann pointed out that after being told that boxoffice pictures would not be held back by the film companies as hitherto, but would be supplied in a steady stream so that there'd be no periods barren of them nothing of boxoffice importance is scheduled for release by any of the companies currently and through June.

"These top pictures are being held back, just as they've always been before, until July 4, considered a more favorable boxoffice period, and then they'll all be tossed on the market simultaneously," declared Mann.

Mann said he had been asked to become COMPO co-chairman for this territory, but has declined. He refused to state his reason for not taking the post.

Singing his presidency swan song, he declared, however, that for exhibitors' welfare, and particularly that of the smaller theatre-owners, it's "vital" for North Central Allied to continue its existence and its affiliation with national Allied States.

Mann praised Allied States for its work and tossed verbal bouquets in particular to Abram F. Myers, its executive counsel, whose capabilities, he said, have won his admiration.

After a year of "non-aggression" during which, under Ted Mann's presidency, there was nary an attack against a film company, North Central Allied at its annual convention here this week was to embark again on the militancy paths.

Mann was to step out as president and Frank Mantzke, one-time Universal branch manager here and in Milwaukee and now head of one of this territory's largest buying-booking groups, was to be named for the post.

Members were to take the floor to assail distributors for their "confiscatory" 40 to 60% terms, failure to provide top pictures' prints for small town and neighborhood late run theatres in time to benefit from such attractions' prestige and for "forcing" exhibitors to advance admissions "for nearly every important picture, thus alienating many potential patrons and reducing the moviegoing public."

There were to be expressions of hope that film companies "would see the light" and refuse to sell any post-1948 pictures to television. Closing of film exchanges was to be deplored in the belief it means less service for exhibitors.

Outside speakers included Jack Kirsch, Chicago, head of Illinois Allied, and Ben Marcus, one-time Allied States president, who were assured by Mann, ex-NCA president Bennie Berger and others that NCA would continue to be an Allied States unit.

Plans were to be formulated to combat daylight saving time and bingo. NCA will join hands with their other opponents to try to knock them out when the state legislature next convenes in 1959. It was declared that both have damaged the boxoffice greatly.

Conspicuously absent from the convention was circuit owner Harold Field, NCA's "chairman of the board," who has made known his dissatisfaction with the organization's conduct and who has been active in helping to organize a new exhibitors' body, the Business Building Forum Association, in this territory.

Goldenson's Stand

Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres, is among the industry execs anxious to see some changes made in the antitrust decrees.

Goldenson has said he'd welcome a situation whereby an exhibitor would license a full season's product in advance. In this way, he feels, ad and exploitation campaigns could be developed over a substantial period of time and benefiting particularly would be those pictures which require special promotional attention.

'Pix Need Leader,' Youngstein Cry At Charlotte

Film business is in need of a catalyst—one individual who can mobilize all important trade forces in an undertaking that could benefit all. And the first order of business for such a person would be to get the industry solidly behind a move to overhaul the antitrust judgments as recommended last week by Max E. Youngstein, United Artists v.p., at a Charlotte meeting of the Wilby-Kincey circuit.

The call for a catalyst was made this week by a top film company exec in New York. He said the man cannot be Eric A. Johnston, president of the Motion Picture Assn. of America, for this outfit operates aloof from trade practices, somewhat similarly as does the Council of Motion Picture Organizations.

As for the exec talent in the picture companies, the spokesman said that while Paramount president Barney Balaban and 20th-Fox chief Spyros P. Skouras both carry considerable weight, fears of charges of collusion likely would restrain them from any all-industry move.

Then where to look? The spokesman said in his opinion a key theatreman, as yet unknown, would be the logical choice.

Geo. Weltner's Pact: Basic Is $35,800 Plus Par Board's Decisions

Paramount's employment contract with global distribution chief George Weltner, which is on official file, states the exec is to be paid $35,800 per year basic minimum plus such other monies which Par "elects" to shell out to him.

Par proxy statement, sent out in advance of the company's June 3 annual meeting, lists Weltner's salary at $65,000. There's no record of any contractual adjustment having been made and consequently it's presumed the company simply is going over the figure in the deal. (By contrast, Murray Silverstone, head of foreign distribution at 20th-Fox, receives $2,500 per week plus $20,000 annually for expenses which need not be accounted for.)

It's further noted that Weltner's employment pact, which was a three-year termer, expired last March so far as his active services were concerned. This would indicate a new deal has been entered or is in the offing.

Other Par salaries for the past year: Barney Balaban, president, $124,800, including expense allowance of $20,800; Y. Frank Freeman, studio v.p. and director, $130,000; Paul Raibourn, v.p.-director, $59,800, including expense allowance of $7,800, and board chairman Adolph Zukor, $78,000.

BERGER SEEKS EASY-TERMS LAW

North Central Allied convention on Tues. (13) failed to act on Bennie Berger's proposal as described below.

Minneapolis, May 13.

Bennie Berger, ex-longtime militant president, at North Central Allied's annual convention here today (13), was to move to refer to legal counsel the feasibility of state legislation to require distributors to service small-town and late subsequent-run theatres the top pictures "at a reasonable time after their release and on ability-to-pay terms."

It was indicated the motion would be adopted and that if such a law is deemed capable of standing constitutionality's test it will be introduced in the Minnesota legislature when that body convenes next January.

Berger is confident such a measure could stand the test of constitutionality and can be enacted into law because "it's contrary to the public interest to deprive many communities of the best pictures as present sales policies are doing."

He also points out that in a number of small communities the theatres now are operated by American Legion posts and businessmen groups as civic enterprises and "they'll not stand still while their towns are being kept from playing these blockbuster pictures by unreasonable, confiscatory terms and lack of prints."

"Divorcement got its start in state legislatures and so can this proposition," declares Berger.

All this was in line with the proposition of what can be done to keep as many as possible of "the little exhibitors" alive—a matter that was to engage much of the one-day session's attention.

Other Allied toppers agreed with Berger that the current sales policies calling for high percentage terms for the blockbusters even in the smaller towns and for the late subsequent-run theatres and delaying their showings in such situations unreasonably long are one of the principal reaons "why so many theatres are and will be driven to the wall."

These toppers predict that unless there is a film companies' speedy "change of heart" there will be wholesale closings of such theatres in the months ahead and that this "in the long run" will be detrimental to Hollywood.

They point out that the aggregate film rental paid by these small theatres is a sizable amount which, they believe, Hollywood "needs."

Praises 'Orderly Release' Plea of Paramount Chain; 'All Are Aided'—Brandt

Current theatre business is short of the level he'd like to see it at, but it's nonetheless a considerable improvement over the same period last year, New York circuit owner Harry Brandt reported this week.

Brandt credits this to Leonard H. Goldenson and Edward L. Hyman, president and v.p. respectively of ABC-Paramount Theatres, who have successfully campaigned for "orderly release" of top features over all 12 months of the year. Complaint had been that the distributors were concentrating their big product in holiday periods and sluffing the "off" seasons.

As a result of the Goldenson-Hyman campaign, the film companies are now supplying exhibitors with a more even flow of the better pictures and income is "considerably" up, Brandt related.

Hyman, on the same subject, said he's highly gratified with the way the distribs have arranged releasing schedules so far and believes there's still further improvement ahead.

Issue Up at Wilby-Kincey Meeting: Theatres Oughta Undo 'Consent'; Handicaps Pic Buying & Booking

By GENE ARNEEL

Move is underway looking to a reopening of the antitrust decrees governing the various permitted methods of operation in the motion picture business. While the court orders are all directed against the film companies, excepting the restrictions binding on the five previously-affiliated theatre circuits, theatremen, rather than the producer outfits, may be heading for the Dept. of Justice to seek an easeup on trade practice "don't's" as contained i nthe judgments.

This became apparent at a meeting of Wilby-Kincey circuit execs this week. Theatre people were urged to join forces among themselves—that is, for the various exhib associations to get together—and call upon the D. of J. Initially, at least, exhibs are high on the idea to the extent that some form of definite action likely will be taken.

Speaking out strongly for such an undertaking was Max E. Youngstein, v.p. and part-owner of United Artists. It doesn't matter if the decrees were "right" at the time they were entered, the fact is they're "wrong" now, Youngstein emphasized.

With the continuing restrictions on block booking and product franchise deals, exhibitors have no way of knowing where their film supply is coming from one week to the next, said the UA exec. And by the same token the distribs have no assurances as to their customers from one picture to the next.

Entertainment habits have changed and as a result advertising can no longer provide the inducement to theatre-going. Slogans are superficial, Youngstein added, insisting it's primarily a matter of how pictures can be bought and sold.

Since the distributor is enjoined from selling a full season's product at one time, there can't be any longrange trailerizing or posting.

With the absence of assurance as to product, theatremen are discouraged from expanding for competitive reasons as they had done in pre-decree times, said Youngstein.

On the production front, there's hardly a chance of building new faces for the studios can't afford it. It's now taking five times as long to develop new personalities than in the years back when the outlets for product were consistent.

The answer to these and many other trade problems for both exhibitors and distributors lies in the reopening of the decrees with adjustments made to coincide with current conditions.

Fact-Hungry Exhib

Detroit, May 13.

In an effort to improve services and to enlarge the mailing list, Harold H. Brown, president of United Detroit Theatres Corp., has ordered self-addressed stamped post cards handed to all patrons of the chains 14 downtown and nabe theatres.

Card says: "Thank you for attending the "blank" theatre. I would appreciate any comments you would like to make, good or bad, concerning this theatre, its appointments, services or pictures. Print your comments below, sign with name and address, and drop in any mail box, no postage required." Card also asks patrons to indicate birthdate.

British Houses Mull New Plan, Rental-Split

London, May 13.

British distributors are prepared to negotiate individually with exhibitors for a new basis of trading, including, where applicable, the negotiation of up-to-date break figures. This news is contained in a recommendation which the Kinematograph Renters Society and the Cinematograph Exhibitors Assn. will put before their respective councils for consideration.

In making this recommendation, the joint committee of the KRS and CEA states that having regard to the complications effort and anomalies already involved in the application of the existing Perkins Plan, the KRS thinks the time has come for the plan to be abolished.

The recommendation adds: "In negotiating a new basis of trading, including new break figures where applicable, both distributors and exhibitors undertake not to seek for themseves an unfair or disproportionate share of the tax reduction."

Agents Plugging Only Top Names, Newcomers Get Lost, States March

Hollywood, May 13.

New talent is being stymied by casting directors showing favoritism toward large artists' agencies, asserts producer-agent David L. March. "Major agencies are not interested in undiscovered talent," he declares, "and most casting offices play ball only with the larger agencies."

March claims this "over-cooperation" between Hollywood casting directors and the big agencies is the biggest detriment to the development of new talent, adding that casting directors often refuse to recommend talent represented by smaller agents.

"There is a lack of integrity and understanding towards talent on the part of casting people both in motion pictures and television," March says. Head of The Fame Agency and producer of "Cry Baby Killer" for Allied Artists release, March points out that the little agent, because he's hungry, will always be the discoverer of new talent. "But he's being driven out of the business."

March declares that most casting directors and talent heads are getting too old and have lost their guts and courage. "A casting director must be able to recognize talent and should never turn his

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One Print Depot Up in Vancouver

Vancouver, May 13.

Canadian film exchanges will be routing their prints through "Central Shipping" depots shortly, if plans work out, states Nat Levant, Columbia's regional topper and v.p. of Vancouver film board. This should bring "obvious advantages" and economies, he said.

West Coast Booking, indie distrib outfit headed by Owen Bird, and now servicing some 40 non-circuit film situations, has been offered this area's agency and is "thinking it over," according to co-operator Lou Karp, who says WCB is equipped to handle the 18-distrib shipping consolidation. WCB is already located in Vancouver Film Exchange building, thus switchover appears immediately practicable.

L.A. Uneven; 'Frederick' Average $16,000, 'Gun' Fair $19,000, 'Elms' 6½G, 'Windjammer' Rousing 21½G

Los Angeles, May 13.

Local first-runs continue soft this frame despite new new bills including three swinging into multi-house release from single showcasing. This is highest number in more than 21 months. Local biz was clobbered Friday night by first televising of Dodgers-Giants ball game. Returns Sunday were helped by fact that it was Mother's Day.

"Windjammer" shapes standout with rousing $21,500 in fifth Chinese session on hard-ticket policy. "Young Lions" is a step behind with a solid $21,000 in fifth round in four houses.

"Left-Handed Gun" heads newcomers with fair $19,000 or near for three spots. "10 North Frederick" looms ordinary $16,000 at Pantages while "Paris Holiday" is slow $16,000 or close in four spots. It's in seventh week in one of these, Fox Wilshire. "Desire Under Elms" is dim $6,560 at Warner Beverly. Hard-ticket pix are shaping still very solid.

Estimates for This Week

Downtown Paramount, Wiltern, Iris. (AI-PT - SW - FWC) (3,300; 2,344; 824; 90-$1.50)—"Left-Handed Gun" (WB) and "Violent Road" (WB). Fair $19,000 or near. Last week, Downtown Paramount with New Fox, "Dragstrip Riot" (AI), "Cool and the Crazy" (AI), $7,600 in 6 days. Wiltern with State, Hollywood, "Saddle Wind" (M-G), "Handle With Care" (M-G), $12,300 Iris with Hillstreet, Uptown, "Adam and Eve" (TW). "Gun Battle Monterey" (AA), $14,300.

Pantages (RKO) (2,815; 90-$1.80)—"10 North Frederick" (20th). Routine $16,000. Last week, with Downtown, "Another Time, Another Place" (Par) "Campbell's Kingdom" (Rank) 1st wk), $7,700.

Los Angeles, New, Fox, Ritz (FWC) (2,097; 765; 1,320; 90-$1.50)—"Frankein" (20th) and "Thundering Jets" (20th). Weak $8,000. Last week, Los Angeles, Ritz with Hawaii, "Sing, Boy, Sing" (20th), "Mississippi Traveler" (BV), $5,200.

Downtown, Hawaii (SW-G&S) (1,757; 1,106; 90-$1.50)—"Bride and

(Continued on page 10)

Broadway Grosses

Estimated Total Gross
This Week $514,800
(Based on 23 theatres)
Last year $475,500
(Based on 26 theatres)

'Summer' Hot 11G, Balto; 'Place' 4G

Baltimore, May 13.

Biz is down again this frame with holdovers to the fore and only three new entries. Of these, "Long, Hot Summer" at the Stanley looks the best. "Another Time, Another Place" is rated slow at Mayfair. "Devil's General" at Playhouse is not much better. "Teacher's Pet" is only warm in second at the Century. "Search for Paradise" was yanked from the Town weeks before the announced closing date. House returns to standard showings Thursday with "The Sheepman." "South Pacific" is holding well at the New in sixth round.

Estimates for This Week

Century (Fruchtman) (3,100; 50-$1.25)—"Teacher's Pet" (Par) (2d wk). Warm $6,000 after $8,000 in first.

Cinema (Schwaber) (460; 50-$1.25)—"Razzia" (Kass) (5th wk). Steady $3,000 after about same last week.

Film Centre (Rappaport) (890; 50-$1.50)—"Brothers Karamazov" (M-G) (5th wk). Nice $5,300 after $5,000 in fourth.

Five West (Schwaber) (460; 50-$1.25)—"Adam and Eve" (Indie) (3d wk). Fair $2,000 after $3,000 in second.

Hippodrome (Rappaport) (2,300; 50-$1.50)—"Bridge on River Kwai" (Col) (8th wk). Doing nicely at $6,400 after $6,000 in seventh.

Little (Rappaport) (300; 50-$1.25)—"Bolshoi Ballet" (Rank (3d wk). Good $2,000. Second was $2,300.

Mayfair (Fruchtman) (980; 50-$1.25)—"Another Time, Another Place" (Par). Slow $4,000. Last week, "Paris Holiday" (UA) (2d wk), $4,000.

New (Fruchtman) (1,600; $1.50-$2.50)—"South Pacific" (20th) (6th wk). Holding at good $10,000 or near after $10,200 in fifth.

Stanley (Fruchtman) (3,200; 50-$1.25) — "Long, Hot Summer" (20th). Neat $11,000. Last week, "Marjorie Morningstar" (WB) (2d wk), $7,000.

Town (SW-Cinerama) (1,125; $1.25-$2.25)—"Search for Paradise" (Cinerama) (3d wk). Lifted to $7,700 for closing week after $4,500 in third.

'Holiday' Fair $11,000, Buff; 'Stage' Thin 5G

Buffalo, May 13.

First-run biz appears to be merely marking time here currently. Best bet looks like "Paris Holiday," which is only fair at the Buffalo. "Desire Under Elms" looms especially disappointing with a small take at Center. "Stage Struck" is rated very thin at Lafayette. Comparatively, "Long, Hot Summer" is doing well with an okay take in second Teck session.

Estimates for This Week

Buffalo (Loew) (3,500; 70-90)—"Paris Holiday" (UA) and "Steel Bayonet" (UA). Fair $11,000. Last week, "Saddle Wind" (M-G) and "High Cost of Loving" (M-G), $10,000.

Center (AB-PT) (3,000; 70-90)—"Desire Under Elms" (Par). Small $7,500. Last week, "Jet Attack" (AI) and "Suicide Battalion" (AI), $8,000.

Century (UATC) (2,700; 70-90)—"Here To Eternity" (Col) and "Crash Landing" (Col) (reissues). Soggy $6,000. Last week, "Bridge on River Kwai" (Col) (8th wk), $6,400 at $1.50 top.

Lafayette (Basil) (3,000; 70-90)—"Stage Struck" (BV) and "In the Money" (AA). Thin $5,000. Last week, "Touch of Evil" (U) and "Flood Tide" (U), $7,000.

Paramount (AB-PT) (3,000; 70-90)—"Left-handed Gun" (WB) and "Manhunt in Jungle" (WB). Modest $8,000. Last week, "Another Time, Another Place" (Par) and "High Hell" (Par), $9,000.

Teck (Loew) (1,200; 70-$1.25)—"Long, Hot Summer" (20th) (2d wk). Okay $7,000. Last week, $10,300.

'Summer' Torrid $15,000 in Omaha

Omaha, May 13.

The big ones are still able to pack a boxoffice punch at downtown first-runs with "Long, Hot Summer" proof this week. It is sock at the Orpheum. "Return of Dracula" is mild at the Brandeis while "Cry Terror" is only fair at State. "Bridge on River Kwai," moved from Orpheum for a fourth stanza at the Omaha, is proving a disappointment.

Estimates for This Week

Brandeis (RKO) (1,100; 75-90)—"Return of Dracula" (UA) and "Flame Barrier" (UA). Mild $3,000. Last week, "Chase Crooked Shadow" (WB) and "Stakeout on Dope Street" (WB), same.

Omaha (Tristates) (2,066; 90-$1.25)—"Bridge on River Kwai" (Col) (m.o.). Disappointing at $5,000 n fourth downtown week. Last week, "Another Time, Another Place" (Par) and "Flood Tide" (U), $3,000 at 75c-90c scale.

Orpheum (Tristates) (2,980; 90-$1.25)—"Long, Hot Summer" (20th). Smash $14,000. Last week, "Bridge on River Kwai" (Col) (3d wk), $7,500.

State (Cooper) (850; 75-90)—"Cry Terror" (M-G) and "I Accuse" (M-G). Didn't get off ground at $2,500. Last week, "High Cost of Living" (M-G) and "Handle With Care" (M-G), $4,500.

New Mpls. Pix Mild; '80 Days' Boff $13,000, 44th, 'Search' Ditto, 11th

Minneapolis, May 13.

There's not a single newcomer that's possibly good this stanza and this is hurting downtown trade although the continued pulling power of the many holdovers is a real plus factor. No less than four twin bills, mostly of minor fare comprise the new entrants in this ordinarily single-feature community. "Return of Dracula" is rated tepid at the Gopher.

It's the 44th and 11th weeks, respectively, for the high-stepping hard ticket pix, "Around World in 80 Days" and "Search for Paradise." A sixth week is being chalked up by "Young Lions" and a fourth by "Long, Hot Summer." Despite unseasonably cold weather, a summer boxoffice lull seems in evidence.

Estimates for This Week

Academy (Mann) (947; $1.50-$2.65)—"Around World in 80 Days" (UA) (44th wk). Because of the patrons' rush on the heels of the "final week" announcements, the date here has been extended seven more weeks, thus delaying "South Pacific" (20th) arrival here. Smash $13,000. Last week, $15,000.

Century (SW-Cinerama) (1,150; $1.75-$2.65)—"Search for Paradise" (Cinerama) (11th wk). Still solid at $13,000. Last week, $15,100.

Gopher (Berger) (1,000; 85-90—"Return of Dracula" (UA) and "Flame Barrier" (UA). Tepid $3,000. Last week, "Saddle Wind" (M-G) (2d wk), $2,400.

Lyric (Par) (1,000; 90-$1.25)—"Long, Hot Summer" (20th) (4th wk). Stout $5,500. Last week, $6,000.

Radio City (Par) (4,100; 85-90—"Teacher's Pet" (Par) (2d wk). Well liked and highly praised picture a big b.o. disappointment here. Slow $6,500. Last week, $8,000.

RKO Orpheum (RKO) (2,800; 75-90)—"Girls on Loose" (U) and "Live Fast, Die Young" (U). Light $5,000. Last week, "Another Time, Another Place" (Par), $4,500.

RKO Pan (RKO) (1,800; 75-85)—"King Solomon's Mines" (M-G) and "Mogambo" (M-G) (reissues). Moderate $4,000. Last week, "Ride Out for Revenge" (UA) and "Fort Bowie" (UA) split with "Street of Sinners" (UA) and "Gun Fever" (UA), $3,000.

State (Par) (2,300; 85-90)—"Fort Massacre" (UA) and "Cross Up" (UA). Wobbly $5,000. Last week, "Marjorie Morningstar" (WB) (3d wk), $4,500 at 90-$1.25 scale.

Suburban World (Mann) (700; 85)—"Nights of Cabiria" (Indie). Slow $1,500. Last week, "Sayonara" (WB) (2d run), $2,200.

World (Mann) (400; $1.25-$1.50)—"Young Lions" (20th) (6th wk). A real boxoffice champ. Good $3,500. Last week, $4,500.

Key City Grosses

Estimated Total Gross
This Week $2,249,500
(Based on 22 cities and 239 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last year $2,179,700
(Based on 22 cities and 242 theatres.)

'Kwai' Solid 13G, Prov.; 'Dope' $7,500

Providence, May 13.

Third session of "Bridge on River Kwai" at the State is the town's best currently. Majestic with "Stakeout On Dope Street" is rated good. RKO Albee is mild with "Summer Love." "The Goddess" looms very light at Strand.

Estimates for This Week

Albee (RKO) (2,200; 65-80)—"Summer Love" (U) and "Big Beat" (U). Mild $4,500. Last week, "Lady Takes Flyer" (U) and "Damn Citizen" (U), $5,000.

Majestic (SW) (2,200; 65-80)—"Stakeout On Dope Street" (WB) and "Violent Road" (WB). Good $7,500. Last week, "Left-Handed Gun" (WB) and "Lafayette Escadrile" (WB). $8,500.

State (Loew) (3,200; 90-$1.20)—"Bridge on River Kwai" (Col) (3d wk). Solid $13,000. Second was $19,000.

Strand (National Realty) (2,200; 65-80)—"The Goddess" (Col) and "How To Murder Rich Uncle" (Col). Sad $3,000. Last week, "St. Louis Blues" (Par) and "High Hell" (Par), ditto.

Frisco Off; 'Place' Slow $9,500, 'Kwai' Sock 12G, 'Macabre' Fat 10G, 2d

San Francisco, May 13.

Many of first-run spots are sagging in current session. But there still are some strong pix although mainly extended-runs. "Another Time, Another Place" shapes dull at Paramount while "Underwater Warrior" looms slow at the Warfield. "Fraulein" is barely fair at the Fox. However, "Desire Under Elms" looks rugged at Stagedoor. "Macabre" is rated fine at Golden Gate in second round while "Bridge on River Kwai" still is socko in ninth stanza at St. Francis.

Estimates for This Week

Golden Gate (RKO) (2,859; 90-$1.25) — "Macabre" (AA) and "Hell's 5 Hours" (AA) (2d wk). Nice $10,000. Last week, $24,000.

Fox (FWC) (4,651; $1.25-$1.50)—"Fraulein" (20th) and "Thundering Jets" (20th). Fair $12,000 in 8 days. Last week, "Young Lions" (20th) (5th wk), $7,500 in 5 days.

Warfield (Loew) (2,656; 90-$1.25) — "Underwater Warrior" (M-G) and "Safecracker" (M-G). Slow $9,000. Last week, "Cry Terror" (M-G) and "Fort Bowie" (UA), $10,000.

Paramount (Par) (2,646; 90-$1.25)—"Another Time, Another Place" (Par) and "Country Music Holiday" (Par). Dull $9,500. Last week, "Lineup" (Col) and "Crash Landing" (Col), $12,000.

St. Francis (Par) (1,400; 90-$1.25)—"Bridge on River Kwai" (Col) (9th wk). Sock $12,000. Last week, $14,000.

Orpheum (SW-Cinerama) (1,458; $1.75-$2.65) — "Search For Paradise" (Cinerama) (9th wk). Okay $14,500. Last week, $13,500.

United Artists (No. Coast) 1,207; 90-$1.25) — "Return of Dracula" (UA) and "Flame Barrier" (UA). Weak $6,000. Last week, "Fort Massacre" (UA) and "Campbell's Kingdom" (Rank), $6,200.

Stagedoor (A-R) (440; $1.25-$1.50)—"Desire Under Elms" (Par). Rousing $6,000 or near. Last week, "Stage Struck" (BV) (4th wk), $2,100 in 8 days.

Presidio (Hardy-Parsons) (774; $1.25-$1.50)—"Bed of Grass" (T-L). Oke $3,500. Last week, "Man Escaped" (Cont) (2d wk), $3,000.

Vogue (S.F. Theatres) (364; $1.25) — "Smiles of Summer Night" (Rank) (5th wk). Big $3,200. Last week, $3,700.

Coronet (United California) (1,250; $1.50-$3.75)—"Around World In 80 Days" (UA) (72d wk). Okay $8,500. Last week, same.

New Films Little Help To Cincy; 'Time, Place,' Lean 7G, 'Cowboy' Same

Cincinnati, May 13.

Grosses at Cincy first-runs are somewhat moderate currently. Newcomers "Another Time, Another Place" at the Palace and "Cowboy" at Keith's are below hopes, former being modest. "Teacher's Pet" looms as a firm holdover at flagship Albee. "Young Lions" is okay stride for windup of a great sixweek run at the Grand. "South Pacific" bids to improve for the second straight week at the suburban Valley Theatre. "Search for Paradise" in 23d canto at the Capitol retains solid tempo.

Estimates for This Week

Albee (RKO) (3,100; 90-$1.25)—"Teacher's Pet" (Par) (3d wk). Good $9,000 after $14,000 preem.

Capitol (SW-Cinerama) (1,376; $1.20-$2.65)—"Search for Paradise" (Cinerama) (23d wk). Swell $15,000. Same last week.

Grand (RKO) (1,400; 90-$1.25)—"Young Lions" (20th) (6th wk). Winding up big engagement at okay $5,000. Last week, $5,500.

Guild (Vance) (300; 50-90)—"Bed of Grass" (Indie). Thin $1,400. Last week, "Beautiful But Dangerous" (20th) (3d wk), $1,000.

Keith's (Shor) (1,500; 90-$1.25)—"Cowboy" (Col). Fairish $7,000. Last week, "Bridge on River Kwai" (Col) (6th wk), $7,200.

Palace (RKO) (2,600; 90-$1.25)—"Another Time, Another Place" (Par). Mild $7,000. Last week, "Chase Crooked Shadow" (WB), $6,800.

Valley (Wiethe) (1,300; $1.50-$2.50)—"South Pacific" (20th) (3d wk). Firm $14,500 for gain over the $14,000 grossed in second week.

'Shadow' Modest $11,000, D. C.; 'Summer' Slick 13G, 3d, 'Pacific' 12G, 6th

Washington, May 13.

With only two newcomers along mainstem, and with holdovers and longruns generally dipping, this shapes as a dull session here. "Female Animal" at Columbia is rated routine. "Long, Hot Summer" is fine in second at Capitol. Even "Bridge on River Kwai," in 9th stanza at the Trans-Lux, is slowing up a bit, "Search for Paradise," in 19th week at Warner-Cinerama, hypoed by visiting juve groups, is up holding even with last round. "God Created Woman," in 27th stanza at the Plaza, stays right on top with the best. "South Pacific" still is big in sixth at Uptown.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,490; 1,000; 85-$1.25) — "Chase Crooked Shadow" (WB). Fair $11,000. Last week, "Another Time, Another Place" (Par), $8,600.

Capitol (Loew) (3,434; 85-$1.25) "Long, Hot Summer" (20th) (2d wk). Pleasing $13,000 after $20,000 opener. May stay again.

Columbia (Loew) (1,154; 70-90)—"Female Animal" (U). Mild $5,000. Last week, "Touch of Evil" (U), same.

Keith's (RKO) (1,850; 85-$1.25)—"Run Silent, Run Deep" (UA) (4th wk). Steady $8,000 after better-than-hoped-for $9,000 in third. Holds.

Palace (Loew) (2,350; 90-$1.25)—"Young Lions" (20th) (4th wk). Steady $10,000 after $14,000 for third.

Plaza (T-L) (276; 90-$1.50) — "God Created Woman" (Kings) (27th wk). Fast $4,500 for third consecutive week. Continues.

Trans-Lux (T-L) (600; $1.25-$2)—"Bridge on River Kwai" (Col) (9th wk). Down to $10,000, but still fine for this stage of run. Last week, $12,000. Stays on.

Uptown (SW) (1,000; $1.25-$3)—"South Pacific" (20th) (6th wk). Big $12,000. Last week, ditto.

Warner (SW-Cinerama) (1,300; $1.20-$2.40)—"Search for Paradise" (Cinerama) (19th wk). Holding at solid $12,000 for second consecutive week. Holding.

Philly Slips But 'Run Deep' Smash 18G; 'Goddess' OK 14G, 'Terror' 7G

Philadelphia, May 13.

For the most part, midtown biz is sagging in current session. "Run Silent, Run Deep" is tops with a great take at the Goldman. "Goddess" had a socko opening day at the Boyd but slipped after that to land an okay total. "South Pacific" still is excellent in seventh round at the Midtown, with group sales obviously helping.

"Cry Terror," a newie, is just good at the Viking. "This Angry Age," also a fresh entry, is rated thin at Arcadia. However, "Young Lions" still is solid in sixth stanza at the Fox.

Estimates for This Week

Arcadia (S&S) (526; 99-$1.80)—"This Angry Age" (Col). Thin $8,500. Last week, "Farewell to Arms" (20th) (10th wk), $4,500.

Boyd (SW) (1,430; 75-$1.80)—"Goddess" (Col). Okay $14,000. Last week, "Long, Hot Summer" (20th) (5th wk), $7,500.

Fox (National) (2,250; 85-$1.25)—"Young Lions" (20th) (6th wk). Solid $13,000. Last week, $16,000.

Goldman (Goldman) (2,250; 65-$1.25)—"Run Silent, Run Deep" (UA). Great $18,000. Last week, "Cowboy" (Col), $9,000.

Midtown (Goldman) (1,000; $2-$2.75)—"South Pacific" (20th) (7th wk). Excellent $16,000. Last week, $14,500.

Randolph (Goldman) (1,250; 65-$1.25)—"Bridge on River Kwai" (Col) (9th wk). Okay $13,000. Last week, $15,000.

Stanley (SW) (2,900; 99-$1.80)—"Touch of Evil" (U). Weak $5,100. Last week, "Another Time, Another Place" (Par), $11,000.

Stanton (SW) (1,483; 99-$1.49)—"Lafayette Escadrille" (WB) and "Stakeout on Dope Street" (WB). So-so $4,000. Last week, "Cattle Empire" (20th) and "Sing Boy, Sing" (20th), $5,500.

Studio (Goldberg) (385; 90-$1.89)—"Bride Much Too Beautiful" (Indie). Fancy $4,500. Last week, "God Created Woman" (Kings) (10th wk), $2,600.

Trans-Lux (T-L) (500; 99-$1.80)—"Brothers Karamazov" (M-G) (10th wk). Great $4,200. Last week, $4,600.

Viking (Sley) (1,000; 99-$1.49)—"Cry Terror" (M-G). Good $7,000 or near. Last week, "Teacher's Pet" (6th wk), $7,500.

World (Pathe) (500; 99-$1.89)—"Three Feet in Bed" (Indie). Fair $2,500. Last week, "God Created Woman" (Kings) (10th wk), $2,400.

DET. BIZ HOLDS UP SOLIDLY

May Slump Hits Chi Albeit 'Blues' Great $12,500; 'Time' Slow 7½G, 'Marj.' Fine 23G, 2d, 'Lions' Loud 20G, 6th

Chicago, May 13.

May slump is hitting the Loop currently though most situations look to do reasonably well this round. "St. Louis Blues" initialer at the Garrick shapes sock $12,500, "Another Time, Another Place" at Esquire looks modest $7,500. "Bolshoi Ballet" is rated hefty $6,200 in World bow.

"Marjorie Morningstar" is nice in second session at the Chicago while "Fraulein" eyes a good second frame at the Loop. "Paris Holiday" looms oke in third at the Oriental. "Sheepman" is limp in third at the United Artists.

"Teacher's Pet" is rated fair in fifth Woods stanza. "Young Lions" still is big in sixth at Roosevelt. "Bridge on River Kwai" expects a sock ninth week at State-Lake.

Hard ticket entries shape well. "Search for Paradise" is fine in Palace fourth while "South Pacific" looks smooth in seventh week at McVickers. "Around World in 80 Days" shapes solid in 58th round at Todd's Cinestage.

Estimates for This Week

Carnegie (Telem't) (485; $1.25)—"Across Bridge" (Rank) (3d wk). Okay $2,400. Last week, $3,200.

Chicago (B&K) (3,900; 90-$1.80)—"Marjorie Morningstar" (WB) (2d wk). Nice $23,000. Last week, $33,000.

Esquire (H&E Balaban) (1,350; $1.25-$1.50)—"Another Time, Another Place" (Par). Mild $7,500. Last week, "Desire Under the Elms" (Par) (3d wk), $6,000.

Garrick (B&K) (850; 90-$1.25)—"St. Louis Blues" (Par). Loud $12,500. Last week, "Snow White" (BV) (reissue) (8th wk), $8,000.

Loop (Telem't) (606; 90-$1.50)—"Fraulein" (20th) (2d wk). Oke $7,500. Last week, $9,200.

McVickers (JL&S) (1,580; $1.25-$3.30)—"South Pacific" (20th) (7th wk). Steady $27,000. Last week, $26,800.

Monroe (Jovan) (1,000; 65-79)—"Screaming Mimi" (Col) and "High Flight" (Col). Good $5,700. Last week, "King Solomon's Mines" (M-G) and "Seven Brides, Seven Brothers" (M-G), $7,000.

Oriental (Indie) (3,400; 90-$1.50)—"Paris Holiday" (UA) (3d wk). Fair $14,500. Last week, $20,000.

Palace (SW-Cinerama) (1,434; $1.25-$3.40)—"Search for Paradise" (Cinerama) (4th wk). Fine $28,000. Last week, $25,000.

Roosevelt (B&K) (1,400; 90-$1.80)—"Young Lions" (20th) (6th wk). Big $20,000. Last week, $22,000.

State-Lake (B&K) (2,400; 90-$1.80)—"Bridge on River Kwai" (Col) (9th wk). Great $21,000. Last week, $23,000.

Surf (H&E Balaban) (685; $1.50)—"Confessions Felix Krull" (DCA). Tepid $2,800. Last week, "Nights of Cabiria" (Lopert) (5th wk), $3,500.

Todd's Cinestage (Todd) (1,036; $1.75-$3.30)—"Around World" (UA) (58th wk). Solid $16,300. Last week, $21,700, with extra shows.

United Artists (B&K) (1,700; 90-$1.50)—"Sheepman" (M-G) (3d wk). Soft $9,500. Last week, $13,500.

Woods (Essaness) (1,200; 90-$1.50)—"Teacher's Pet" (Par) (5th wk). Fair $13,500. Last week, $18,000.

World (Teitel) (606; 90)—"Bolshoi Ballet" (Rank). Strong $6,200. Last week, "Romance and Music" (Indie), $3,500.

SAFETY-CHECKS DELAY N. Y. MUSEUM FILMS

Show businessites are among the some 90 persons who have joined an Emergency Committee of Friends of the Museum of Modern Art to help the museum recover from last month's fire. Among the show biz names in the group are Frank Capra, Mr. and Mrs. Samuel Goldwyn, Vincent Price, Mr. and Mrs. Richard Rodgers, Dore Schary and King Vidor.

Groundfloor of the museum was opened week before last with the Seurat exhibition. However, complete reopening is being delayed pending realization of safety measures. The museum's daily film showings have been cancelled pending availability of the auditorium.

'PACIFIC' GOOD $9,500, L'VILLE; 'RODAN' 8G

Louisville, May 13.

Big noise of current week is teeoff of "South Pacific" at the Brown. Preceded by a press preview Wednesday (7) night, and a locally sponsored South Seas party and special showing at $5 per head, week's biz is a bit disappointing. Horror combo of "House of Wax" and "Phantom of Rue Morgue" stacked 'em in over the weekend at the Mary Ann. "Long, Hot Summer" in second at Rialto is good. "Rodan" is nice at United Artists.

Estimates for This Week

Brown (Fourth Ave.) (1,000; $1.25-$2)—"South Pacific" (20th). A bit disappointing but $9,500 is fairly good. Last week, "All At Sea" (M-G) and "I Accuse" (M-G), $4,000.

Kentucky (Switow) (900; 50-85)—"Another Time, Another Place" (Par). Medium $4,500. Last week, "Teacher's Pet" (Par), $6,000.

Mary Anderson (People's) (1,000; 50-85)—"House of Wax" (WB) and "Phantom of Rue Morgue" (WB) (reissues). Bumper $5,500. Last week, "Chase Crooked Shadow" (WB), $4,000.

Rialto (Fourth Ave.) (3,000; 50-85)—"Long, Hot Summer" (20th) (2d wk). Good $9,000 after last week's sturdy $10,000.

United Artists (UA) (3,000; 50-85)—"Rodan" (Indie) and "Hell In Korea" (Indie). Nice $8,000. Last week, "Merry Andrew" (M-G) and "Safecracker" (M-G), $4,000.

'Holiday' Oke 12G, Cleve.; 'Marj.' 9G

Cleveland, May 13.

Whirlwind promotion visit by Bob Hope, who grew up in Cleveland, gave his "Paris Holiday" a strong opening at the State but only an okay session looms. In fact, biz is spotty here. "Fraulein" looks light at the Hipp. Allen's second round with "Marjorie Morningstar" is only fair. "South Pacific" in sixth lap at the Ohio is steady while "Seven Wonders of World" on 14th frame looks fair for Palace.

Estimates for This Week

Allen (S-W) (3,800; 90-$1.50)—"Marjorie Morningstar" (WB) (2d wk). Fair $9,000. Last week, $17,000.

Continental (Art Theater Guild) (850; $1.25)—"Paradise Lagoon" (Indie). Poor $1,400. Last week, "Naked Eye" (Indie) $1,700.

Embassy (Community) (1,200; 70-90)—"Girls on Loose" (U) and "Live Fast, Die Young" (U). Nice $4,700. Last week, "Blood Arrow" (20th) and "Under Fire" (20th), $3,200.

Heights Art (Art Theater Guild) (925; $1.25)—"Razzia" (Indie). Okay $3,600. Last week, "All at Sea" (M-G) (3d wk), $2,100.

Hippodrome (Telem't) (3,700; 70-$1.25)—"Fraulein" (20th). Light $9,000. Last week, "Cowboy" (Col), $8,000.

Lower Mall (Community) (500; 70-90)—"And God Created Woman" (Indie) (2d run) (3d wk). Average $2,800 after $3,200 in second.

Ohio (Loew) (1,244; $1.25-$2.50)—"South Pacific" (20th) (6th wk). Steady $10,000. Last week, $11,000.

Palace (SW-Cinerama) (1,523; $1.25-$2.40)—"Seven Wonders of World" (Cinerama) (15th wk). Fair $10,000 or over. Last week, $11,000.

State (Loew) (3,500; 90-$1.25)—"Paris Holiday" (UA). Okay $12,000. Last week, "Saddle Wind" (M-G), $6,500.

Stillman (Loew) (2,700; 70-90)—"Knights of Round Table" (M-G) and "Ivanhoe" (M-G) (reissues). Middling $8,000. Last week, "Teacher's Pet" (Par) (m.o.) $6,500.

'PACIFIC,' 'KWAI,' 'COWBOY' GREAT

Detroit, May 13.

Generally good conditions prevail among the mainstem houses this week. The newcomers are uneven but holdovers continue strong. Among the former, "Cowboy" shapes smash at the Palms. "Paris Holiday" is rated good at the Michigan in first week. "Another Time, Another Place" however, is very disappointing at the Fox while reissue combo of "Union Pacific" and "Wild Harvest" are slow at the Adams.

Of the holdovers, "Bridge on River Kwai" is great in ninth week at Madison. "South Pacific" rolls merrily along in fifth round at the United Artists. "Search for Paradise" stays swell in 14th week at the Music Hall. Dual horrors bill at the Broadway-Capitol of "Macabre" and "Hell's Five Hours" shapes smash in second week.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1.25-$1.50)—"Another Time, Another Place" (Par) and "Northwest Mounted Police" (Par) (reissue). Light $13,000. Last week, "Fraulein (20th) and "Thundering Jets" (20th), $17,000.

Michigan (United Detroit) (4,100; 90-$1.25)—"Paris Holiday" (UA) and "Monte Carlo Story" (UA). Good $15,000. Last week, "Teacher's Pet" (Par) and "Cole Younger Gunfighter" (AA), (2d wk), $14,500.

Palms (UD) (2,961; 90-$1.25)—"Cowboy" (Col) and "Crash Landing" (Col). Great $20,000. Last week, "Chase A Crooked Shadow" (WB) and "Quantrill's Raiders" (AA), $15,000.

Madison (UD) (1,900; $1.25-$1.75)—"Bridge on River Kwai" (Col) (9th wk). Swell $15,000. Last week, same.

Broadway-Capitol (UD) (3,500; 90-$1.25)—"Macabre" (AA) and "Hell's Five Hours" (AA) (2d wk). Smash $15,000 or over. Last week, $25,000.

United Artists (UA) (1,667; $1.25-$3)—"South Pacific" (20th) (5th wk). Great $18,000. Last week, $18,000.

Adams (Balaban) (1,700; 90-$1.25)—"Union Pacific" (Par) and "Wild Harvest" (Par) (reissues). Slow $6,000. Last week, "Ivanhoe" (M-G) and "Knights Round Table" (M-G) (reissues), $7,000.

Music Hall (SW-Cinerama) (1,205; $1.20-$2.65)—"Search for Paradise" (Cinerama) (14th wk). Strong $17,500. Last week, ditto.

Trans-Lux Krim (Trans-Lux) (1,000; 90-$1.65)—"God Created Woman" (17th wk). Fine $6,000. Last week, same.

Denver Down; 'Gun' 10G, 'Lions' Lusty 18G, 2d

Denver, May 13.

First-run biz here currently is ranging from poor to big with only two pix holding. "South Pacific" is going into fourth at the Tabor while "Young Lions," fancy in second frame, stays a third. Best newcomer is "Left-Handed Gun," good at Paramount. "Another Time, Another Place" looms surprisingly modest at Centre.

Estimates for This Week

Aladdin (Fox) (1,400; 90)—"Stage Struck" (BV). Okay $3,000. Last week, "Snow White" (BV) (reissue) (6th wk), $2,000.

Centre (Fox) (1,247; 90-$1.50)—"Young Lions" (20th) (2d wk). Fancy $18,000. Last week, $23,000.

Denham (Cockrill) (1,429; 70-90)—"Another Time, Another Place" (Par). Modest $5,000. Last week, "Teacher's Pet" (Par) (2d wk), $8,500.

Denver (Fox) (2,586; 70-90)—"Fraulein" (20th) and "Thundering Jets" (20th). Mild $9,000 or close. Last week, "Screaming Mimi" (Continued on page 10)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

N.Y. Season In The Post-Rain Sun: 'Paris' Perky 20G, C'rama Repeats, $22,800, 'Sheepman' A Trim $22,000

With the rain having stopped after six successive days of downpour, the mild, springlike weather over the past weekend obviously is making a dent in first-run business on Broadway this session. Launching of four pictures is helping somewhat although none is smash at the wickets.

"Paris Holiday" shapes as best new entrant, with a good $20,000 likely in opening round at the Astor. Return engagement of "This Is Cinerama" did surprisingly well at the Warner, with $22,800 racked up in initial stanza, considered fine. "The Sheepman" was fair $22,000 opening round at the Capitol.

"Too Much, Too Soon" is heading for an okay $10,500 opening week at the Odeon and good $8,000 at the arty Sutton the same session. Second frame of "Another Time, Another Place" looms mild $11,500 at the State, ending run tomorrow.

Still boxoffice champ is "Marjorie Morningstar" with stageshow, which looks life bright $137,000 in third week at the Music Hall. Stays a fourth. "Windjammer" is heading for fine $57,000 in current (5th) session at the Roxy, and, of course, is holding.

"Young Lions" continues to roll in sixth stanza at the Paramount with a fancy $35,000 in sight. "10 North Frederick" is due in May 22. "Long, Hot Summer" still is in the chips, with a sturdy $8,200 at the Fine Arts and a lofty $12,000 at the Mayfair, both sixth sessions.

"South Pacific," aided by theatre parties, is perking up to socko $41,200 for seventh stanza at the Criterion. Another hard-ticketer, "Bridge on River Kwai" is rated great $31,300 for 21st round at the Palace. "Around World in 80 Days" did a lively $27,000 in 82d session at the Rivoli, amazing for length of engagement.

"Run Silent, Run Deep" held quite well at $10,000 in last six days of seventh stanza at the Victoria. "Cry Terror" replaces today (Wed.).

Estimates for This Week

Astor (City Inv.) (1,300; 75-$2)—"Paris Holiday" (UA). First week ending tomorrow (Thurs.) looks like good $20,000. In ahead, "Witness For Prosecution" (UA) (13th wk-8 days), okay $13,000 for an unusually successful longrun.

Baronet (Reade) (430; $1.25-$1.70)—"Uncle Vanya" (Indie) (3d wk). Second round ended Sunday (11) was splendid $7,100 after $9,200 in first.

Capitol (Loew) (4,820; $1-$2.50)—"The Sheepman" (M-G) (2d wk). First week ended last night (Tues.) was fair $22,000. In ahead, "Teacher's Pet" (Par) (7th wk), $18,000.

Criterion (Moss) (1,671; $1.80-$3.50)—"South Pacific" (20th) (8th wk). Seventh stanza finished Sunday (11) was socko $41,200. The sixth was $39,000. Theatre parties are helping put this over.

Fine Arts (Davis) (468; 90-$1.80)—"Long, Hot Summer" (20th) (6th wk). This stanza winding tomorrow (Thurs.) looks to hit fancy $8,200 after $9,500 in fifth. Holds on.

55th St. Playhouse (Moss) (300; $1.25-$1.80)—"Mitsou" (Zenith) (5th wk). The fourth round ended Sunday (11) was fancy $4,000 after $3,900 in third.

Guild (Guild) (450; $1-$1.75)—"Peter Pan" (BV) (reissue). Opens today (Wed.). In ahead, "Marcellino" (Indie) (reissue) (5th wk-5 days), okay $6,500.

Mayfair (Maurer) (1,736; 79-$1.80)—"Long, Hot Summer" (20th) (6th wk). Current round winding tomorrow (Thurs.) is heading for a solid $12,000 or over. Fifth was $14,000.

Normandie (Trans-Lux) (592; 95-$1.80)—"Stage Struck" (BV) (4th wk). Third stanza ended yesterday (Tues.) was fine $7,500. Second, $10,000.

Palace (RKO) (1,700; $1-$3)—"Bridge on River Kwai" (Col) (22d wk). The 21st session completed yesterday (Tues.) was great $31,300 for 10 performances. The 20th was $32,100 on same number of shows.

Odeon (Rank) (854; 90-$1.80)—"Too Much, Too Soon" (WB). First (Continued on page 10)

'KWAI' WOW 10G, 9th, ST. L.; 'LIONS' FAST 10G

St. Louis, May 13.

Holdovers dominate the picture here this week, with only one new bill, "Touch of Evil" and "Female Animal," at a major theatre. It looms mild at the Fox. Continuing strong on h.o. are "South Pacific" at Pageant in fourth stranza, "Young Lions" in a second at the St. Louis and "Paris Holiday" in a second frame at Loew's. "Run Silent, Run Deep," in third round at Orpheum looms okay. "Bridge on River Kwai" still is great in ninth frame at Esquire.

Estimates for This Week

Esquire (Shukart-Levin) (1,600; $1.50-$2.50)—"Bridge on River Kwai" (Col) (9th wk). Great $10,000. Last week, $10,800.

Fox (Arthur) (5,000; 60-75)—"Touch of Evil" (U) and "Female Animal" (U). Mild $9,000 or near. Last week, "Teacher's Pet" (Par) and "High Hell" (Par), $14,500.

Loew's (Loew) (3,200; 60-90)—"Paris Holiday" (UA) and "Steel Bayonet" (UA) (2d wk). Fair $7,500. Last week, $9,000.

Orpheum (Loew) (1,900; 60-90)—"Run Silent, Run Deep" (UA) (3d wk). Okay $5,000. Last week, $6,000.

Pageant (Arthur) (1,000; $1.80-$2.25)—"South Pacific" (20th) (4th wk). Tall $10,000. Last week, same.

Richmond (Arthur) (1,000; $1.25)—"The Adulteress" (Times). Fair $1,800. Last week, "Paradise Lagoon" (Col), $1,500.

St. Louis (Arthur) (3,800; 90-$1.25)—"Young Lions" (20th) (2d wk). Big $10,000. Last week, $15,000.

Shady Oak (Arthur) (560; $1.25)—"Henry V" (Rank) (reissue) (2d wk). Oke $1,800. Last week, $2,900.

'Andrews' OK 15G, Hub; 'Lions' 18G, 3d

Boston, May 13.

Rash of new product is not helping at b.o. currently, since fine outdoors weather over weekend is sloughing biz generally here. "Merry Andrew" looms only okay at Orpheum. "Desire Under Elms" shapes slow at Met. "Stakeout on Dopestreet" is passably good at Paramount and Fenway combo. "Girls on Loose" is slick at the Memorial. Holdovers are, however, bustling. "Young Lions" is wham at Gary in third round. "South Pacific" on hard ticket at the Saxon is sock.

Estimates for This Week

Astor (B&Q) (1,372; 75-$1.25)—"Marjorie Morningstar" (WB) (6th wk). Nice $7,000. Last week, $8,000.

Beacon Hill (Sack) (678; 90-$1.50)—"Mam'zelle Pigalle" (Indie). Wow $14,000. Last week, "Goddess" (Col) (3d wk), $5,000.

Boston (SW-Cinerama) (1,354; $1.25-$2.65)—"Search for Paradise" (Cinerama) (25th wk). Stout $16,000. Last week, $17,000.

Capri (Sack) (990; 50-$1.50)—"Bridge On River Kwai" (Col) (3d wk). Bustling $13,000. Last week, same.

Exeter (Indie) (1,300; 75-$1.25)—"Rouge et Noir" (Indie). Opened Sunday (11). Last week, "Lucky Jim" (Indie) (4th wk), good $3,000.

Fenway (NET) (1,373; 60-$1.10)—"Stakeout on Dope Street" (WB) and "Violent Road" (WB) .Oke $4,000. Last week, "Attila" (Indie) and "Wild Dakotas" (Indie) (2d wk), $6,000.

Gary (Sack) (1,340; 90-$1.75)—"Young Lions" (20th) (3d wk). Big $18,000 or near. Last week, $22,000.

Kenmore (Indie) (700; $1.25-$2)—"Bolshoi Ballet" (Rank) (3d wk). Good $5,500. Last week, $6,800.

Memorial (RKO) (3,000; 60-$1.10)—"Girls on Loose" (U) and "Live Fast, Die Young" (U). Lively $14,000. Last week, "Female Animal" (Continued on page 10)

'Girl Likely' Robust $12,000, Toronto; 'Witness' Fat 13G, 'Kwai' Sharp 14G

Toronto, May 13.

"Girl Most Likely" is the only major newcomer, and doing o.k. in three spots. "Bridge on River Kwai'," in ninth frame, still leads the city with big returns at Carlton. Otherwise, the city is strictly long-run or holdover. "Witness For Prosecution" still is great in fifth stanza while "Young Lions" continues good in same week. "Marjorie Morningstar" is rated fancy in fourth Imperial round.

Estimates for This Week

Carlton (Rank) (2,518; $1.25-$1.75)—"Bridge on River Kwai" (Col) (9th, wk). Holding big at $14,000. Last week, $17,000.

Downtown, Scarboro, State (Taylor) (1,059; 693; 694; 50-75)—"Flesh is Weak" (IFD) and "Blond in Bondage" (IFD). Sad $9,000. Last week, "Macabre" (AA) and "Hell's Five Hours" (AA), $20,500.

Eglinton, Palace, Runnymede (FP) (1,080; 1,485; 1,385; 50-$1)—"Girl Most Likely" (U). Fine $12,000. Last week, "Chase Crooked Shadow" (WB), $14,000.

Hollywood (FP) (1,080; $1-$1.25)—"Young Lions" (20th) (5th wk). Still good at $7,000. Last week, $11,000.

Hyland (Rank) (1,357; $1)—"All at Sea" (M-G) (2d wk). Fine $7,000. Last week, $11,000.

Imperial (FP) (3,344; 75-$1.25)—"Marjorie Morningstar" (WB) (4th wk). Fancy $11,000. Last week, $14,500.

Loew's (Loew) (2,098; 75-$1.25)—"Witness for Prosecution" (UA) (5th wk). Holding big with $13,000. Last week, $15,000.

Tivoli (FP) (955; $1.75-$2.40)—"Around World in 80 Days" (UA) (39th wk). Okay $6,500. Last week, same.

Towne (Taylor) (693; $1)—"Rififi" (IFD) (2d wk). Nice $4,000. Last week, $4,500.

University (FP) (1,233; $1.50-$2.40)—"Cinerama Holiday" (Cinerama) (6th wk). Stout $14,000. Last week, same.

Uptown (Loew) (2,075; 60-$1)—"Merry Andrew" (M-G) (2d wk). Fine $12,000. Last week, $13,000.

'Sing Boy' Lusty $12,000, K.C.; 'Time, Place' Fair 7G, 'Raiders' Okay $6,500

Kansas City, May 13.

Spring fever is much evidence here currently and is blamed for offish tone at most boxoffices. However, the Fox Midwest threesome with "Sing, Boy, Sing" looks bright. Paramount is only fair with "Another Time, Another Place." Midland is holding "Run Silent, Run Deep" for a second week. "And God Created Woman" shapes okay in 14th week at the Kimo. Dickinson first-run quartet is improved this week with "Quantrill's Raiders" and "Hong Kong Affair."

Estimates for This Week

Glen, Dickinson, Shawnee Drive-In, Leawood Drive-In (Dickinson) (700; 750; 1,100 cars; 900 cars; 75-90)—"Quantrill's Raiders" (AA) and "Hong Kong Affair" (AA). Okay $6,500, best yet this season. Last week, "Girl Most Likely" (U) and "That Night" (U) fought against cool weather for $5,500 but ahead of previous week.

Kimo (Dickinson) (504; 90-$1.25)—"God Created Woman" (Kings) (14th wk). Oke $1,700; holds. Last week, $1,800.

Midland (Loew) (3,500; 75-90)—"Run Silent, Run Deep" (UA) and "Escape San Quentin" (Col) (2d wk). Modest $5,000. Last week, $7,500.

Missouri (SW-Cinerama) (1,194; $1.25-$2)—"Search for Paradise" (Cinerama) (3d wk). Satisfactory $8,500. Last week, $9,000.

Paramount (UP) (1,900; 75-90)—"Another Time, Another Place" (Par). Medium $7,000 or near. Last week, "Jumping Jacks" (Par) and "Scared Stiff" (Par) (reissues), $6,000.

Rockhill (Little Art Theatres) (750; 75-90)—"Ladykillers" (Indie) and "To Paris, With Love" (Indie) (reissues). Moderate $1,500. Last week, "Mademoiselle Striptease" (DCA) (2d wk), $1,200.

Roxy (Durwood) (879; 75-90)—"Paris Holiday" (Par) (3d wk). Off to $3,500; may hold again. Last week, $4,500.

Uptown, Fairway, Granada (Fox Midwest) (2,043; 700; 1,217; 75-90)—"Sing, Boy, Sing" (20th) and "Cattle Empire" (20th). Bright $12,000. Last week, "Day of Bad Man" (U) and "Flood Tide" (U), $10,000.

'Kwai' Hefty $8,000 In Dull Port.; 'Place' 4G

Portland, Ore., May 13.

Biz at first-runs continues in the doldrums here, with only "River Kwai" in its seventh frame at Orpheum showing much action. It is hefty. Town is loaded with newcomers which are doing surprisingly slow trade. Major disappointment is "Another Time, Another Place," rated drab at Paramount. "Adam and Eve" is modest at the Fox.

Estimates for This Week

Broadway (Parker) (1,875; $1-$1.50)—"Left Handed Gun" (WB) and "Violent Road" (WB). Sad $4,000. Last week, "Jet Attack" (AI) and "Suicide Battalion" (AI), $4,800.

Fox (Evergreen) (1,536; $1-$1.50)—"Adam and Eve" (Indie) and "Lynn Stuart" (Col). Modest $6,000. Last week, "Lineup" (Col) and "High Flight" (Col), $5,900.

Liberty (Hamrick) (1,890; $1-$1.50) — "Macabre" (AA) and "Hell's Five Hours" (AA). Slow $5,500. Last week, "Long, Hot Summer" (20th) and "Plunder Road" (20th) (2d wk), $5,000.

Orpheum (Evergreen) (1,600; $1-$1.50)—"Bridge On River Kwai" (Col) (7th wk). Hefty $8,000. Last week, $7,700.

Paramount (Port-Par) (3,400; $1-$1.50)—"Another Time, Another Place" (Par) and "Country Music Holiday" (Par). Meagre $4,000. Last week, "Return of Dracula" (UA) and "Flame Barrier" (UA), $2,800.

LOS ANGELES

(Continued from page 8)

the Beast" (AA) and "Beast of Budapest" (AA). Poor $5,200.

Warner Beverly (SW) (1,612; $1.25-$1.75)—"Desire Under Elms" (Par). Dim $6,500. Last week, "Marjorie Morningstar" (WB) (6th wk), $4,400.

Hillstreet (RKO) (2,752; 90-$1.50)—"Bonjour Tristesse" (Col) (1st general run) and "High Flight" (Col). Slow $4,400.

Fox Wilshire, Hollywood, Uptown, Orpheum (FWC-Metropolitan) (2,296; 756; 1,715; 2,213; 90-$1.50)—"Paris Holiday" (UA) (7th wk, Fox Wilshire; 1st wk, others). Slow $16,000 or close. Last week, Fox Wilshire, "Paris Holiday" (UA), $2,900. Orpheum, "St. Louis Blues" (Par), "Younger, Gun Fighter" (AA) (2d wk), $5,100.

State, El Rey (UATC-FWC) (2,404; 861; 90-$1.50)—"Merry Andrew" (M-G) (1st general run). Thin $7,000. Last week, El Rey, "Sayonara" (WB) (return date) (3d wk), $3,200.

Fine Arts (FWC) (631; 90-$1.50)—"Goddess" (Col) (2d wk). Slick $4,000. Last week, $5,300.

Chinese (FWC) (1,408; $1.75-$3.50)—"Windjammer" (NT) (5th wk). Sturdy $21,400. Last week, $19,800.

Four Star, Fox Beverly, Loyola, Vogue (UATC-FWC) (868; 1,170; 1,248; 825; $1.25-$2.40) — "Young Lions" (20th) (5th wk). Solid $21,000. Last week, $23,600.

Hollywood Paramount (F&M) (1,468; $1.25-$2)—"Teacher's Pet" (Par) (8th wk). Perky $6,600. Last week, $6,700.

Egyptian (UATC) (1,503; $1.25-$3.50)—"Bridge on River Kwai" (Col) (21st wk). Sturdy $15,000. Last week, $14,000.

Warner Hollywood (SW-Cinerama) (1,384; $1.20-$2.65)—"Seven Wonders" (Cine). Started 49th week Sunday (11) after big $13,900 last week.

Carthay (FWC) (1,138; $1.75-$3.50)—"Around World in 80 Days" (UA) (73d wk). Plump $18,000. Last week, $15,000.

Crest, Sunset (Lippert-Cohen) (800; 540; $1.25-$1.50) — "Mam'zelle Pigalle" (Indie). Trim $6,000. Last week, "Smiles Summer Night" (Ind) (3d wk), $3,300.

Step Up for Dan Polier

Los Angeles, May 13.

Dan Polier steps up from assistant to head booker for Fox West Coast Theatres, succeeding Everett Sharp, who moves up to post of National Theatres film buyer, in a realignment of department personnel by newly-appointed M. A. (Pete) Lundgren, NT chief film buyer.

Gordon Hewitt, who held Sharp's previous spot as NT film buyer, now becomes assistant to Lundgren. Fred Friedman, metropolitan booker, will go in as assistant FWC head booker.

Indpls. Quiet; 'Pacific' Big 15G, 4, 'Saddle' 5G

Indianapolis, May 13.

It's generally quiet at first-runs here this stanza, fine spring weather on weekend being a downbeat factor. But "South Pacific," largely pre-sold, is continuing its hot pace in fourth week at Lyric while "Long, Hot Summer" is doing well in third at Keith's. "Saddle the Wind," at Loew's and "St. Louis Blues" at Indiana are not getting far, latter being especially slow. "Another Time, Another Place" at Circle is also dull.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 75-90) — "Another Time, Another Place" (Par) and "Damn Citizen" (U). Tepid $4,000. Last week, "Teacher's Pet" (Par) (2d wk), $7,500.

Indiana (C-D) (3,200; 75-90)—"St. Louis Blues" (Par) and "High Hell" (Par). Dull $5,000 or less. Last week, "Touch of Evil" (U) and "Day of Badmen" (U), $5,000.

Keith's (C-D) (1,200; 90-$1.25)—"Long, Hot Summer" (20th) (3d wk). Good $6,000. Last week, Fine $9,000.

Loew's (Loew) (2,427; 75-90)—"Saddle Wind" (M-G) and "Underwater Warrior" (M-G). Slow $5,000 or less. Last week, "Run Silent, Run Deep" (UA), $8,000.

Lyric (C-D) (850; $1.25-$2.20)—"South Pacific" (20th) (4th wk). Great $15,000. Last week, ditto.

BROADWAY

(Continued from page 9)

week ending tomorrow (Thurs.) looks like okay $10,500. In ahead, "One That Got Away" (Rank) (2d wk-10 days), $7,500.

Paramount (AB-PT) (3,665; $1-$2) — "Young Lions" (20th) (6th wk). This week ending today (Wed.) looks to reach robust $35,000. Fourth was $42,000. "10 North Frederick" (20th) is due in May 22.

Fifth Ave. Cinema (R&B) (250; $1.80) — "Gervaise" (Cont) (18th-final wk). Looks likely to hit okay $3,500 in eight days ending today (Wed.). "Bolshoi Ballet" (Rank) (reissue) opens tomorrow (Thurs.).

Paris (Pathe Cinema) (568; 90-$1.80) — "God Created Woman" (Kings) (30th wk). The 29th week finished Sunday (11) was sturdy $8,700. The 28th frame was $10,200.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75)—"Marjorie Morningstar" (WB) and stageshow (3d wk). This week ending today (Wed.) is heading for solid $137,000. Second was $146,000. Stays on. "No Time For Sergeants" (WB) is set to follow but opening not set.

Rivoli (UAT) (1,545; $1.25-$3.50)—"Around World in 80 Days" (UA) (83d wk). The 82d stanza finished yesterday (Tues.) was lively $27,000 for 11 performances. The 81st week was $34,500 in same number of shows.

Plaza (Lopert) (525; $1.50-$2)—"Witness For Prosecution" (UA) (14th wk). Current session ending tomorrow (Thurs.) looks like sturdy $8,000, being the 13th week, $9,000. Trimmed a bit by fact that Monday (12) was given over to a special preview, with no admission. The 13th week, $9,000. Stays on, natch!

Roxy (Nat'l. Th.) (2,710; $1.75-$3.50) — "Windjammer" (NT) (5th wk). Present round winding up today (Wed.) looks like lofty $57,000 for 10 performances plus Saturday morning matinee for youngsters. Second was $65,000 for 10 shows. Stays on. Advance sale is holding very well. House adds a-Thursday afternoon matinee in sixth week besides the Saturday morning mat.

State (Loew) (3,450; 50-$1.75)—"Another Time, Another Place" (Par) (2d wk). This frame finishing tomorrow (Thurs.) looks like mild $11,500. Opening week was $17,000, below hopes. "High Cost of Loving" (M-G) opens Friday (16).

Sutton (R&B) (561; 95-$1.75)—"Too Much, Too Soon" (WB). First week ending tomorrow (Thurs.) looks like good $8,000. In ahead, "Deadly Ambush" (Rank) (2d wk-8 days), $6,000.

Trans-Lux 52nd St. (T-L) (540; $1-$1.50)—"Rouge et Noir" (DCA) (6th wk). Fifth round completed Monday (12) was rousing $9,000. Fourth week, $9,700.

Victoria (City Inv.) (1,060; 50-$2) —"Cry Terror" (M-G). Opens today (Wed.). Last week, "Run Silent, Run Deep" (UA) (7th wk-6 days), fairish $10,000 after $14,000 in sixth week.

Warner (SW-Cinerama) (1,600; $1.80-$3.50) — "This Is Cinerama" (Cinerama) (2d wk). First week ended Saturday (10) was fine $22,800 for return date of this initial Cinerama production. Hurt by nearly week of rain in initial round. In ahead, "Search For Paradise" (Cinerama) (32d wk), $25,900 on 10 shows.

Briefs From The Lots

Hollywood, May 13.

Layton Films will shoot five two-pix packages for Astor Films during next 18 months . . . first combo to be "Frankenstein's Daughter" and "Missile to the Moon" . . . **Rex Ingram** into "Anna Lucasta". . . **Alex Gordon** switched proposed indie, "The Crime Syndicate," to "The War Against Crime," following formal beefs by King Bros. and RKO . . . Sam Spiegel launches "The Chase" in Texas come fall, first he's shot in U.S. in some years . . . producer **John H. Burrows** and N. Y. attorney **Leonard W. Ackerman** are partnered in new indie unit, initialer to be **Al Capone** biopic for Allied Artists release, scripted by **Henry Greenberg** and **Malvin Wald** . . . **Tom Duggan** switches from tv to screen for role in Metro's "Andy Hardy Comes Home."

Jerry Wald will do six films for 20th-Fox during balance of 1958, "March of Ninth," "The Story on Page One" and "Wild in the Country" added to "Hell Raisers," "Mardi Gras" and "The Sound and the Fury" . . . Wald also takes over production next year on studio's "The Lost Country" . . . **Walter Brennan** with **John Wayne, Dean Martin, Ward Bond** and **Ricky Nelson** in **Howard Hawks'** "Rio Bravo" for Warner release . . . **Charles Swain,** of original 1944 Broadway cast of "Anna Lucasta," takes over role in **Sidney Harmon's** picturization . . . **Al Lanti** and **Allen Case,** in original Broadway "Damn Yankees" cast, cast for Warner Bros. screen version.

Paramount closed 12-pix deal with **Martin Jurow-Richard Shepherd** Productions, covering six-year period . . . **Michael Curtiz** directs "The Man in the Net," joint production by Mirisch Co. and Ladd Enterprises . . . **Roger Corman** assigned **Michael Emmett** as star of "Monster from Galaxy 27," for AI release . . . **Stuart** and **Budd Schulberg** will indie produce World War II film, "The Day We Crossed the Rhine," based on **Ken Hechler's** "The Bridge at Remagen," as follow-up to pair's "Aeross the Everglades"

DENVER

(Continued from page 9)

(Col) and "High Flight" (Col), $5,000 in 6 days.

Esquire (Fox) (742; 70-90)—"Man Escaped" (Cont). Lean $1,500. Last week, "Game of Love" (Times), $2,500.

Lake Shore Drive-In (Monarch) (1,000 cars; 75)—"Cole Younger, Gunfighter" (AA) and "Hells Five Hours" (AA). Good $6,000. Last week, "Teenage Violators" (U) and "Seminole" (U), 4 days, $4,500.

Orpheum (RKO) (2,596; 70-90)—"Giant from Unknown" (Astor) and "She Demons" (Astor). Drab $5,000. Last week, on reissues.

Paramount (Wolfberg) (2,200; 70-90)—"Left-Handed Gun" (WB) and "Violent Road" (WB). Good $10,000. Last week, "Return of Dracula" (U) and "Flame Barrier" (U), same.

Tabor (Fox) (930; $1.25-$2.50)—"South Pacific" (20th) (3d wk). Big $8,500. Last week, $8,000.

Victory (Yaeger) (1,323; 90-$2)—"Tijuana Story" (Col) plus vaude and burlesque. Nice $10,000. Last week, "Lyn Stuart" (Col) and vaude, $9,000.

Vogue Art (Sher-Shulman) (442; 75-90)—"Gervaise" (Cont) (3d wk). Fair $1,000. Last week, $1,500.

BOSTON

(Continued from page 9)

(U) and "Day of the Bad Man" (U), $15,500.

Metropolitan (NET) (4,357; 70-$1.10)—"Desire Under Elms" (Par). Slow $12,000. Last week, "Paris Holiday" (UA) and "Man On Prowl" (UA) (2d wk-9 days), $10,000.

Paramount (NET) (4,357; 60-$1.10)—"Stakeout on Dope Street" (WB) and "Violent Road" (WB). Good $10,000. Last week, "Attila" (Indie) and "Wild Dakotas" (Indie) (2d wk), $15,000.

Pilgrim (NET) (1,000; 60-$1.10)—"God Created Woman" (Kings) and "Date With Disaster" (Indie) (2d wk). Nice $4,000. Last week, $6,000.

Saxon (Sack) (1,100; $1.50-$3.30)—"South Pacific" (20th) (5th wk). Great $23,000. Last week, $24,000.

Trans-Lux (Trans-Lux) (730; 75-$1.25) — "Monika" (Indie) and "Mixed Up Women" (Indie) (2d wk). Good $4,000. Last week, $6,400.

Orpheum (Loew) (2,900; 75-$1.25)—"Merry Andrew" (M-G) and "High Cost of Loving" (M-G). Barely okay $15,000 or less. Last week, "Paths of Glory" (UA) and "Invisible Boy" (M-G) (2d wk), $9,000.

State (Loew) (3,600; 75-$1.25)—"Brothers Karamazov" (M-G) (4th wk). Bright $9,000. Last week, $10,500.

B'way-and-Artie Newest Day-Date

Tendency towards day-and-date openings on Broadway and in an eastside art house has pinpointed the need for a new advertising approach for these dual preems.

On one or two recent occasions, the eastside location has suffered because the entire campaign for the film was pitched to the Broadway crowd. It's generally agreed that the ad approach for the arties must be different, and more subtle, if it's to intrigue the carriage trade.

The majors going for the day-date setup generally are more interested in the Broadway date, since they're still attuned to the idea of the fast playoff. Result is that the distribs are in no mood to foot the bill for two different ad campaigns and the art house operator is left holding the bag, i.e., forced to lay out of his own pocket if he wants results.

Arties are in a complaining mood since they share with the distributors the belief that the audience segment they attract is becoming continuously larger and more important, representing the people who live in town, but who wouldn't brave the Times Square crush. Latest picture to head for a dual preem is "Old Man and the Sea." Another film to preem day-and-date on B'way and the east side is "Une Parisienne," which will play dubbed on Times Square and in the original version at the Plaza Theatre.

CUE EDITOR REPLIES RE FILM PROJECTION

New York.

Editor, VARIETY:

If I correctly understand Charlie Anderson's letter-to-the-editor (May 7) referring to VARIETY*'s report of Cue's editorial criticism of the distorted film projection in a certain old-time Manhattan vaudeville theatre now showing movies, he offers a unique answer to Bad Projection:*

He says: "When I attend a theatre with a distorted picture due to a sharp projection angle, I solve (sic) the problem by sitting in the balcony. Viewing a picture from the balcony adds its own distortion—but one that almost exactly cancels out that owing to a high projector position."

Some might quarrel with that last statement. However, this kind of "solution" invites the audience to climb five flights of stairs (no elevator) so that their sharp downward view from the bird-perching balcony would make the picture seem straight.

That reasoning carried further, would suggest that if the projectionist showed the picture upside down we ought not bother to correct the projection, but instead invite the audience to stand on its collective head—"thus correcting the distortion."

These are interesting "solutions" indeed. Then, the theatre (unmentioned) could advertise: "Get the best seats in the house—way up in the balcony!" And it could charge accordingly: "Highest prices upstairs where you can see the best, and lowest prices in the orchestra where distortion is greatest and the risk of opthalmocopia highest."

All this, mind you, in connection with the most distinguished picture of the year—one that has won worldwide acclaim and dozens of awards! Nobody seems to have thought of the simple and obvious solution:

Improve the projection!

Jesse Zunser,
Cue Magazine.

Par HQ Men Pep Chi

Chicago, May 13.

Paramount execs from the home-office and field reps in this area opened a two-day sales meeting here today (Tues.). They're going over the new releasing schedule and plotting campaigns.

Among those in from New York for the sessions are George Weltner, global distribution chief; Sidney Deneau, western sales manager, and Jerry Pickman, ad-pub v.p. They are to return to Gotham Thursday.

FORCE INDIA TO SHORTEN PIX

Spain's Rules on Foreign Stars

Madrid, May 13.

Spanish actors, producers and Sindicato Nacional del Espectaculo have formulated policy governing utilization of foreign actors in Spanish film productions. New doctrine authorizes use of one star and one feature actor from other countries with the provision that the star must have recognized artistic standing in one or more foreign lands.

In exceptional cases, not clearly defined, the two leading roles may be filled with foreign stars, providing one at least has international talent stature. Should disagreement arise between producers and Spanish actors as to standing of imported talent, the government-industry body grouped within the Direccion General de Cine, will make final ruling.

Professional qualifications are waived for actors from Argentina, Portugal and Andorra. In addition, foreign actors resident in Madrid for more than four years prior to July 1, 1957, and who have appeared in at least four Spanish films during resident years, are to have what is tantamount to Spanish actor status. Only limitation is that no more than two actors in this category may appear in the cast of a Spanish film.

Producers see new measure as a considerable aid in getting their product into the world market. Spanish actors, on the other hand, take the position the new code will hamper their earnings and further reduce the limited protection once accorded. The development of acting talent in Spain, they hold, is bound to be affected and arrested.

Theatre of Nations Draws Good Biz

Pekin 'Opera' Returns—Greek National Has Already Appeared—Paris Event Elaborately International

By GENE MOSKOWITZ

Paris, May 6.

Pekin Opera, so-called, is back in Paris after three years. Company of Chinese acrobats, swordsmen, mimes and chop suey vaudeville th's time is part of the Theatre of Nations (drama festival) which spans the March 25-July 25 period. A big hit when first seen, the Chinese drew smart first night turnout at the Sarah Bernhardt April 30. Entirely re-routined it is, as before, a wow entertainment.

Running gamut from folk dance to legends and dramas, beautifully disciplined and costumed troupe will spend a week at the Theatre of Nations and then 10 days at the Alhambra, under the aegis of Spectacles Lumbrosos, before touring Europe.

Thus far the Theatre of Nations has sheltered the Greek National Theatre from Athens, Theatre Enslava of Madrid, Morreli-Stoppa repertory group from Italy and a ballet troupe from London headed by Anton Dolin and Alicia Markova. Near-capacity attendance has been general. Both the natives and the tourists have been responding well.

Theatre of Nations was created in Paris after A. M. Julien's three previous Paris Drama Festivals proved it could be done. It's backed by UNESCO and underwritten by the City of Paris and the French government. Troupes have to pay their own way but get all the boxoffice receipts.

Still to come are:

May 8-17: Glyndebourne Festival Opera from England.
May 16-22: Leipzig Opera from E. Germany with Bertelt Brecht-Paul Dessau Opera 'The Condemnation of Lucullus.'
May 23-25: Theatre Du Nouveau Monde from Montreal in Moliere's "Le Malade Imaginaire."
May 25-28: Kubuki Hanayagi Troupe from Tokyo, Japan.
May 29-31: Popular Theatre of Seoul, Korea in a classic opera "The Story of a Perfumed Garden."
June 1-2: Moroccan Youth Theatre in Moliere's "Le Malade Imaginaire" and "Le Joueur Des Osselets."
June 4-7: the Stuttgart Opera from W. Germany in Werner Egk's "The Inspector General."
June 9-12: Theatre of Buenos Aires with Prosper Merimee's "The Sacred Coach" and Alberto De Zavalia's "El Limite."
June 13-15: Royal Theatre of Stockholm with Auguste Strindberg's "The Creditors" and "The Pariah," and Hendrik Ibsen's "The Wild Duck."
June 17-30: Moscow Art Theatre presenting "The Cherry Orchard," "Uncle Vanya," "The Three Sisters," and "Troubled Old Age."
July 1-3: Switzerland's Schauspielhaus of Zurich.
July 4-6: Dance group from Ceylon.
July 7-14: England's Old Vic.
July 15-20: Poland's Nowa Huta Co.

India Mulls TV Station

New Delhi, May 6.

Equipment for setting up a television station in this capital city is hoped for in the current financial year, Indian Information and Broadcasting Minister Balkrishna V. Keskar told parliament here.

Part of the necessary equipment is already on hand.

MARKS 25-YEAR RUN

Harold Mickey Went To B.A. in 1933—Still Batoneer

Buenos Aires, May 6.

On May 10, Harold Mickey, lone representative of American Federation of Musicians in Buenos Aires, commemorates his 25th year of consecutive bandleading in Argentina. He and five other American musicians, came here in 1933 booked into the City Hotel's restaurant-bar as a sub for Rudy Vallee.

Others were Larry Semen, who stayed on for several years, returning to the U.S. just before World War II. Rev. Hagen, drummer Peewee Dunn, Burkie Burkholder and Hal Robbins were the others.

Mickey married a Scots-Irish-Argentine girl, had four children, including twin girls, and is currently Public Relations Officer of the Williams Foundation (Williams Quimica, founded by Thomas J. Williams). He works around the clock there from 8:30 to 6 p.m., then heads his trio (piano, bass and drums) nightly (except Mondays) till midnight at the American Club.

Mickey has also published some 30 numbers in Argentina, and is a member of SADAIC, the local ASCAP.

Gary Towlen, 15, Sets European Tour; U. S. Ambassadors Aiding

Gary Towlen, 15-year old pianist, departs N.Y. May 24 for his first European concert tour accompanied by his coach-manager, Claude Gonvierre, and his parents. The tour, entirely commercial via Ibbs & Tillett management of London will enjoy unusual "official" cooperation from American embassies and consulates because of the artist's youth.

It's anticipated that Europeans will be a good audience for an American virtuoso at this time. Young Towlen has been on the U.S. concert platform for three years although his regular schooling has prevented full tours so far.

He opens at the Odd Fellows Palais in Copenhagen on May 28, then jumps to the Conservotoire in Geneva. His Madrid appearance June 10 is under the auspices of the American ambassador's wife, Francesca Braggiotti Lodge. In Paris Ambassador Alan Houghton and in London Ambassador John Hay Whitney will attend.

Pianist's father is a prominent N.Y. surgeon.

RAW-STOCK CUT SEEN BLESSING

By AUSTEN NAZARETH

New Delhi, May 6.

The Indian government has had second thoughts about its 60% slash in imports of raw film. There is still a slash but it doesn't cut quite so deep.

An official announcement says the government has decided to limit the cut to 40%—or, expressing it the other way round and in more formal terms, to increase the quota for import of unexposed cinematograph films from 40% to 60%. Importers will have to make application to port licensing authorities.

The government move is in response to representations from the native industry. Indian film men have putting their case to public and government, and have achieved partial success. The concession does not satisfy them, but half a reel is better than no film.

The average Indian (in the cities) is an ardent movie fan, and would hate to see the industry that gives him so much pleasure suffer a damaging blow. But not everyone would be ready to deny that a raw-film import cut may be a blessing in disguise.

Films in the Hindi language are longwinded, and those in the southern tongues (Tamil, Telugu, etc.) are, if anything, even more so. (A curious subsidiary feature is that every—or virtually every—Indian film is what would be classed in the United States as a musical.)

The Indian feature averages close on double the length of Hollywood product, not to speak of some real outsize whoppers. An indignant moviegoer wrote to a leading southern newspaper, the "Madras Hindu:" A very recent film released in the south was 23,000-feet long and I was forced to leave the theater even before the show was over. The length of our films increases because of the inclusion of many unnecessary scenes in them."

Another wrote in the same issue of the newspaper asking producers for "just three or four good songs" rather than "the 14 or 15 songs in each film."

If less raw film makes for shorter Indian movies, it may be all to the good.

Chile's Specialist In Red Features

Santiago, May 6.

Sociedad Chilena de Importacion y Comercio ("Sochildico"), with Miguel Labarca as manager, is the latest feature picture distributor in Chile and its declared specialty will be films from Iron Curtain countries. Outfit will kick off activities with a festival during the second fortnight of this month in a pair of new houses, the "Mayo" and the "Nilo" belonging to E. Selma y Cia.

The films from Soviet Russia will include "41," "Malva," "Vuelan las Ciguenas" ("The Storks Fly"), "Don Quijote," "La Madre" ("The Mother"), "El Secreto de los Dos Oceanos" ("The Secret of the Two Oceans"), and two films targeted for kids, "El Borriguillo de los Ojos Azules" ("The Blue-eyed Jackass") and "El Antilope de Oro" ("The Golden Antelope").

Labarca asserted that in addition to the Soviet features, he will present product emanating from Eastern Germany, Czechoslovakia, Poland, Hungary and Red China.

UPGRADE KINTARO YOSHINO

Tokyo, May 6.

Kintaro Yoshino, former sales general manager, succeeded Fernando Rodriguez as head of Columbia Pictures in Japan.

Yoshino joined Columbia Japan first in 1933 as sales manager and rejoined again after the war

Horror Film Made in Sweden Could Fail to Get Exhib License

Stockholdm, May 6.

Undisclosed American interests are financing "Horror in the Land of the Midnight Sun" to be photographed soon in the northern area of this country. No information on the plot is available except that a gorillalike figure is employed.

Sweden's State Censorship Board quite possibly might refuse to license such a film, this being the tendency throughout the Scandinavian countries though Denmark, Norway and Finland are the toughest. In the 1930's when Boris Karloff's "Frankenstein" frolic and Bela Lugosi's "Dracula" blood chases were first around, Sweden was alone in admitting them to its screens.

Swedish producers have tried certain horror effects recently. This is the case with the crime-thriller "Damen i svart" (The Lady in Black), produced by Sandrews. The film is the first in the company's planned Captain Hillman-series. Captain Hillman is a private eye, originally created for some very popular radio plays, later returned in a serial of novels, and now becoming a film hero. "Damen i svart" deals with a ghost, a black lady, who is seen in the garden of an old castle. Her appearing means evil times is to be expected, and in the film, each time the black lady is seen, there is usually someone murdered. The black lady appears in a way that gives a good effect of horror, something that probably is responsible for the film's great success here.

Crime thrillers are not the kind of stuff Swedish producers usually deal with. Above mentioned film is a real exception from that rule.

DAUGHTER OF ACTRESS

Romy Schneider Now One Of Top-Paid German Stars

Frankfurt, May 13.

Romy Schneider, 19-year-old daughter of film actress Magda Schneider, who has been appearing in films for three years, is now way up in the leading money-making class, according to an article in "Der Spiegel," one of the leading German weekly magazines.

She was signed by Herbert Tischendorf to make the highly successful series of "Sissy" films for just 25,000 German marks (about $6,000) per picture, but for her newest film, "Maedchen in Uniform" (Girls in Uniform), she is earnng 150,000 marks (about $37,500) plus a third of the gross profits.

And for her next film "Liebelie," she is being paid 500,000 marks ($125,000), an exceptionally high fee for German films.

Yankees' Yen for Talent From Orient No Occident; 'Sayonara' But Not Goodbye

Tokyo, May 6.

Albert Goldman, who recently merged his stateside operation with the Ashley-Steiner agency, is here on a two-week o.o. of local talent prompted by the splurge of U.S. interest in Oriental show packaging.

Goldman said that with the success of "Sayonara," and the forthcoming Rodgers & Hammerstein musical, "The Flower Drum Song," and "The World of Susie Wong," plus the soon-to-be-released John Wayne starrer, "The Barbarian," traffic of Orient talent should pick up.

Goldman made the rounds of local theatres, praising Noh and Kabuki drama for their exoticism, but calling them "too specialized" for U.S. consumption. He also lauded the extravaganza production of the Takarazuka Girls' Opera Troupe.

Before leaving, Goldman hoped to screen some Japanese pix with the possibility of finding something suitable for import by west coast agent Abner Greshler.

As of this date, Goldman had concluded no pacts. Traveling with theatrical attorney L. Arnold Weisberger, Goldman will tour Japan until Thursday (8), then leave for Hong Kong, Bangkok, Kashmir, Turkey and England, expecting to be back in New York on June 12.

Israeli Cinema Strike Ended After 14 Days

Tel Aviv, May 6.

The 14-day country-wide strike of cinemas in this country has just ended, with a reported loss of $165,000 for the Israeli treasury and an estimated loss of more than $200,000 for distributors and theatre owners. A compromise was found for future negotiations via lowering of taxes which at 129% were unbearable for theatres. Opening of houses was delayed for another day as the decision was made known too late for operators and ushers to return to their jobs.

An Israeli film festival scheduled for mid-May also was postponed and now will take place at Nahariah, seaside resort 25 miles north of Haifa, at the end of the month, when foreign films will have first showings in Israel and preemed.

JOHNSTON SPEECHIFYING

Houston, May 13.

Eric Johnston, head of the Motion Picture Assn. of America, will address the 46th annual banquet of the Linen Supply Assn. of America on Wednesday in the Shamrock Hilton hotel here.

His topic will be "The Coming Look in U. S. Business."

Hot Up Olivier's 'Macbeth' Film

London, May 6.

Sir Laurence Olivier's projected film of "Macbeth," shelved by the Rank Organization, looks set for a reprieve. Kay Harrison, Technicolor topper, has been huddling in Madrid with Samuel Bronston and John Farrow, producer and director of the pic "John Paul Jones." Impressed by the Technirama rushes of "Jones," Harrison has sparked off a possible package deal for "Macbeth."

Project would involve Olivier as star and co-director with Farrow, and with Bronston to produce. The Shakespeare meller would be shot in Technirama.

Jan Peerce Scores Before 2,500 in Tokyo

Tokyo, May 6.

Met tenor Jan Peerce broke tradition and fractured the people here the other night before 2,500 in this city's Hibiya Hall by having the audience join in a community sing of the Japanese favorite, "Kojo no Tsuki."

Having taken a fancy to the tune because it has the flavor of a Yiddish folk song, the ex-borscht circuit belter used the number to climax a farewell Tokyo concert which saw him build up steadily in repertoire and performance until he had the throng in a pitch of excitement.

Peerce's classical training was evidenced in his flawless treatment of Italian, French, German, English, Spanish and Yiddish traditionals. But it was his topper with the Japanese tune and his all-around know-how benefiting a top pop performer that clinched the date.

John Santikos, manager of the Olmos Theatre, San Antonio, to Europe for several weeks. First stop: world's fair at Brussels.

Doing The Cannes-Can

Cannes, May 13.

Comes along the law of diminishing returns. How does a gal attract attention at an international film festival? It's harder than ever in 1958. A blonde who drives up and down the fashionable Croisette in a donkey cart with a parrot perched on her head hardly manages to turn heads. But somebody made up a gag about her—she wears the parrot because she could not find her hawk.

New wrinkle is the introing on stage of all new personality arrivals before projection. This can be diplomatically tactful where director or actor does not quite bring it off, for he or she has already been applauded . . . Thus far, after **Sophia Loren**, top interest has been attracted by the Russo actress **Tatiana Samoilova** who scored in the Russo entry "Flying Cranes." Miss Samoilova created a rumpus during a press conference when she stated she had been worried that the usual Cannes "snob" audiences would not go for her film. But a check showed a Freudian slip on the part of the interpreter. She had said "connoisseur" audience. Her favorite actresses are **Garbo, Vivien Leigh, Maria Schell** and French thesp **Simone Signoret.**

Greek actress **Ellie Lambetti** who made a stir here two years ago with "The Girl in Black" is in the 1958 entry "No More Credit" also directed by **Michael Cacoyannis. Frederic Wakeman** arrived with the Greek pair for he will produce a pic with them based on his novel "The Wastrell." Miss Lambetti is learning English for the role and a Hollywood male star is being sought. Pic will made on an indie basis by Wakeman and no distrib setup has been made yet . . . **Duncan McGregor** of the Paris Theatre in N. Y. ogling the product. A slow day had the Austrian pic "Sissy, Years of Destiny" in the afternoon and the Argentinian "Rosaura At 10 O'Clock" at night. "Sissy," a third sequel in the life of the Emperor and Empress Franz Joseph, was the usual sentimental, showy stuff quite out of place at this sort of festival. Ditto the over-contrived plotting of "Rosaura," about a timid painter who invents a girl to make others notice him and finds her showing up one day to complicate his life. Second Czech pic entry "Provisional Liberty," a French-Czech coproduction, was finally yanked out of fest competition shown privately for the press. An okay adventure yarn with fine technical credits emerged.

Jean-Pierre Aumont materialized right after the screening of his brother's **Francois Villier's** pic "L'Eau Vive" (Live Water) and congratulated him, had a drink with him and then winged over to Spain where he is working in "John Paul Jones" . . . **Raoul Levy** throwing a private party for painter **Bernard Buffet,** a jury member.

Jean Goldwurm, prexy of the Yank foreign film distrib setup Times Films, says he may not take any films at this fest but is arranging to invest in an Italo production to get Yank rights. He feels this is more fertile than going in for the big bidding invoked by fest success . . . **Max Factor** not too disturbed by the big impression made here by the actress **Tania Samoilova** who does not use any makeup. He feels success will make her come around.

CinemaScope has spawned a brood for other anamorphoscopic processes showing up have been Fronscope from France, Alexscope from Argentina and Totalscope from Switzerland . . . **Bella Darvi's** toy poodle getting almost as much attention as she is . . . Italo artist **Nino Guiffrida** opening an exhibition in town which has a direct bearing on the Cannes Fest. He is exhibiting eight nude studies of top international film femme stars made from photos or, in some cases, from some clothed sittings. But lawsuits may be in the offing, for the women in question, on the whole, feel he did not have the poetic license to undress them, no matter what can be said in the name of art. Among unclad lovelies on view are **Brigitte Bardot, Jayne Mansfield, Gina Lollobrigida, Sophia Loren, Diana Dors, Kim Novak, Martine Carol and Francoise Arnoul.**

Charles Vidor says he finds that his jury duty is showing him that all countries can make good, and bad, films. Vidor is doing no cutting up except in daily fencing practice and working on his next project, the life of the composer **Franz Liszt** . . . **Jack Curtis** and his wife in to ogle future foreign pix they may be dub for the U. S.

This time the festival has a small convention of VARIETY staffers and stringers. Attending the 1958 convocation are **Fred Hift** of the N. Y. Office, **Harold Myers** of London, **Gene Moskowitz** of Paris, **Robert Hawkins** of Rome, **Hans Saaltink** of Amsterdam, **Luigi Gario** of Lisbon . . . last two are here to rep European publications, not this journal, and *Hawk* is covering for the N.Y. Sunday Times.

Indian film entry is a Russo-Indian coproduction "The Foreigner" concerning the trip of the first Russian to India in the 15th century under orders from Czar Ivan the Terrible. This gives the Russkis one and a half entries, and may explain why they were content with only one official entry this year while the U.S. has three. Russians usually have two at Cannes . . . New wrinkle, due to the myriad of star names expected, will have each luminary the official host or hostess for a day. This means the lucky, or unlucky, elected one will have to host all the cocktails and receptions of their day. With all countries going all out it looks like rough days ahead for the stars.

Cannes hoteliers, restaurants and especially the casino, rubbing hands at the big turnout. If the films, prizes and general festival live up to its touristic gambiting this could be the fest of fests.

Trading ifs: **Richard Davis** may take Swedish "A Jungle Saga" which made an impact opening night. . . . Anamorphoscopic processes are not too much in evidence among official fest pic entries. The French "Live Waters" is in Franscope as is the French-Czech "Provisional Liberty." The Swiss feature "Bronze Faces" is in Totalvision and the Swedish "A Jungle Saga" in Agascope. There are three wide-screen entries in "The Brothers Karamazov" (MG), The Anglo "Orders to Kill" and the Argentinian "Rosaura At 10 O'Clock." The rest are standard in size but color takes up about a third of the competitors. So it still seems that the so-called "art" fest pix are still being made in black and white and in the old screen dimensions . . .

Femme jurist **Madeleine Robinson,** French stage and screen actress, discharging jury duties in spite of a broken leg incurred while skiing last week . . . Cannes reps a little peeved that **Sir Carol Reed's** "The Key" (Col) was pegged as the Anglo entry for the Brussels Film Fest. Cannes wanted it but was told it was not quite ready. This may be true, but it is felt that it might have been readied for last day showing at Cannes if it can make Brussels . . . Sepia Cuban actress **Wanani** in for an out of competition showing of her pic "Black Blood," made in English in Cuba. Film's polemical treatment of race problems has reportedly kept it off U.S. screens.

The sparse houses, so far, during the evening shows denote that the Brussels World's Fair has definitely cut into the tourist turnout here. It has solved seating problems for the time being . . .

First Yank indie distrib to buy a film here was **Richard Davis.** He took the Anglo entry "Orders to Kill" (Lion) for his Fine Arts in N.Y. and for his UMPO distrib company . . . **Betsy Blair** back to the scene of her Continental triumph three years ago with "Marty." This time she is in as a producer with partners **Serge Reggiani** and **Roger Pigaut.** They have a company called Garance Films, and have a short in competition, "The Seine Meets Paris," and will show their first full length pic outside the fest. It is "The Kite From the End of The World," a moppet pic in color about a little French boy's imaginary trip to China . . . Yank jury member **Charles Vidor** could not get into a showing one night for he was not wearing a black tie. A shrewd move by a fest official saved the day. Vidor was escorted rapidly to his seat and is now a black tie fashion plate every night. At the Russian party an important official was evicted for wearing brown shoes.

Norman Lourie, who owns the Dolphin House Hotel and Country Club near Haifa, in addition to being partnered with **Kurt Unger** in the agency for the distribution of United Artists product in Israel, here making a technical survey on the operation of a Casino. He's hoping for an Israeli Government greenlight to open a gaming room at his hotel. Unger came in for a day from London for huddles with partner . . . All the leading British distribs of continental product have shifted their h.q. here for the duration of the fest. **Kenneth Rive** and **Ben Rose** (Gala Films), **Phil Kuttner** (Miracle Films) and **Ingram Fraser** (Films de France) doing their business in the Carlton lobbies . . . **Marvin Goldman** of Washington o.o.ing the fest after attending the Variety Club convention in London.

Tunisia joined the 19 other countries in feature competition at the Cannes Fest despite political tensions between France and Tunisia . . . Entered a French-Tunisian coproduction directed by a Frenchman **Jacques Barathier** and called "Goha." . . . Further good-will film news denoting the probable lack of any political tensions at the fest, is the fact that **Ilya Lopert** and UA have acquired the Russian entry "Flying Cranes" for U.S. release. It is a barter setup with Russia getting "Marty" (UA) in return . . . There are now 26 films in the prize running and Bulgaria could probably have a last minute entry . . .

Lack of a new government in Paris kept the Minister of Industry and Commerce **Paul Ribeyre,** still incumbent, from coming here to officially open festival.

MODEL-PROSTITUTE STORY

How Ignoring Objections May Damage Germany

Cannes, May 13.

A request by an influential group of right wing West German exhibitors not to proceed with the production of a film telling the story of Rosemarie Nitribbit, the mannequin-prostitute who was recently murdered in Frankfurt (Germany) is being defied by Herbert O. Horn, chief of Neue Film, Munich. He is proceeding with the feature even though he is aware that the German exhibs concerned will probably refuse to show it.

The theatremen wanted Horn to abandon the project because it was felt that it would display postwar Germany in an immoral light and be damaging to national prestige. The producer resisted on the grounds that the murder of the girl had become an international incident and could not be concealed anyway.

Horn, currently attending the Cannes festival and huddling with distribs, has already put the picture into production under the title "Ein Madchen namens Nitribitt," (A Girl Named Nitribitt), with Nadja Tiller in the title role.

The killer of Rosemarie Nitribitt has not been apprehended, but is generally believed to be one of the victims of an extensive blackmailing operation which she is alleged to have organized.

Primes Film Technicians Syndicate Related To Future Common Market

Cannes, May 13.

Roger Weil-Lorac, head of the Syndicate of French Film Technicians, is advocating the creation of a European Federation of Film Technicians to fit in with the coming Common Mart and the generally greater Continental film cooperation now in the offing. The burgeoning coproduction was also stressed by Weil-Lorac as necessitating such an organization.

France, West Germany, Benelux, Italy and Austria are already in favor of such a European Federation and Weil-Lorac is looking for more support here. He feels that this org would be invaluable for overseeing technical exchanges and the pooling of talents, plus being able to make a united stand for getting along with, and living with, video.

'Kinder' Press

Continued from page 4

press is now arranging for more complete and direct coverage of Hollywood. This daily's David Lewin, assistant editor, is now in the States for the purpose of installing staffer Ronald Singleton (of the N.Y. office) in a new West Coast berth.

Meanwhile, the Council of Motion Picture Organizations continues to plug away for more and more newspaper play re that upbeat. Continuing its series of full-page insertions in Editor & Publisher, COMPO is pointing to the new abundance of space given the pic trade across the country (and abroad) and is urging that other editors please copy.

Pathe, Hats, Mansfield, Taste & Vodka

Cannes, May 13.

The Russians in attendance upon the current 11th annual Cannes Film Festival have been doing a Dale Carnegie turn—going all-out to win friends and influence people. Head delegate Igor Rathcouk has made himself readily available for interviews and Russia is clearly intent upon exercising cordiality to all journalists.

Rathcouk attended special showing of excerpts from old French films honoring the cinematic pioneer Charles Pathe. He went on platform during a break to laud Pathe and asked all present to remove their hats in tribute, though nobody in this resort town wears a hat. Apparently no Americans were present due to supposed leftist leanings of the French Film Museum which organized the Pathe tribute.

To counter Pathe there were Jayne Mansfield and her husband, muscleboy Mickey Hartigay. Pair was introduced Friday (9) before unreeling of Jacques Tati's "Mon Oncle." The foreign press divided on whether Mansfield & Spouse represented welcome hokum or bad taste.

Metro's Elias Lapinere attempted to out-something the Russians by distributing vodka made in New Jersey in connection with the Russian "Brothers Karamazov" made in Hollywood.

Promotes Drive-In Plan at Cannes

Baer Roger Huddles With U.S. Distribs—Outdoor Theatres Unknown in France

Cannes, May 13.

The first French drive-in might grow out of the present Cannes Film Festival according to French entrepreneur Baer Roger. Talked of in France for some time, nothing definite has really been done. But Roger has a site picked out, a perfect plot six miles outside of Cannes which could accommodate 700 cars. He needs $150,000 to build it and is huddling with the many visiting distribs, exhibs and producers who have long felt a string of drive-ins could help up filmgoing in France.

One of the big problems here is the lack of American spaciousness, plus the impossibility of finding the right terrain near a key city. Great prices for land are also hampers, and the high cost of gas would not bring motorists too far out.

Roger made a long study of American drive-ins and is prepared to envision a super-modern one here with various side amusements, child care aspects, and all the latest sound improvements and visibility setups.

India at Venice

New Delhi, May 13.

India film "Dak Harkara" has been picked by the government as an entry for the forthcoming Venice Film Festival.

The producer, Agragami, made the feature from a story by Tarasankar Banerji.

Kingsley's Message To Cannes: Be Realistic About Yankee Playoff

Cannes, May 13.

European producers must be educated to understand that a distribution deal with a major company in the U. S. is not an open sesame to rich returns. That's the considered view of Edward Kingsley, currently on the Cote d'Azur for the film festival, who has specialized over a period of years in handling foreign language pix.

Kingsley's experience is based on a wide range of imports from flops to hits. He is currently riding high with the Bardot pic, "And God Created Woman," which he is handling for Columbia and which he reckons will gross upwards of $3,000,000 in the States.

The selling of imports, Kingsley contends, doesn't need the vast network of exchanges which the majors employ. With the right picture, he asserts, it is possible to gross as much as $1,500,000 from 175 theatres. What is needed, therefore, is one man with the right contacts and a telephone. That gets the results without the overheads.

Kingsley admits that the exchange facilities of a major company could do better so far as end playdates are concerned, but it is questionable whether there would be any real financial advantage to the producer in the long run.

On his own experience, and with a hit on his hands, Kingsley estimates distribution overheads can be kept down which have to come off the top. That percentage, however, must rise as the gross declines. There is, after all, still the one man with the telephone.

Joan Crawford

Continued from page 3

thusiastically. Then Gilbert went into his act, announcing he had several questions to ask Miss Crawford.

"Make it brief boy," Miss Crawford shot at him.

Gilbert said he thought it would be nice if Miss Crawford were elected to the board.

"If I were," she said, "we'd have long sessions but short speeches."

Gilbert continued: "May I ask how many shares of Pepsi-Cola you own."

"It's none of your business," snapped Miss Crawford. "Besides I owned them before I married Mr. Steele."

Gilbert suddenly changed the subject, whereupon Steele interposed with. "I let my wife run her business and she lets me run mine. I'm sure she's taking a dim view of this."

Prior to the exchange, as Gilbert talked and read comments at times critical of the company management, she was heard to murmur softly several times, "*Shut up. Shut up.*"

When the meeting adjourned Miss Crawford was again all smiles. Her only after-meeting comment was, "When anybody attacks my husband when I'm around, I bristle."

Zagrans to NTA Pix

Charles Zagrans, veteran industry sales executive, has been named mid-Atlantic district manager for NTA Pictures, theatrical film subsidiary of National Telefilm Associates.

Zagrans, one-time branch manager for RKO Pictures in Philadelphia, comes to NTA from Stanley Warner Theatres in Philly where he was a film buyer and booker. He'll headquarter in Philly and will supervise sales of NTA theatrical product in that area.

once it was human — even as you and I!

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ON THE WING
WHEN

the fly



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Dirty Linen On Line In Embassy Trial

By WILLIAM STEIF

San Francisco, May 13.

The ordeal of Leland C. Dibble went on all last week in the court of Federal Judge Edward P. Murphy. As co-owner of the Embassy Theatre, he may well have wished he'd never sued the eight major producer-distributors for $8,000,000 under the antitrust laws. He took a brutal pounding on cross-examination from the defendants' lawyers.

Though Dibble and his partner, Daniel O. McLean, are the plaintiffs in this eight-year-old case, it looked through most of the week as if they were the defendants. Time after time Dibble was caught in crossfire aimed at him by Eugene Bennett, lawyer for Paramount, RKO, UA, Loew's and Warner's, and by Macklin Fleming, representing Columbia and Universal.

Dibble and McLean accuse the eight majors, plus National Theatres, of depriving them of the chance to bid on first-run films from 1938 through 1950, and on second-run from 1938 to April, 1947. The defense contends the pair never wanted either run until the Paramount case decree in August, 1946, and thereafter turned down chances for first-run bidding.

The strength of the defense, and its method, became absolutely clear at the start of the week when Bennett introduced a Dibble letter to Herman Wobber, written Feb. 4, 1939, less than two months after McLean and Dibble took over the Embassy lease. Wobber at that time was 20th-Fox's general sales manager and a 55% "silent partner" in the Embassy operation. Dibble first reported that M. L. Markowitz, then running the Marion Davies Theatre (now Esquire), was suing several distributors because they sold McLean "ahead of the Davies, but the film companies are not bothering Dan on the situation so far." Dibble added:

"The Kikes on either side of Dan (the Embassy)—I refer to Franklin at the Strand and (Herman) Cohen at the United Artists—are doing everything possible to annoy him. Franklin is the worst trouble-maker. While running Bingo in the Strand, twice he has had the police investigating Dan, claiming he was running a gambling game . . ."

The game that bothered Franklin was Ten-O-Win, invented by McLean, managed by Dibble and largely owned by Wobber. As a subsequent-run angle, Dibble has testified, it was highly effective in the late '30's—until local and State authorities, the Postoffice Department and managers of the big circuits, themselves, put it out of business early in World War II. The Embassy still uses Ten-O-Win, however.

'Strong Language'

Bennett simply introduced the letter referring to Cohen and Franklin into evidence. In what was evidently preconceived strategy, it fell to Fleming to use this prejudice-revealing reference late in the week.

Fleming introduced a whole series of letters, written by Dibble in the 1938-46 period, in which Dibble bellyached about a number of matters, and particularly his film rentals. In all of these letters Dibble used what might ordinarily be characterized as strong language.

For instance, on Nov. 4, 1944, he wrote Metro's sales chief, William Rodgers, that he'd never padded his expenses—protested vehemently—and told Rodgers, "I have been in business for 25 years and haven't had to resort to that kind of practice to date." The fact, as the defense has proved, is that Dibble and McLean resorted to that practice more than occasionally in trying to knock down film rentals.

In a June 2, 1939, letter to Wobber, Dibble complained bitterly of Charles Skouras and Mike Rosenberg preventing the introduction of Ten-O-Win into Southern California's Fox West Coast houses and hoped to get even with them some day for this injustice.

Finally, Fleming brought up the letter complaining of Cohen and Franklin and asked:

Q.—Throughout the entire period, 1938 to 1946, you had not hesitated to complain in strong language if you felt an injustice or inequity was being done to you or concerns in which you were interested?

A.—I don't see any strong language . . .

And the witness launched into a declaration of how badly he'd been damaged—hundreds of thousands of dollars worth—during the period.

Q.—And yet, throughout this entire period up to August 12, 1946, you did not address a single letter to any of these distributor-defendants asking for first-run pictures?

A.—That's right . . .

Dibble went on to offer an "explanation" but Judge Murphy had everything after the word, "right," stricken from the record.

Other Attacks

The attorney also hurt Dibble on these other points:

(1) Dibble claims he wired Columbia in August, 1946, demanding a chance to bid on first-runs, and wrote Columbia in November, 1946, demanding a second-run chance, just as he did the seven other defendants—but Fleming brought out Dibble had been feuding with Columbia, that the wire and letter have never shown up anywhere and that Dibble's letter to Columbia reiterating his claims in the spring of 1947 omits a key paragraph referring to the earlier wire and letter which is in letters to the seven other defendants;

(2) Fleming showed Universal's Barney Rose had offered Dibble some first-run British product in late 1946 but Dibble had refused these films as "Blumenfeld rejects";

(3) Dibble denied Columbia branch manager Jack Tillman had told him to go ahead and bid for films after August, 1946, and that he'd phoned Tillman a day or two later and told him he'd changed his mind, decided not to bid—but the implication that this might have happened remained in court;

(4) Dibble denied threatening to bid against Sherrill Corwin's United Artists for first-runs if Corwin bid his Esquire for second-runs against the Embassy in 1947—again, the implication of truth remained;

(5) Fleming brought out that from 1939 through 1943 the third-run Embassy paid a lower rent than the second-run State for every one of 54 Columbia pictures that the Embassy and State both played—'43 was the last time Dibble booked Columbia until 1949;

(6) Fleming established that all of Dibble's film contracts included 5, 10 or 20 per cent exclusion clauses, that on some occasions Dibble had had no hesitancy about using his cancellations, that on others, as suited his convenience, he wrote distributors proudly that "in 11 years we have hardly missed playing one of your pictures" (to 20th-Fox's Alex Harrison, Aug. 29, 1950)—the point here was to show that Dibble wasn't "forced" to buy film, as he has repeatedly testified;

(7) Fleming sought to prove that "the impetus for uniform clearance" came from Dibble, himself, not the distributors, because Dibble throughout the whole damage period was whipsawing one distributor against another—thus, on Dec. 21, 1942, Dibble wrote the UA branch manager:

"I am no longer fighting for the clearance of 71 days. I have it and the fight is all over. I am no longer playing, I am no longer buying any pictures to play on 91 days nor will I do so";

(8) Fleming drew the admission that the downtown Embassy was not competing directly with the neighborhoods but with the subsequent-run downtown houses—thus, on April 13, 1940, Dibble wrote Wobber that he was checking other grind-houses "at game time";

(9) In a classic bit of prosecution-like irony, Fleming got Dibble to admit that Herman Cohen, who'd operated the Embassy as a first-run until it went broke in June, 1938, was one of the "conspirators" with the majors:

Q.—So that, according to your testimony, the Embassy even in 1938, when operated by one of the conspirators, was a failure on a first-run policy?

A.—They weren't equal conspirators . . .

(10) Fleming probed the Embassy's leasehold arrangement, found Dibble and McLean had invested $1500 in their lease in 1938, paid off Wobber $8250 in 1940, and in 1945 got a 25-year lease at $1600 a month, plus 10 per cent in excess of a $10,800-a-month gross, with NO premium:

Q.—As I understand it, you have a 25-year lease where you can cancel on 30 days, Mr. (E. B.) DeGolia (landlord) cannot cancel it, and with the rent credit on your books for the loft(s) and the bar and grill you have a minimum rent of $600 a month?

A.—That is not true; that is not good accounting . . .

(11) Fleming went on to establish that in 1949 Irving Ackerman had purchased the smaller Guild's leasehold for a $55,000 premium after Dibble had rejected it for $60,000. Fleming probed other leasehold purchases and Dibble replied:

"I have heard what Sherrill Corwin paid (Joe) Blumenfeld for his theatres (the first-run United Artists and subsequent-run Esquire) . . . I know it was quite substantial.

Q.—Did you hear that he paid $750,000?

A.—I believe it was as much as that. Without first-run pictures, he wouldn't have paid 15 cents.

Fleming brought out that a theatre owner's objective is to build up a valuable leasehold as well as current profits, pointed out that after July 12, 1940, DeGolia allowed Dibble to deduct the cost of Ten-O-Win in calculating his house rental, and noted that the Embassy's 12-year gross was $3,168,862, its Ten-O-Win cost was $356,131 and its theatre rental was $284,610, or about 9 per cent of gross.

Q.—Do you expect to pay the same rent terms for first-run as subsequent-run?

But Dibble ducked this, finally admitted a theatre's policy was "very important" in a percentage lease;

(12) Fleming extracted Dibble's admission that the exhibitor radn't included the extra costs he might have had as a first-run—stagehands, operators, usherettes, etc.—and assumed the landlord's "identical terms."

Q.—You made one further assumption, which was that you would occupy your seats three times each day every day, 365 days a year, through the 12-year period. You made that assumption, didn't you?

A.—No, we did not . . . we assumed, in the event that the business was there, to do that . . . but in some of the years, it figures very much less than that.

Dibble admitted he didn't check the first-runs' actual seating ratio in the 12-year period, and Fleming brought out that the 4651-seat Fox's ratio was 1.1, the 2646-seat Paramount's was 1.6 and the 2656-seat Warfield's was 1.7. Dibble said they filled up "on occasion" and Fleming swarmed all over him.

Q.—As I understand it, you did give some thought to this seat adjustment capacity and you made one investigation: you investigated the Esquire at a time (1944-45-46) when it was operating in conjunction with the Tivoli and had 2,400 seats and you used 1000 seats for the Esquire and determined on this figure (ratio) of 3.0; is that what you did, Mr. Dibble?

Dibble dodged.

Q.—Isn't your argument that (23,000-seat) Seals Stadium (Frisco ballfield) can seat as many people as the (100,000-seat) Los Angeles Coliseum if only the people would be considerate enough to fill it on weekdays? Isn't that the basis of this argument?

Again Dibble ducked, later admitted he hadn't calculated the Embassy's paid admissions nor his house's average admission price.

Earlier, Fleming had slashed at Dibble for his alternate use of the 10th (unit) system and seven-day system in keeping his books, claimed this resulted in "overstating expenses" to the distributors.

Loew's Slow-Motion Divorce

Continued from page 3

Judge Palmieri stated that he would attempt to deal with the problem as rapidly as possible.

The testimony of two directors, appointed by the Court to the board of Loew's Theatres, played a significant role in the proceedings. The directors—Weldon Powell and Karl D. Pettit—emphasized that compliance with the divorce proceedings at this time was "neither feasible or desirable." On the basis of several meetings in October, November and December, Powell said he saw no likelihood of negotiating an agreement between the two managements at this time.

The present state of the motion picture industry as a whole apparently played an important part in earning Loew's the postponement. Powell testified that last October he expressed the belief that there was a good chance of reaching an agreement. He added, however, that it became apparent that the decline and depression in the business not only of Loew's but of the industry in general made it nwise to push the separation. He is reported to have said that he would not want to be responsible for suggesting a division of the assets and liabilities of the two companies at this time.

aurice Silverman, U.S. attorney acting for the antitrust division, told the Court that the Government appreciates that more time would be required and that the view of the Government was the time schedule should call for the distribution of separate shares of stock in each company no later than Aug. 31, 1959. However, he emphasized that a firm obligation should be placed on Loew's to present a program for division of the funded debt and for carrying out the reorganization plan which was approved by the stockholders and which would result in the divorcement of the two companies.

Pettit, in his testimony, expressed the same views as Powell in urging that the spilt be delayed. He stated that the financial conditions of the company as well as the industry would make it "dangerous" to order the divorcement immediately. He pointed out that the entire film industry is going through a critical transformation period because of television.

Pettit reported that the possibility of refunding the debt with the insurance companies had been explored, but that no meetings were taking place with them now. He said it was his understanding that the insurance companies "don't like Loew's credit and don't like the nature of the business" and, as a result, "it is almost impossible to get money from that source."

Robert H. O'Brien, Loew's financial v.p., said he had had informal talks with one of the insurance companies, but that they were not prepared to negotiate until Loew's was ready to present a concrete plan.

ZUGSMITH'S HOMETOWNER

He and Players Due To Ballyhoo High School

Atlantic City, May 13.

MGM's "High School Confidential," produced by Albert Zugsmith, once Atlantic Cty daily newspaper publisher, will premiere here May 29 in the Boardwalk Apollo Theatre, wth receipts from the first day going to Atlantic County Cerebral Palsy fund.

Zugsmith and at least five of the film's leading players wil spend two days here, per present plans. Included will be Jan Sterling, Mamie Van Doren and Ray Anthony, her bandleader husband; John Barrymore Jr., and Charles Chapman Jr.

Russ Tamblyn, who plays the leading role in the picture of dope addiction at a Texas high school, may be on hand, if a furlough can be arranged. He is now taking Army basic training. Another possible visitor is Paul Douglas, Miss Sterling's husband.

There will be no charge for the film or theatre on opening night. MGM representatives promised the usual premiere ballyhoo—swirling spotlights, newsreel clips and coverage by syndicated columnists.

Second Sprouts on Brussels

Continued from page 2

The midway? Not enough novelty and new hoopla but maybe the Sam Snyder Water Follies may help.

Things to watch: don't pay 60c to go into the fair, then another 20c to enter the Belgiques Joyeaux (Folklore) and find you must pay your way in again. This has created needless illwill and should be better clarified. In short, you can enter the Folklore's 12 acres for 10 francs, without going into the Expo grounds proper, until later, but by going from the expo to the Belgiques Joyeaux you automatically shut yourself out.

The cable cars (40c) are a painless and picturesque way to traverse from one end to the other.

Best eating: the Atomium (more anon), Czech, Spanish and Hungarian pavilions. Brass Rail is at the U.S., and the Russians naturally feature the vodka-and-caviar bit which, with dinner, is not at proletarian prices, $10-$15 a head. The Atomium (top tower) restaurant comes to $15-$20 a head, with all the grape trimmings, and needs some VIP "in" to get reservations because of the limited capacity.

The pavilion exhibits close at night, save for the respective nationalistic restaurants, and unless the groceries are extra-special they may as well fold these too. This leaves the prime night appeal to the midway and the Folklore sections, along with the whatever theatrical attractions.

Hotels? Not as jampacked as ballyhooed. Motels? Be careful—they say the rains (par for Belgium most of the time) make dry sleeping a hazardous event.

So far Todd-AO and "South Pacific" are no panic; and the American Cinerama, at 50 and 100 Belgian francs ($1 and $2, pretty fancy tariffs for here) suffers in comparison to the Russian Cinerama at 25 francs (50c) straight. Walt Disney's 11-projector Circarama remains the best yet, both for its audience-participation values, and the fact that the price is right—gratis—being under Ford Foundation grant to institutionally project the automotive way of travel.

Bob Goldstein, with 20th-Fox in London, "cased" the Fair for Ed Sullivan with an eye to the latter's color filming thereof, which he will not do until all the greenery is in shape.

How long to "do" the Expo? Depends on your "Expo feet." Two days the hard way, three-four days easy. Remember, it's twice the size of the N.Y. Fair.

SHE'S TELLING IT TO MILLIONS OF WOMEN IN TOP MAGAZINES!

Quote from Patricia Owens, guest columnist for M-G-M's "Picture of the Month" in big national magazine and fan magazine campaign:

"Most stories of the West are about men. This one is about a woman. I know because I play her part in this thrilling and unusual story."



Robert Taylor was the respected law... until his own dark past came to haunt him.



Richard Widmark, renegade outlaw... he returned to collect on an old debt.



Patricia Owens, a lovely hostage at the mercy of the West's most savage killer.



ROBERT TAYLOR **RICHARD WIDMARK**

M-G-M Presents

THE LAW AND JAKE WADE



Filmed amid the grandeur and terror of the High Sierras!

Co-starring **PATRICIA OWENS** With **ROBERT MIDDLETON** · **HENRY SILVA** · Screen Play by **WILLIAM BOWERS**

Based On the Novel by MARVIN H. ALBERT • In CinemaScope And METROCOLOR • Directed by **JOHN STURGES** • Produced by **WILLIAM HAWKS**

An M-G-M Picture

MGM BACK ON TOP IN '58!

Theatre Owners Gripe to CBS' Paley

Charge Doug Edwards Newscast Bum-Rapped Motion Picture Industry

Theatre Owners of America has registered a strong protest with CBS over what it considers an "extremely downbeat and quite inaccurate picture of the movie industry" in a network news telecast on the Douglas Edwards show on April 25. Beef was contained in a letter from TOA prexy Ernest G. Stellings to William S. Paley, CBS board chairman.

The exhibitor organization was particularly upset by Edwards' lead-in remark that the "movies are broker than ever." TOA took issue with statistics employed on the newscast, prepared by CBS' Los Angeles bureau. The report noted that there were 23,334 theatres in 1929 as compared to 18,200 today. Stellings pointed out that compared with the 23,334 theatres in 1929 there were only 15,273 in operation in 1935 during the height of the depression and this climbed to 18,631 in 1948 and decreased only very slightly in the 10 years from 1948 to 1958. "This is hardly evidence of going 'broker'," Stellings pointed out in his letter. He expressed "amazement and disappointment" at the type of treatment the report had been given and requested an early correction. "This reporting—prepared as though sensationalism were the only objective—was so contrary to the normal accuracy that has so long characterized CBS newscasting," said the letter, "that it came as a shock to our members throughout the country who saw the program."

The impression given by the newscast, the letter added, "can only do immeasurable harm to our industry if it stands uncorrected." Stellings maintained that the CBS report was "also so contrary to the actual current status of the industry as reflected by numerous newspaper articles and statements by industry leaders" that a correction as soon as possible was required.

On its part, CBS, via John F. Day, director of news, contended that the filmed story "made no effort to report the full scope of the revolution in the motion picture industry." He maintained that the whole point of the feature story was to indicate the large number of uses to which former film houses in the L. A. area had been put. Day noted that there was an entire paragraph dealing with favorable aspects of the motion picture business and he stressed that the figure on the relative number of theatres came from the industry. Day made the point that the network can't possibly tell the whole story on the entire situation every day. However, he indicated that CBS would be carrying other stories of the film industry, as it has in the past, and "undoubtedly" there will be some which Stellings will "like much better than you did the one in question."

DAVE PICKER'S STATUS

3d Generation of Film Clan As Youngstein's Aide

David V. Picker, appointed over the past week as exec assistant to Max E. Youngstein, United Artists v.p., is now set to take on an expanded role in the operations of this company. He joined the outfit two years ago as liaison between the sales and promotion departments, and in the new post will continue in this field and, additionally, will work with Youngstein along other lines, including production.

Picker, who is 28, is a third generation member of a prominent film industry family. His namesake grandfather was an early-day associate of Marcus Loew and v.p. of Loew's Inc. His father is Eugene Picker, v.p. of Loew's Theatres. His uncle is Arnold M. Picker, v.p. and one of the owners of UA.

Charles Rubenstein Raps Distribs' 'Attitude'; Two Of His Houses Closing

St. Paul, May 13.

Circuit owner Charles Rubenstein is tossing in the towel for two more of his remaining four Twin Cities' neighborhood theatres, the Minneapolis Arion and St. Paul Dale, both 850-seaters that used to be highly profitable operations and which now will be converted to commercial purposes.

This adds to the past several years' growing list of such local demises.

In revealing the shutterings, Rubenstein, an exhibitor here for 20 years and whose circuit once included six Twin Cities' uptown theatres, charges that owners of large cities' late run theatres like the Arion and Dale and of small town houses are being treated by the film companies as though they were "second-rate" citizens.

He predicts that wholesale closings of these houses is imminent and puts the blame on the film distribs which, he insists, could save many of these theatres by reversing their sales policies to eliminate high percentage deals and again sell top pictures flat to such accounts.

What Price Quick Buck?

[Asks Ernest Stellings]

A warning to exhibitors to avoid the "more sensational films" was issued this week by Ernest G. Stellings, president of Theatre Owners of America. Stellings cautioned that the "quick buck" which might be earned from these films "might do irreparable damage to the theatre in maintaining its position as a recreational center for the community, particularly for child attendance."

The TOA topper indicated that he considered some of the recent attacks leveled at the industry as "largely unwarranted and caused by distorted importance given to an isolated few pictures." He cited the industry's production code as the major guarantee of playability of any film. On pictures without a seal, Stellings said the exhibitor should weigh the film's individual merits as entertainment and "play it if in his judgment it constitutes entertainment."

Stellings pointed out that while reaction to sensational films starts locally, the incidents are usually "ballooned" by the newspapers "to the point they quickly have an effect on the industry nationally."

The TOA chieftain said that the current shortage of pictures often makes it difficult for exhibitors to pass up a film, but he urged "a firm stand for the good of their long-range standing" in the community.

Amusement Stock Quotations

Week Ended Tuesday (13)

N. Y. Stock Exchange

1958 High	1958 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
177⅞	14	ABC Vending	71	175⅜	171¼	175⅜	— 1⅛
18	13	Am Br-Par Th	132	175⅛	17	17⅛	— 3⅛
30½	24½	CBS "A"	98	30½	29⅝	29⅞	— ⅝
30⅜	24⅛	CBS "B"	46	30⅜	29	29⅜	— ¾
16¼	12½	Col Pix	19	15¾	15	15⅞	+ ½
16¼	13⅞	Decca	224	15	14½	14¾	— ⅝
21⅞	14	Disney	270	21⅞	20¾	22⅛	+ ½
107⅞	97⅛	Eastman Kdk.	63	107	105⅝	105	— ½
5¼	3¾	EMI	966	5¼	4¼	5¼	+ ⅛
7⅞	6¾	List Ind.	49	6⅞	6⅜	6⅞	—
15½	12⅞	Loew's	1211	17½	16⅛	16	— ½
9	7⅜	Nat. Thea	113	9	8⅜	8¾	+ ¼
38⅜	30⅝	Paramount	153	38¼	36⅛	36¾	— ⅛
17⅛	12⅜	Philco	223	15⅜	14½	14⅞	+ ¼
69¼	43½	Polaroid	359	68¼	65¾	66⅜	— ⅝
35	30¼	RCA	300	34⅜	33⅜	33½	+ ⅝
7⅛	5	Republic	90	5½	5¼	5½	—
11⅛	9½	Rep., pfd	23	10⅜	10	10⅜	+ ⅛
18	14½	Stanley War	43	17	16½	16⅝	— ¾
24½	20	Storer	29	24¾	24¼	24¾	+ ¼
27	21¾	20th-Fox	127	27	26⅝	27	+ ⅝
22⅞	15¼	United Artists	94	22⅛	21¼	21⅝	— ⅛
22⅝	19	Univ. Pix	42	20⅜	18½	19⅛	+ ½
71	58¾	Univ., pfd.	*1050	64½	58¾	59	—5½
19½	16⅞	Warner Bros	37	19	18⅝	18⅛	— ⅝
77⅜	67½	Zenith	62	76½	74½	76¼	+1

American Stock Exchange

3⅜	2⅞	Allied Artists	352	3½	3¼	3⅜	+ ⅜
8	7⅜	All'd Art., pfd.	7	8¼	7⅜	8¼	+ ½
10	8⅜	Assoc. Artists	129	9⅝	9⅜	9½	— ⅛
¾	⅜	C. & C. Tele	419	¾	9/16	11/16	— 1/16
4⅝	3	DuMont Lab	88	4	3⅝	4¼	+ ¼
3⅜	2½	Guild Films	1330	3½	3	3⅜	+ ⅜
9¼	5⅝	Nat'l Telefilm.	411	9	8½	8¾	+ ⅛
6	3⅝	Skiatron	84	4½	4	4⅛	+ ⅛
5⅜	3½	Technicolor	316	5⅜	4⅜	5⅜	+1
4½	3½	Trans-Lux	3	4	4	4	—

Over-the-Counter Securities

	Bid	Ask	
Ampex	67¼	70¾	+4
Chesapeake Industries	2⅛	2⅜	+ ⅛
Cinerama Prod.	1⅞	2⅛	—
DuMont Broadcasting	7¾	8½	—
Magna Theatre	1⅞	2¼	—
Official Films	1⅛	1⅜	—
Teleprompter	5⅞	6¾	—
U. A. Theatres	3¾	4¼	— ½

* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

H-H-L RENTS SPACE AT UNIVERSAL CITY

Hollywood, May 13.

Universal studios for first time in many years is opening its gates to rental companies.

Hecht-Hill-Lancaster has taken space for filming of "The Rabbit Trap" for United Artists release. Ditto CBS-TV, to lens first 13 episodes of its new hour-long oater series, "Rawhide."

George Murphy Managing Broncos for Brussels

Hollywood, May 13.

George Murphy, who recently bowed out of Metro, will be managing director of a huge Wild West show leaving this week for a five-month stand at Brussels World Fair. Casey Tibbs, world's champion cowboy, heads troupe which will include cowboys and cowgirls, Sioux Indians, rodeo performers, plus large number of horses and cattle and equipment.

Project is backed by group of local business men, including vet radio station operator Harry Maizlish. Following Belgian appearance, plans call for a tour of Europe.

Film Reviews

Continued from page 6

Maracaibo

from a Sterling Silliphant novel, as produced and directed by Cornel Wilde has sufficient elements of excitement, along with sharp dialog, to warrant bookings above the level of just the dual policy houses—that is, it's a fair enough bet for a good part of the "A" exhibition outlets.

Triple-threat man Wilde, considering him as director, has done a competent job of providing action in a steady flow, whether it's actor Wilde looking to elbow up to Jean Wallace for the love of it, or to that gusher of fire in the sea for the reason that there's hardly another man who can do the job of putting it out.

Producer Wilde has provided some interesting and colorful Caracas and Maracaibo settings that do, indeed, provide the necessary authenticity to the physical production.

Miss Wallace (Mrs. Wilde in real life) comes across all right as the successful novelist who, upon a Caracas encounter, tries to remain aloof to Wilde because of his reputation as femme conqueror, but then joins him in the hasty flight to Maracaibo as enchantment sets in.

Abbe Lane (now on Broadway in the "Oh, Captain" legiter) has a featured spot as a tramp. At least, that's the way Wilde describes her because of her love-'em-and-leave-'em escapades of the past, including one involving the embittered Wilde. She's on hand as the fiance of wealthy Francis Lederer, whose oil wells include the one that's ablaze and liable to explode all over Maracaibo any minute.

Miss Lane is the sexy dish, and from any perspective. Registers fair, too, with the dialog demands. Lederer plays as a mute in a story angle that doesn't have any particular meaning but it's a sympathetic role that can't be complained about too much.

Michael Landon comes through appealingly as Lederer's aide and medium of communication; Joe E. Ross provides the standardized "character" to a guy-from-Brooklyn role and lesser parts are handled well enough by Jack Kosslyn, Lillian Buyeff and George Ramsey. Martin Vargas is on view as a flamenco dancer, which is his specialty, and other hotsy but brief Latino terp calisthenics can be glimpsed in the background for color effect.

Fitting musical score came from Lauriudo Almeida, Ellsworth Fredricks' camera work and the other technical credits all good, but perhaps with a special nod to Sam Comer and Grace Gregary for the set decoration in the scenes laid in Lederer's manse. *Gene.*

War of the Satellites

Confusing space action melo, to go out with "Attack of the 50 Foot Woman."

Hollywood, May 8.

Allied Artists release of Roger Corman production, coproducers, Jack Rabin, Irving Block. Stars Dick Miller, Susan Cabot, Richard Devon; features Eric Sinclair, Michael Fox, Robert Shayne, Jerry Barclay. Directed by Corman. Screenplay, Lawrence Louis Goldman, from story by Block, Rabin; camera, Floyd Crosby; editor, Irene Morra; music, Walter Greene. Previewed May 6, '58. Running time 66 MINS.

Dave Boyer	Dick Miller
Sybil Carrington	Susan Cabot
Dr. Van Pander	Richard Devon
Dr. Lazar	Eric Sinclair
Akad	Michael Fox
Hodgkiss	Robert Shayne
John	Jerry Barclay
Jay	Jay Saver
Mitzi	Mitzi McCall
Crew Members	John Brinkley, Beech Dickerson

"War of the Satellites" is a lesser entry for the exploitation market, where it will be packaged with "Attack of the 50 Foot Woman" by Allied Artists, also on weak side. Plot built around a United Nations satellite program is so contrived and confusing it misses fire completely.

Over-talkative-script by Lawrence Louis Goldman, leaving audience unenlightened through most of film's rambling unfoldment, deals with UN attempts to send human-cargoed rockets into space, and an inpenetrable barrier set up by minds from outer space to prevent this. Earth is warned it will be destroyed if it continues project, and the scientist in charge of UN plan, killed in an auto accident, is returned to life as an instrument of outer space powers. He nearly is successful in causing another rocket to crash into the barrier, but is overcome by one of the crew.

Characters are so unreal they are mere walk-throughs. Richard Devon plays the scientist, Dick Miller the man who ostensibly saves rocket from destruction and Susan Cabot a mathematician, in for romantic interest. Roger Corman produced and directed, utilizing fewer special effects than are normal for a subject of this type. Technical credits are stock, Jack Rabin and Irving Block handling special effects; Floyd Crosby, camera; Dan Haller, art direction; Walter Greene, music. *Whit.*

Attack of the 50 Foot Woman

Minor science fiction, packaged with "War of the Satellites."

Hollywood, May 8.

Allied Artists release of Bernard Woolner production. Stars Allison Hayes, William Hudson, Yvette Vickers; features Roy Gordon, George Douglas, Ken Terrell, Otto Waldis, Frank Chase. Directed by Nathan Hertz. Screenplay, Mark Hanna; camera, Jacques R. Marquette; editor, Edward Mann; music, Ronald Stein. Previewed May 6, '58. Running time, 65 MINS.

Nancy Archer	Allison Hayes
Harry Archer	William Hudson
Honey Parker	Yvette Vickers
Dr. Cushing	Roy Gordon
Sheriff Dubbitt	George Douglas
Jessup Stout	Ken Terrell
Dr. Von Loeb	Otto Waldis
Nurse	Eileen Stevens
Tony	Mike Ross
Charlie	Frank Chase

"Attack of the 50 Foot Woman" shapes up as a minor offering for the scifi trade where demands aren't too great. Film's title should help sell package in which it's paired with "War of the Satellites."

Bernard Woolner production is the story of a femme who overnight grows into a murderous giantess, out to get husband who's cheating with another woman. Growth was caused by ray burns suffered when she's seized by huge monster, who lands in the desert near home in a satellite from outer space. Breaking the chains used to restrain her in her luxurious mansion, she makes her way to a tavern where spouse is with his lady love and literally squeezes him to death before the sheriff kills her with a riot gun.

Allison Hayes takes over title role, as a mentally-disturbed woman who has been in a sanitarium, William Hudson is the husband and Yvette Vickers his girl friend, all good enough in their respective characters. Nathan Hertz' direction is routine, up against considerable corny dialog in Mark Hanna's screenplay. Technical departments are well enough executed, including Jacques R. Marquette's photography and Ronald Stein's music score. *Whit.*

'Attila's' 125 Day-Dates In Greater Gotham

"Attila," indie pix which is being released by Boston's Embassy and which is doing smash biz currently at the Fox Theatre, Brooklyn, gets day-date release in some 125 theatres of Greater New York next week. Terry Turner is hallying this sweeping opening in houses which include the metropolitan area theatres of the RKO, Loew's, Century, Skouras, Reade and Brandt chains with novel picture pages and double-pic spreads in the dailies.

The film already has played with results comparable to "Rodan" in Boston and other keys.

'ACRE' ESCAPES C-TAG

But French 'Mitsou' By Collette Condemned

National Legion of Decency is still mad at United Artists' "God's Little Acre" (reviewed in this issue of VARIETY) but nonetheless has given the picture a "B" rating instead of the "C" (for condemned) that was originally threatened. Changes in the story resulted in the escape from the "C."

"In its present form," stated the Catholic reviewing organization, "it is still morally objectionable by reason of grossly suggestive situations and costuming. This film of low moral tone, furthermore, tends to glamorize immoral actions."

Also "B"-rated this week were American International's "Sorority Girl" and "Machine Gun Kelly" and Columbia's "This Angry Age."

Placed in the "C" category was "Mitsou," French import handled by Zenith International because, states the Legion, "the story it tells seriously offends Christian and traditional standards of morality and decency by reason of gross suggestiveness in situations, costuming and dialog."

Duryea Promotes His Comic Self

Dan Duryea, actor, has been working over the past week without any kind of money payoff. He's been giving his full time to the promotion of Universal's "Kathy-O" despite the fact he has no participation in the picture, is not under contract to U and is off salary.

Duryea explained the reason in Gotham this week. Picture marks his switch to light comedy—after playing the heavy in film productions since 1941—and he's anxious that it become a click.

By making the p.r. rounds the player is hopeful of winning public and press acceptance in his new type of acting endeavor and thereby carving out a new career in film-making.

Canada's Report On Censorship

Toronto, May 13.

The current film treatment of rape, plus the number of "horror" pictures, has brought most complaints from Ontario exhibitors that this type of film possesses "dangerous social impacts." This was the highlight of the annual report to Prime Minister Frost of O. J. Silverthorne, chairman of the Board of Censors of Ontario. Covering the fiscal year ending March 31 of this year, the report was released over the weekend.

With the film industry predicting (via revision of its Production Code) a greater freedom of expression, plus higher standards in the quality of entertainment, this aim has been generally attained; and producers have come through "excellently" in films meant for general entertainment; but there was a considerable number of films which contributed to an increased volume of "classified entertainment," says Silverthorne.

It is noted that the motion picture industry in Ontario, which has more than one-third of Canada's population of some 16,000,000 people, contributes over 40% of the nation's motion picture receipts, with much of this revenue in recent years being used to alter and refurbish existing houses and to meet screen developments; but that treatment of subject matter involved 198 deletions of dialogue and realism. Says the report; "Sexual or violent in nature, this was definitely distasteful (to exhibitors and audiences) and the Board found it difficult to agree that realism, descriptive of the commission of rape, would be acceptable even to the most liberal outlook."

However, states the report of the Board of Censors, all film entertainment did not reach the level set by the industry. Among the 582 features reviewed by the Board, there was a number of "horror" pictures which "contributed to the increase in the volume of classified entertainment; and the advances in motion picture production, more varied than at any time in a quarter of a century, imposed a need for the closest examination of film entertainment. It was found necessary to place a larger number of features in the adult and restricted categories."

The Board has also had in mind the broader viewpoint of the urban centres and the more rigid outlook of the smaller communities; but, while maintaining a close scrutiny on advertising, depends on the cooperation of the film distributor. Says Silverthorne: "The Board has found him careful in the manner in which he called public attention to his products through material prepared for the theatre."

PRAGUE POPULARITY CONTEST VS. 'PARTY'

Czechoslovakia's Communist regime has hit on a new way of cashing in on the popularity of Western stage and screen entertainment currently available in Prague, reports the Free Europe Committee. Theatregoers who go to see a Western hit usually end up having to buy additional tickets for Czechmade flops to keep the government-owned show biz going.

Thus, it's not at all unusual to find Prague theatres "sold out," with only half the seats filled. Example is the Western-produced "Flames of Paris." Anyone wanting to see it also must purchase seats for "Rusalka," an old Czech opera.

Western film fare is so popular in Prague that the Spanish film, "The Cat," has been showing at one of the city's largest and most modern houses for the past six months with virtually every seat sold out, the committee reports.

CHEVRONS FOR ZELTNER

Metro Restores N. Y.-N. J. Sales Exec Echelon

Harold Zeltner has been upped by Metro to the full status of branch manager of the New York-New Jersey exchange. Since January, 1957, he has been assistant branch manager.

In naming Zeltner to the post, Metro reinstated its policy of having a district manager and two branch managers for the N. Y. area exchange. Same system is being followed at the Chicago exchange.

Zeltner started with Loew's Theatres in 1936 as a theatre manager. Following World War II, he was assigned as a student salesman in the Buffalo exchange when he returned from service with the Marine Corps. Subsequently he served as salesman in various Metro exchanges. He assumes his new post immediately, joining district manager Saal Gottlieb and branch manager Lou Allerhand.

COLORADO VOTES 'AYE' TO INDUSTRY BALLY

Denver May 13.

The all-industry business building campaign has received the endorsement of Colorado theatreowners and operators.

Delegates representing approximately 300 theatres, called to a meeting last week by Pat McGee, voted to support the industry effort. They selected McGee, Robert Selig and Thomas Smiley as a committee of three to solicit immediate pledges.

Delegates also heard Selig, who is state chairman for the entertainment industry for the 1959 Colorado Centennial Celebration, outline plays for a year-long celebration, and voted to upport Selig's efforts to stage a national or international film festival as the film industry's Centennial contribution.

Velasco Theatre, Freeport, Tex. has been reopened with Ivan Yowl as manager.

Rhoden's NT Tenure

Los Angeles, May 13.

Elmer C. Rhoden will serve for another year, starting June 1, as prexy of National Theatres, following directorate picking up option written into his contract last year providing for this extension of his services. Pact replaces original agreement which officially ends May 31. Rhoden will continue at same rate of pay.

Under Rhoden's contract when he became NT prexy in November 1954 he was to remain active until May 31, 1958, and for a five-year additional period during which he was to give advisory services.

Rhoden's contract, however, was amended last year to give him a restricted stock option on additional shares, for which he agreed that at the request of board of directors he would continue as prexy of firm for another year if called upon to do so.

Original pact called for Rhoden to receive $24,669 annual retirement pay.

BFPA Would Keep Films Off Tele

London, May 13.

"This scheme must go through if we are not to suffer the fate of the American industry," urged Arthur Watkins, president of the British Film Producers Assn., when he told of the wholehearted support by his Association for the proposed Bernstein plan to preclude the release of feature pictures to television.

The news confab to which he spoke had been postponed 24 hours because the BFPA council went to great lengths to examine a memorandum of agreement which had been prepared by the industry drafting committee. He revealed he anticipated that a second draft would be necessary. This would probably have to go before the BFPA council again. He stressed the fact that all five trade associations would have to agree unanimously before the scheme could be accepted and put into operation.

Under the Bernstein plan, exhibs will pay a farthing levy per admission into a central fund. This will be ued to buy up the tv rights of feature films which become available on the market. The plan came into force the early part of last February.

Watkins added that the problems involved in the plan have been considerable and there have had to be full scale inquiries into the idea, but the BFPA was wholeheartedly behind it.

Vancouver Press Pummels Censor; Said What He Did Not Their Biz

Vancouver, May 13.

British Columbia censor's "none of your business" style of retort to local press asking verification of VARIETY report that the French film "And God Created Woman" was recently banned by him, has sparked the fuss of a two-alarm fire, evoked a sharp editorial by Vancouver Daily Province headed, "The censor is servant, not boss."

Mild-speaking censor, Raymond McDonald, told Province reporter, "I've cooperated with the press in the past, much to my sorrow," and concluded, "It has nothing to do with the public. I am a civil servant."

McDonald's main stand is, the sexy Brigitte Bardot pic is property of Columbia's distrib here, and that it would ill-behoove him to veto it by public proclamation. He feels it's up to Nat Levant, as Columbia's regional chief to do the talking. Latter says that the matter is entirely up to his company's Toronto head office.

Censor's known aversion to the local press, stems from hullabaloo over his previous editing job on Warner's "Baby Doll," which took a twelvemonth to reach Vancouver theatres, in Feb., with "only 12 minutes cut out of it," according to Earle Dalgleish, Warners' topman for area.

Daily Province editorial raps "arbitrary decision of public servants," stacks censor's present attitude alongside Canada Customs high-handedness in barring the novel "Peyton Place" from Canadian distribution, until judicial override freed the book only last month. Leader article concludes, "... if the public is not even allowed to know what is being censored, how can it apply its opinion so as to control the actions of its servant the censor?"

This assault notwithstanding, McDonald affirms, "I'll never give another word to the press."

Springtime Movie Fair

An aggressive program to stimulate springtime filmgoing has been launched by Loew's Theatres in the N. Y. area. Drive, designated Loew's Springtime Movie Fair, will be backed up with a hefty advertising and promotional campaign.

Campaign was kicked off last week with a homeoffice dinner - meeting, hosted by prexy Leopold Friedman, v.p. Eugene Picker and pub-ad chief Ernie Emerling. As part of its promotional activities, Loew's Theatres is offering a trip for two to the Brussels World's Fair for the winner of a contest to be staged by the theatres.

Conference, attended by all Loew's Theatres' managers in the N.Y. metropolitan area, reviewed and presented campaign material, including advertising displays and six-sheets.

VENDING ITEMS GROW; SWELL NON-B.O. TAKE

Minneapolis, May 13.

The number and variety of items on sale at local theatres via vending machines or at the concession counters continue to grow, swelling the non-boxoffice income. Cues seem to have been taken from drug stores and supermarkets.

Latest, and something new for the town, is a jukebox in the lower lounge of United Paramount's 4,100-seat Radio City, the top showhouse here.

There's plenty of floor space for dancing by patrons to the jukebox music, but Charles Winchell, the circuit's president-general manager, says there's no intention of inviting them to do so.

"We've just installed it as an experiment to provide additional entertainment, especially for our younger clientele, before or after they enter the auditorium to see the pictures," Winchell explains.

Other items on sale inside this and most other local theatres includes candy, popcorn, hot dogs, various kinds of beverages and even toilet articles.

'PERSONALITY TRAILERS' UPBUILD NEWCOMERS

On the basis of a suggestion by Harry Mandel, RKO Theatres pub-ad chief, 20th-Fox is now producing special trailers known as "personality trailers." The first trailer, produced by 20th production chief Buddy Adler, stars Diane Varsi and will be used in RKO Theatres prior to the opening of "Ten North Frederick."

Object of the trailer is to build young performers into boxoffice stars. The special film highlights scenes from Miss Varsi's career, including footage from "Peyton Place," "From Hell to Texas" and "Ten North Frederick."

20th has agreed to make the trailer available free of charge to any exhibitor in the U. S.

SEVEN WEEKS ADDED

'80 Days' Run Will Hit 50 Weeks In Minn.

Minneapolis, May 13.

Extension of the "Around the World in 80 Days" engagement at the Academy here will be for seven weeks, according to Ted Mann, the theatre's owner. Picture had previously been pegged as ending its run last week.

The engagement positively will end Tuesday June 24, he asserts. By that time the Todd picture will have run 50 weeks here or just short of a solid year, he points out.

"Around the World" will be followed at the Todd AO-equipped house by "South Pacific", also as a hard-ticket attraction. The "Around the World" scale is $2.45 and $2.65 at night and $1.50 and $2 for the three weekly matinees.

Compromise Stockholder Complaint On Fabian & Rosen Compensation

Wilmington, Del., May 13.

A compromise agreement and settlement has been reached in a stockholder's suit against Stanley Warner Corp. relating to the agreement between the theatre chain and Fabian Enterprises Inc. which receives compensation for the services of Stanley prexy S. H. Fabian and executive v.p. Samuel Rosen. Order has been issued by the Delaware Court of Chancery for those interested in the case to appear in court on May 21 to hear the final settlement directing the enforcement of the terms.

Suit, brought by William B. Weinberger, charged that the agreement between Stanley and Fabian Enterprises provided for excessive compensation for the two chief officers. In answering the complaint, SW maintained that the charges were without merit. Attorneys for SW also pointed out that the original agreement, dated March 2, 1952, as well as the extension on Sept. 1, 1956, had both been overwhelming ratified and approved by the stockholders.

Weinberger had also complained that the percentage compensation received by Fabian and Rosen had been improperly computed by reason of the fact that net profits derived by SW from sources other than the motion picture business have been included in the net profits on which the percentage compensation is based.

SW pointed out that the March 2, 1952, agreement specifically states that the percentage compensation was to be computed from any source whatever. In addition, it was stressed that stockholders overwhelmingly ratified a change in the company's charter so as to permit it to engage in businesses wholly outside the motion picture exhibition business.

Original agreement provided for the furnishing to Stanley by Fabian Enterprises of the services of Fabian and Rosen for a period of three and a half fiscal years and for those services Fabian Enterprises would receive $3,000 a week, plus a sum equal to the following percentages of the annual consolidated net profits of Stanley: (1) no percentage on the first $2,500,000; (2) 5% on the next $2,500,000; (3) 7½% on consolidated net profits in excess of $5,000,000. On Jan. 19, 1954, the agreement of March 2, 1953, was amended to limit the total amount payable to Fabian Enterprises in any one year to $500,000, and by an agreement dated Sept. 1, 1956, the original March deal was extended to cover an additional period of three years ending Aug. 29, 1959.

According to the Delaware Court, Fabian Enterprises has made a new offer, which had been accepted by the board of directors and Weinberger "as a full and complete settlement and compromise of all the claims asserted by the plaintiff, subject, however, to the approval of the Court." The Court set the May 21 hearing to learn if there were any objections to the compromise.

The offer confirms that net profits from all SW enterprises shall continue to be included in computing the percentage compensation payable to Fabian Enterprises. Offer of settlement provides for the following:

(1) Agreement of March 2, 1953, is extended for an additional term of two fiscal years—from Aug. 29, 1959, to Aug. 26, 1961.

(2) Ceiling of $344,000 (maximum compensation of $500,000 less fixed compensation of $156,000 which is at rate of $3,000 a week) on the percentage compensation to Fabian Enterprises is to be reduced unless Stanley pays dividends of $1.20 or more per share on its common stock. If SW fails to pay melons of $1.20 a year, the ceiling of $344,000 is reduced according to a stipulated formula.

(3) In the event of death or permanent incapacitation of Fabian or Rosen, the fixed compensation and the percentage compensation is to be reduced by 40% instead of 33⅓%.

(4) Fabian and Rosen are restricted to devoting only 15% of their working time to Fabian Enterprises instead of 33⅓%.

(5) Attorneys for the individual defendants and for Fabian Enterprises will not apply to the Court or to SW for fees or expenses in connection with the defense of the actions.

New York Theatre
RADIO CITY MUSIC HALL
Rockefeller Center • CI 6-4600
"MARJORIE MORNINGSTAR"
Starring
GENE KELLY • NATALIE WOOD
A Warner Bros. Release • in WarnerColor
and GALA NEW STAGE SPECTACLE

TAPE TUSSLE BREAKS WIDE OPEN; FOR AFTRA & SAG 'THIS IS WAR'

The proposal on jurisdiction of electronic video tape by Screen Actors Guild has been flatly rejected by the high echelons of American Federation of Television & Radio Artists. With the rejection by AFTRA came the long-expected explosion.

AFTRA is going to take two steps, the principal one being to call on the National Labor Relations Board to proceed with the union's petition for a national referendum among all television actors to determine whether SAG or AFTRA will ultimately handle all of tape video.

But the first step by AFTRA, certain of its executives disclose, will be to send a letter to members of both acting unions which, in effect, will be like declaring open war on SAG. The content of the letter will be a "description" of 15-years of SAG and AFTRA history in their respective negotiations with management, and according to AFTRA, it will stress "how SAG has always lagged, and in doing so, has aided the industry in hindering AFTRA's attempts to get higher rates for all performers." Letter will be in advance of any national vote at the direction of NLRB.

In its intra-union organ, Intelligence Report, SAG a week ago offered its own plan for settling tape jurisdictional disputes. Story in the publication suggested that the hassle "should be settled between the unions on a discussion level," and added, "It is the Guild's belief that there is a natural line of demarcation," line being that AFTRA should continue its network jurisdiction and SAG its dealings with the film studios.

"Both unions should expend every effort," SAG said, "to see that their contracts in related fields should contain equivalent rates for equivalent work," the reference being to performances done on tape.

AFTRA, which previously recommended a joint negotiating committee made up of SAG and AFTRA officials to deal with all employer groups, retorted that "to SAG equivalent rates mean keeping all rates down to SAG's level rather than raising them the way AFTRA has always done."

Full impact of AFTRA's plans has not been felt yet at SAG, but a SAG official reiterated the wording of the Intelligence Report. SAG, he warned, in the past won all NLRB votes vis-a-vis AFTRA. The last of the contests dated back some eight years ago.

Mouse That Was a Rat

San Francisco, May 13.

Thirtytwo-year-old radio station KYA officially joined the Bartell group last Thursday (1) amid six hours of dead silence.

Lee Bartell, new managing director of station sold by McGraw-Keating to Bartells for more than $1,000,000, was on the spot when the sound went out late Thursday morning, but not even he could put the station back on the air until frantic engineers finally found the trouble.

And the trouble? That was a mouse which had nibbled on a tasty wire in the transmitter until both he and KYA's "New Sound" were snuffed out.

'Cimarron City' Vs. Desilu Segs; Fisher-Gobel Stay

NBC-TV has a new "plot" cooking. As result, it now looks like the network's "Cimarron City" will go in on Mondays 10 to 11 (as successor show to "Suspicion") instead of the initially scheduled 7:30 to 8:30 Tuesday period. Original intent of the network was to install Eddie Fisher and an alternate-week attraction in the late Monday time.

NBC's reasons for the switch are reportedly twofold: RCA, it's understood, has agreed to underwrite a half-sponsorship of George Gobel if the same Fisher-Gobel setup is maintained in the same Tuesday 8 to 9 period. Liggett & Myers had previously picked up Fisher's option for the next semester.

Secondly, NBC is now of the opinion that the George Montgomery-starring "Cimarron City," out of the MCA-Revue shop, could make formidable competition against the new Westinghouse "Desilu Playhouse" on CBS.

RCA Bypasses WNBQ In Chi Tint Sponsorship As WGN-TV Gets Loot

Chicago, May 13.

RCA has renewed for an additional 13 weeks its quarter-hour color strip on the local indie, WGN-TV, as an added hypo to the promotion of tintsets in this area. Curiously enough, the parent company of NBC isn't sponsoring a dime's worth on its owned-and-operated competing station, WNBQ.

RCA's show on WGN-TV, titled "Blue Fairy," uses the Rufus Rose marionettes to serialize fairy stories for the moppet set in the early evening. With the renewal, Rose will hiatus from the string-pulling on May 16 to create new puppets for forthcoming series.

$3,000,000 STERLING, MILES BIZ TO CBS-TV

Sterling Drug has made its first buy on CBS-TV, picking up four daytime quarter-hours a week on a 52-week basis. At the same time, the network grabbed off some Miles Laboratories daytime business, three alternate-week quarter-hours for 52 weeks. Together, business totals around $3,000,000 gross.

Web hasn't accepted the orders yet, pending finalization of a schedule for each advertiser. Idea is to spot the orders throughout the daytime sked, but CBS is taking extra care on the spotting to avoid product conflicts, some of which even exist between Sterling and Miles. Dancer-Fitzgerald-Sample repped Sterling; Geoffrey Wade is the Miles agency.



JIMMY NELSON

FTATATEETA AND FARFEL WITH DANNY O'DAY

Opening Copacabana, New York June 5, 1958

Currently TV Spokesman for the Nestle Co.

Management Directional Enterprises

Booking: William Morris Agency

Saudek to Europe To Scout Properties For 'Omni' '58-'59 Semester

Robert Saudek (Associates) planes out for Europe today (Wed.) in a three-weeker on "Omnibus" business that will take him to England, Germany, Italy, Spain and Scandinavia. He'll be scouting ideas and properties for the show which has been on NBC-TV this season and is expected to repeat on that network in the next semester pending working out of a deal with exec v.p. Bob Kintner.

The "Omnibus" creator-producer's London stop is based on making available to commercial tv there a number of selected features from the show via the kinnie route. His mission in Spain is to size up the feasibility there of filming his projected 90-minute version next fall of Owen Wister's "The Virginian," the classic daddy of the westerns written more than half a century ago. Anthony Perkins has already been announced for the name role.

There had been talking of doing "Virginian" live on Arizona or New Mexico sagebrush, but that's now considered impracticable and Saudek's o.o. of Spanish cactus on

(Continued on page 40)

WNTA's Bluechip Deals

In the six days before May 7, when WATV became WNTA-TV and became National Telefilm Associates' property, the Newark-based tv channel's new owners sold $2,000,000 worth of time and, in doing so, lined up probably more bluechip bankrollers than the station ever before had at one time. Another $40,000 was added to this gross billings report a few days after when Gulf Dealers inked for sponsorship of the 10-minute pre-baseball stanza fronted by Bert Lee Jr.

A big hunk of the gross came from Budweiser, which bought half the sponsorship capacity in the 42 game Giant-Dodger out-of-town schedule. Palmolive bought the ballgame adjacencies. Other sponsors, some of them buying into the 20th-Fox feature lineup and others making their buys throughout the WNTA evening and nighttime lineup, included Procter & Gamble, Maxwell House Coffee, Texaco, Newport cigs, and Westinghouse Dealers, which late last week added an additional undisclosed amount in the buy of Walter Kiernan's five-minute news lineup between the second and third showings of the 20th flicks, which are on a three-a-night "grind," three times weekly, making for six news capsules.

Sid Caesar Back For NBC Specials?

Don't be surprised, goes the word, if Sid Caesar winds up on his alma mater NBC next season doing a series of five or six full-hour specials. Caesar, who has just lost his sponsor, Helena Rubinstein, on his half-hour ABC-TV "comeback" series, was being considered for a similar series of specials on American, but the network is now cool to that proposal.

Caesar does eight half-hours for BBC-TV in London this summer, after winding up his weekly Sunday night segments for the cosmetic house which he began last January. At the time of the switch-over to ABC, his demands for a guarantee were rejected by NBC, but even so RCA board chairman David Sarnoff expressed disappointment over the fact that NBC was losing him. Now comes word that Bob Sarnoff and Bob Kintner wouldn't be averse to a Caesar series of specials. It would, of course, depend on appropriate sponsorship auspices.

Brit. Set Sales Up

London, May 13.

Sales of television sets rose by 26,000 during the first quarter of this year against the corresponding period in 1957, reports the British Radio Equipment Manufacturers' Association.

Daytime: Rewarding & Placid

In startling contrast to the turbulence of nighttime programming and sales, daytime television represents one of the more placid and reassuring facets of the industry. Daytime schedules of all three webs are virtually untroubled by programming charges and all represent well-heeled sponsorship pictures.

As of the moment, only two changes are in prospect at NBC, one at CBS and none at ABC, except perhaps to add more programming. NBC this week put the final axe to "Kitty Foyle" and has already decided to drop "Matinee," with replacement for "Foyle" not decided and Procter & Gamble to sub two soaps for "Matinee." Game shows will be "tested" in the 2 to 3 zone during the summer. Only CBS change is the "Play Your Hunch" replacement for Garry Moore.

Three webs are far from sold out in daytime, of course—that would be the ultimate for the networks. But their sponsorship status is comfortable and apparently in a continual state of expansion (as witness Sterling Drugs' first-time buy on CBS, and U.S. Steel's morning news buy, for discount purposes). On the rating front, all three are doing well, except for obvious trouble spots like NBC's "Kitty Foyle."

Accounting for the prosperous daytime picture is a dramatic rise in daytime viewing, at last count a 22% hike over the past two years. Whether upgraded daytime programming accounts for the audience increase or whether increasing audience cued the programming revamps of last year is a moot question. Fact is that daytime audiences (and hence daytime sponsorship) is bigger 'n' better. For which, considering the confused state of nighttime, the networks are sighing a quiet prayer of gratitude.

Enright Takes On the Critics

'Our Job Is to Program What Public Wants,' Not What It Ought to Want

Frontal attack on television's professional and amateur critics has been launched by tv packager Dan Enright, partner in the quiz-show specialty firm of Barry & Enright.

He feels the critics' arguments against network programming are "absurd and self-contradictory," bluntly ventures the opinion that given quality drama or an exciting quiz the public will choose the quiz, and frankly admits that while elevation of audience taste is desirable, he doesn't see any feasible way of accomplishing it within a commercial tv structure.

"On the one hand, the critics argue that the networks underestimate the intelligence of the audience. On the other, they tell the networks to program not what audiences want, but what the audience *ought* to want. It's an absurd approach to the question. The only way the networks can program is by evaluating what the audience wants. They can't impose tastes on the public because the public won't buy.

"Put a good quiz show opposite a good dramatic show, give them equal promotion and publicity, and I'll bet on the quiz show any time. The success of the quizzes and the westerns are a frank appeal to certain animalistic instincts; the westerns to the instinct to witness violence and the quiz to greed. I wonder if we really are underestimating the intelligence of our audiences. Even when viewers are occasionally attracted to a good classic drama by promotion and publicity and actually find they enjoy it, they still go back to the quiz show the following week. The drama requres too much effort to enjoy.

"But television is an entertainment medium, not an educational medium. Granted that it's desirable to raise the level of audience taste, I don't know how we

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Kellogg Axes 'Hickok'

Kellogg has axed its longrunning sponsorship of "Wild Bill Hickok" on CBS-TV. Understood, however, it's retaining the show on ABC-TV, where it's been double-exposing the Guy Madison-Andy Devine starrer.

Cancellation is effective May 25, and starting June 1, CBS is turning the Sunday 12:30-1 p.m. period, where "Hickok" was slotted, over to the stations for local programming.

NABET—Webs In 3-Year Pact; 98 Holding Out

Engineers and technicians of the National Assn. of Broadcast Employees & Technicians were scheduled to sign a three-year labor contract with NBC and ABC last night (Tues.). Although it appeared that the pact, governing approximately 2,100 network staffers, was to be entered into without any hitches, the webs and 98 non-engineering unionites were still at an impasse on 15 small contracts.

The 15 non-ratified contracts cover everything from news and continuity writers to set builders and messengers in Frisco, L. A. and Chicago.

Originally, the networks resisted signing the major contracts without assurance that a strike by the 98 who voted the contract offers would not be called, but last week they switched tactics and agreed to sign. The networks, in the first instance, feared that the bigger contracts would not hold water if the minority of dissenters decided to strike and threw up pickets which fellow NABET rank-and-filers refused to cross.

NABET's international office said yesterday that the men and women in 15 non-ratified departments would not be permitted to strike and that a strike without the

(Continued on page 36)

CBS OKAYS BOB CROSBY AS PERRY COMO'S SUB

CBS has let Bob Crosby off the hook so he can head up a Saturday night hour summer show on NBC-TV while Perry Como takes his midyear sabbatical. His seven-year contract, originally signed in 1953, was to have come up for yearly option in September but CBS yielded to his request for release effective May 15.

CBS used Crosby in a daylight TV strip, which last year was taken off the air. Plans for a night time show failed to materialize.

P&G Names Short As Program Boss

Successor to Bill Craig as tv programming boss at Procter & Gamble is Robert E. Short, who's been associate manager of programming for Procter & Gamble Productions. Short has been upped to Craig's old post of manager of programming, and will report to A. N. Halverstadt, manager of the P&G advertising production division.

Two new appointments under Short have been set. George R. Giroux was named manager of West Coast programming and continues to head up the Coast office, and Stanley C. Potter has been upped to Short's old post of associate manager of programming. Short's been with P&G since 1949, Giroux and Potter since 1952.

'WHO'LL BUY MY WESTERNS'

How to Go Crazy in TV

The network: ABC-TV.

The time: 8:30 to 10 p.m., Wednesday night periods

Cast of characters: Danny Seymour of J. Walter Thompson; Nick Keesely of Lennen & Newell; Hy Brown of BBD&O and Ollie Treyz, prexy of ABC-TV.

The story: Brown of BBD&O put in an order for the new Donna Reed show with the understanding that it will go into the 8:30 Wed. period preceding the "Ozzie & Harriet Show." Keesley on behalf of P. Lorillard negotiated for the "Rough Riders" with the understanding that it go into the 9:30 period and with the further undertsanding that "Ozziet & Harriet" stay put at 9 o'clock under Eastman-Kodak sponsorship.

Then along comes Danny Seymour and sells off half of "Ozzie" to another JWT client, Quaker Oats, and in return for Seymour placing an additional half-hour for Quaker (on "Naked City") Treyz agreed to move "Ozzie" to 8:30 so that it could follow "Disneyland," in turn forcing Campbell Soups to go to 9 o'clock. Lorrilard, no longer following "Ozzie," simply decded to forget the whole thing in disgust and cancelled out. BBD&O is still burning. Lorillard subsequently bought "Rough Riders" Thursday nights ABC at 9:30.

'Voice' Yields to AFTRA Beefs In Shifting of Shows to Mexico

In response to a written objection from the American Federation of Television & Radio Artists, the Voice of America has guaranteed that it will cease assigning production of its Spanish-language radio shows to companies producing in Mexico to benefit from the lower rates on Mexican thesp talent.

AFTRA, according to VOA spokesmen in New York, recently sent a letter to the Federal unit's Washington office protesting the use of Mexican talent, pointing out that in a time of recession, when hiring here is difficult enough, it is not fair for an official government agency to allocate work to foreign actors.

On Friday (9), VOA replied by letter to AFTRA's protest, declaring "the Voice is not accepting any future bids for shows made in Mexico."

In the last two years, VOA has produced 20 programs for Latin American consumption, two of which, it said, were made in Mexico. A Voice spokesman was of the opinion that AFTRA challenged the limited practice of producing in Mexico at this time because of the financial climate in the U .S.

VOA said the two shows went to Mexico only because, under a Federal practice of issuing contracts to the lowest bidders, one producer was able to offer the lowest price by being able to provide Mexican actors. The contractor, according to the Voice, was R. A. Mullens, a public relations firm in Washington.

According to other sources, there are approximately 20 Spanish-speaking AFTRAns who work on VOA shows for Central America. It was these performers who were basically affected by a shift to production in Mexico.

Apart from these canned radio programs VOA has contracted with the World Wide Broadcasting Foundation in New York to air direct broadcasts via shortwave to south-of-the-border listeners.

Dig(ges) That Title

Sam Cook Digges, general manager of WCBS-TV, took as his topic, "TV Has Problems (?) (!)" for his address yesterday (Tues.) to the members the Lions Club of Greenwich, Conn.

The seemingly confusing title was explained to his audience thusly: "To those outside the broadcasting biz, I suppose the title should be followed by a question mark—to those of us in the broadcasting biz, the title is followed by an emphatic exclamation point."

Garry Moore Coin Cues Show Shift To 64G Period

Revlon has purchased half-sponsorship of the new Garry Moore hourlong show on CBS-TV and has anchored the stanza at Tuesdays at 10 to 11. Buy will necessitate a shift of "The $64,000 Question" to another time slot. One possibility is Sundays at 10, succeeding sister-show $64,000 Challenge"; another is a 7:30-8 weeknight slot.

Under the deal for Moore, Revlon is retaining the same time segment it had with "Question," the 10 to 10:30 period. CBS-TV still must sell off half of the Moore show, presumably to two clients who'll alternate in the 10:30-11 slot. This also necessitates the recapture of 10:30-11 from the stations, to whom the time period was turned over in January after P. Lorillard axed "Assignment Foreign Legion."

One possibility for the Moore segment is Timex Watches, which had been interested in the show when CBS was pitching it as a Tuesday 8 to 9 possibility. Shift of Moore to 10 Tuesdays now leaves CBS with the problem of filling 8 to 9.

Ciggie Sponsor For Murrow 'P to P'

Kent ciggies is moving in as alternate sponsor of "Person to Person" in the fall, replacing Life Magazine, which will drop the show in June. Florists Telegraph Delivery Service, which recently bought into the show, stays on as alternate bankroller.

It's the first time chain-smoking "P to P" host Ed Murrow has had a ciggie sponsor in 25 years at CBS. Question facing CBS now is whether Murrow, a Camel smoker of 25 years standing, will have to switch brands, and to a filter besides, for the show. Kent coin is coming out of the P. Lorillard appropriation for "Richard Diamond," which Lorillard is cancelling on CBS at the end of the summer.

Cooper Sells 'Dotto,' 'Keep It' for Britain

Frank Cooper Associates has sold off two live tv packages, "Dotto" and "Keep in in the Family" to Associated Television Ltd. in London. Packages were sold on a royalty basis and are slated for fall showing. Cooper is currently carrying on negotiations to peddle off "Verdict is Yours" to Granada-TV in Britain.

"Twenty Questions" is currently being prepped by Cooper and CBS for fall showing with Hugh Downs as moderator. Cooper also peddling filmed "Man Against Crime," one of the pliots slated to be shown as part of the summer anthology series replacing Loretta Young.

SLOW ON THE SPONSOR DRAW

By GEORGE ROSEN

To paraphrase the late Lew Lehr, "networks are the cwaziest people." Next season will find even more westerns riding the tv channels than exists this season. Yet the three networks are committed to something like $25,000,000 in saddle sagas (both in hour and half-hour form) that as yet remain unsold. Whether or not they go to the '58-'59 post under sponsorship auspices depends on whether the webs can break down agency-sponsor resistance toward the oaters.

There's a lot of frantic activity on the part of sponsors right now in firming up next season's programming schedules, but with the possible exception of Kraft buying NBC's "Bat Masterson" half-hour series as the back-to-back entry with Milton Berle to replace the hour "Kraft TV Theatre," and Desilu selling off its half-hour "Texan" to Brown & Williamson, national clients are showing little, if any inclination toward embracing the new crop of westerns. And some of last season's hangovers are still getting the sponsor brush.

Ratings Vs. Product

Thus the networks are gambling—to the tune of $25,000,000—on another season's go-round on high audience acceptance of the westerns. At this point they're still hot on the rating charts. But advertisers have long since discovered that they're not very good buys in terms of product identification and impact.

NBC still has to sell oft a half of "Restless Gun." There's also 50% of "Wagon Train" going begging, which alone accounts for $4,000,000 in program-time billings. NBC also has the full hour "Cimarron City" (out of the MCA-Revue shop) riding 7:30 to 8:30 Tuesday evenings, representing a $5,000,000 production commitment, but nobody's buying as yet. NBC-TV's Saturday night hour "Tallahassee" out of the Screen Gems shop (actually an eastern western) also need client loot.

At ABC, the same Tuesday 7:30-8:30 hour poses a similar problem, with the alternate-week "Sugarfoot" and "Cheyenne" 60-minute entry sponsorless following the

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Frigidaire Biz To D-F-S Agency

Dancer-Fitzgerald-Sample has landed the $9,000,000 Frigidaire account of General Motors and thus ends the corporation's two-month search for an agency. The billings had formerly been handled by the Kudner Agency which serviced the account for three years.

D-F-S is the second agency to pick up General Motors business. The lion's share went to McCann-Erickson which snared the estimated $24,000,000 Buick account and the $2,000,000 Truck & Coach Div. of GM.

Herbert Lehman, General Motors veepee and general manager for Frigidaire Div., stated that D-F-S account would include the advertising for electric ranges, washers and dryers.

KAISER SELLS OFF 4TH OF 'MAVERICK'

Drackett is in for a quarter sponsorship of "Maverick" Sundays on ABC-TV. Deal was arranged through the company's agency, Young & Rubicam, the same house handling the hourlong show's major sponsor, Kaiser.

Kaiser last week bought the entire Warner Bros. hour outright and in turn, okayed selling off the every-fourth-week seg to the fellow agency account.

Oppenheim, Steinberg, Cowdin Shifts As CBS Furthers Separation

Charles Oppenheim, CBS-TV director of Press Information, is shifting over to Merle Jones' Columbia owned-stations operation in a similar capacity. Charles Steinberg director of CBS' Radio Press Information, will move into the tv slot succeeding Oppenheim. Similarly, Jack Cowdin shifts over to Jones' separate division as v.p. of advertising and sales promotion with George Bristol in all likelihood succeeding him in the network operation.

These are some of the key moves as CBS puts the finishing touches to Phase No. 2 in the separation which was inaugurated two months ago when Jones vacated the CBS-TV prexyship to become president of the owned-and-operated division, with Lou Cowan moving in as prez of the tv network.

Expediting of the separation pattern had been held up by the IBEW strike. It's anticipated that before the reshuffle is completed, a fair-sized segment of CBS staffers will be involved. For example, Film Sales, Spot Sales, the Terrytoons along with the o&o operations will come under Jones' wing, necessitating a separate director of advertising-promotion, public relations and engineering staff. How many men Oppenheim and Cowdin will call upon remains to be resolved.

Actually, still another split is in the offing, with Sig Mickelson's news-public affairs setup also being separated from the network operation, and necessitating its own press info director. Understood latter will be brought in from the outside.

2-Way (Angel) Street

By coincidence two versions of the Patrick Hamilton thriller, "Gaslight," were available to viewers in N.Y. Friday (9). NBC-TV's "Matinee Theatre' colorcast it in an afternoon production of "Angel Street" (original legit title). Teleplay starred Vincent Price, Judith Evelyn and Leo G. Carroll in their original Broadway roles.

WCBS-TV's "The Late Show" programmed the film version at 11:15 p.m. This was Metro's 1944 production of "Gaslight," with Ingrid Bergman, Charles Boyer and Joseph Cotten as the principals. There's still another film edition—the British-made "Gaslight," starring Diana Wynyard and Anton Walbrook.

Chrysler Wants To Buy 'Climax' Title; May Shift

With "Climax" cancelling and out of the 8:30 to 9:30 Thursday night picture on CBS-TV, Chrysler has been in negotiation to acquire the rights to the hour program's title, which is owned by the network. Thus there's a possibility that the automotive will shift the dramatic stanza to another network, if the conditions rejected by CBS are acceptable to either NBC or possibly ABC. (There's been some preliminary discussion about Fri. night 9 to 10 on NBC.)

Chrysler was anxious to retain the Thursday 8:30-9:30 segments, but only on an alternate-week basis, and at the same time refusing to permit CBS to sell "Climax" to another client on the skip-week basis. Had Columbia been able to install another alternate-week dramatic showcase in the time (similar to the deal with U. S. Steel and Armstrong), Chrysler would have gone along. Unable to resolve the situation CBS last week formally let it be known that it was recapturing the Thursday periods and installing two half-hour shows.

There's upward to $4,000,000 in Chrysler billings, out of the Leo Burnett shop, kicking around, depending on which way Chrysler wants to go next season. Currently the auto company has been spending nearly double that amount on time and program costs for "Climax" (with discounts CBS time alone has come to approximately $4,500,000). Desire to trim '58-'59 advertising costs precipitated the decision to blow the CBS show on a weekly basis.

Berle Show From Coast As a Curtsy to Keely

Milton Berle's half-hour live show for Kraft on NBC-TV next season will originate from the Coast.

Understood that Berle preferred working out of New York, as in the past, but the pacting of Keely Smith as a regular on the show dictated the switch. Miss Smith's husband, Louis Prima, incidentally, will front the show's orch.

Tetley Radio Buy

Tetley Tea Co. bought five weekly five-minute units of CBS Radio daytime serials for 52 weeks starting May 21. Purchase was made via Ogilvy, Benson & Mather, Inc.

Firestone Renews But New Format

Long-expected renewal of "Voice of Firestone" on ABC-TV came through for next fall. But the sponsor is going toalter its long-standing format built around Howard Barlow conducting the Firestone orchestra plus guest singers.

Instead, Firestone will institute a system of half-hour stanzas, each in a different musical category. Categories will be classical, semi-classical and popular, with guest orchs, combos or soloists appearing each week to represent the kind of music they do most, obviating the need for a regular show orch.

Whether it will continue being an ABC production has not been settled, but if it stays inside the house, Fred Heider will continue as producer.

'NUMBER, PLEASE' AS CBS-TV ENTRY

"Number, Please," new Goodson-Todman quizzer, is set for a summer ride on CBS-TV. Show will move into the 8:30 to 9 p.m. Tuesday slot in early July. Current in the time period is "Wingo," which is being replaced by "Schlitz Playhouse" reruns until "Number" starts.

Toni, the "Wingo" bankroller, won't be around to sponsor "Number," and hence CBS and G-T are looking for a bankroller. Slotting of the new show gives G-T two-in-a-row on Tuesdays, "Number" and "To Tell the Truth" immediately following at 9.

Clark Jones to Como

Vet producer-director Clark Jones has been tapped to produce the Perry Como show next season, succeeding Bob Finkel, who's Coasting to take over as producer of the Tennessee Ernie Ford stanza.

How Will Justice Dept. React To National Theatres' NTA Takeover?

There are number of major roadblocks to hurdle on the projected deal of National Theatres to acquire National Telefilm Associates, one of the biggest wheeling and dealing telefilm houses in the field.

Not the least is the attitude of the Department of Justice. Twentieth-Fox under its consent decree, was compelled to divorce its production branch, from its exhibition arm, which became a separate company, the big National Theatres circuit.

Twentieth-Fox has an agreement with NTA, under which the picture company is supplying pre-'48 product for distribution by NTA. Additionally, NTA is partnered on a 50-50 basis with 20th-Fox, in the NTA Film Network, now slated to have a big programming splash this fall.

Question arises whether the anti-trust division will allow the National Theatres circuit, which was divorced from 20th-Fox, to return to a new association with 20th-Fox, via a possible National Theatres buy-out of National Telefilm Associates. If the Justice Department goes along with a projected NTA - National Theatres deal, what changes will the anti-trust division ask re 20th-Fox's role before allowing the consummation of such a deal?

Justice Department has been policing the telefilm practices of the industry, having filed basically two anti-trust suits, one against alleged "block-booking" and the other against the Screen Gems-Universal deal. National Telefilm Associates is one of the defendants in the "block booking" trust suit.

Justice has shown some flexibility in allowing divorced theatre circuits to get into other fields. National Theatres via its Cinemiracle process produced "Windjammer." Paramount Theatres, another divorced circuit, acquired the ABC network, and American Broadcasting-Paramount Theatres is engaged in motion picture production also.

It's a virtual certainty that Justice Department will be sounded out by NTA and NT.

Elmer Rhoden, NT prexy, and Ely A. Landau, NTA board chairman, in confirming that both companies are holding talks on a projected deal, said that "exhaustive studies . . . will be made by both parties during the next few months."

Under the deal envisioned by the two companies, it's understood that the present NTA management would remain intact. If the deal goes through, NTA, perhaps as a subsidiary of National Theatres, would have greater financial resources from which to draw from for expansion. NTA now owns two tv properties, KSMP, Minneapolis, and WNTA-TV, Newark, New Jersey, and is on record as seeking other tv outlets.

BBC All Set to Roll With 1st Two Vidpix Series Designed for Overseas

London, May 13.

The BBC's recent decision to finance, in whole or part, tv filmed series for subsequent sale overseas has resulted in an initial deal. In October shooting will begin on a 26-week skein of 30-minute films produced by Herbert Wilcox and starring Anna Neagle. Miss Neagle will portray Madame Brusselmans, the Belgian heroine who saved the lives of 180 British, American and Continental fliers by hiding them in her house near Brussels and organizing their getaway.

"Rendezvous 127" will be filmed in Belgium, France, Spain, Britain and America and will introduce many of the fliers involved. Wilcox will produce, and top line directors and script writers will be hired for the series.

Ronald Waldman, newly appointed business manager of the BBC's tv interests, left for New York on Sunday (11) to set up a deal for the "Rendezvous 127" series with a leading Yank network. With him is James Swann who has just left the London office of MCA. He has been signed up by Wilcox to nurse his new tv activities.

TPA's Overseas Push On 'Sergeant Preston'

Television Programs of America's foreign division under the reins of v.p. Manny Reiner got another skein for the overseas market, the third Jack Wrather production distributed abroad by TPA.

Latest is "Sergeant Preston of the Yukon," currently being telecast on the CBS-TV net Thursday nights at 7:30 p.m. Thirty-nine episodes are being prepped for foreign sales, with dubbing in Spanish for the Latino market getting underway immediately.

TPA also has foreign distribution rights to "Lassie" and "The Lone Ranger," both Wrather productions.

$750,000 Windfall On Terrytoons

With another 50 fresh Terrytoon cartoons put into the Terrytoon library and with renewals on station contracts being exercised, CBS Film Sales has written about $750,000 in Terrytoon biz the past few months.

Terrytoon, now a subsid of CBS Film Sales, having been bought out over three years ago, is now developing additional cartoon series, utilizing what it believes to be a simplified cartoon method which is not full animation.

Under the aegis of Bill Weiss, Terrytoon is making cartoons for 20th-Fox for theatrical distribution, and "Tom Terrific" for tv's "Captain Kangaroo," as well as having a commercial tv department.

Terrytoon's commercial biz at this point is running at about $1,000,000 yearly.

When CBS Film Sales took over the operation three years ago, it took 400 Terrytoon cartoons released theatrically and put 200 on the CBS-TV net, syndicating another 150. The syndication of the 150, under three year unlimited run licensing arrangements, now has been augmented by another 50 cartoons. The full 200 now is being sold throughout the country, with about 120 stations currently pacted for the Terrytoons.

ZULLI, 'YOU ARE THERE' HOT IN SYNDICATION

CBS Film Sales finds its public affairs shows, "Sunrise Semester" and "You Are There," getting picked up by stations, with Prof. Floyd Zulli's literature course on kines hotter than a pistol.

To date about 20 stations have signed up for "Sunrise Semester," putting the rerun show which came off WCBS-TV, N.Y., into general syndication. At one point, even after the o&o deal made by Westinghouse Broadcasting, there was a question of putting Prof. Zulli out for general syndication. The stripped show offered costly print charges. But now there's sufficient stations lined up, including WNTA, N.Y., and KNXT, Los Angeles, to assure distribution throughout the country.

About 10 stations have inked for reruns of "You Are There."

Jaeger-Shore Teamup

Pete Jaeger, formerly with Metro TV, and Syg Shore, a vet telefilm entrepreneur, have formed a partnership and are working closely with Flamingo Films.

The Jaeger-Shore combo has distribution rights to about 21 pix, including "Anna" and "Bitter Rice." Team also owns three or four pix jointly with Flamingo Films, currently handling the Distributors Corp. of America product, and becoming a specialist in the sale of foreign pix to tv.

Flamingo Films services and books for the Jaeger-Shore combo on a fee basis. Other than joint ownership of a few pix, it's not a partnership arrangement.

Vidpix Chatter

Ted Baughn back from a four-day stay at Cape Canaveral, Fla., where he did a narration for a filmed General Electric commercial . . . **Joe Given** signed to do all tv and radio commercials for Silver Dust thru SSC&B. Also set to do commercials for Columbia records and Esso gasoline via McCann-Erickson . . . **Linda Fields** doing spokeswoman pitch for Columbia Records radio spots. Also set to do singing commercials for Coca-Cola. Both accounts handled by McCann-Erickson . . . with **Robert Preston** enjoying a legit hit as the star of "The Music Man," WOR-TV this week is presenting "Parachute Battalion," starring Preston, on "Million Dollar Movie" . . . WGAN-TV, Portland, Me., has bought the Encyclopaedia Britannica Film library from Trans-Lux under a five-year licensing arrangement . . . **Robert Mooney** and **Robert Montgomery** to Guild Films sales—Mooney from C&C and Montgomery from Associated Artists Prod.

Phil Cooper named western sales representative for Atlantic Television, covering 11 western states, Hawaii and Alaska in his territory. He will headquarter in Hollywood . . . **Martin H. Poll**, Gold Medal Studios topper, throwing a party tomorrow (Thurs.) at his Bronx studios to kick off the filming of Television Programs of America's "New York Confidential."

Auto Dealer Jim Moran, Caught in Chi Feature Wars, Makes a Detour

Chicago, May 13.

The intensified weekend feature film wars here, wherein the ratings pies have been divided three or four ways in recent months, have sent Chi's oldest sponsor of first-run cinematics into retreat.

Auto dealer Jim Moran is shifting his Sunday night "Courtesy Theatre" of nine years running on WGN-TV to Monday nights starting June 16. Time was Moran's Sunday night film was the highest rated local show in Chi, racking up consistent ratings in the high 30s. But when competing stations latched on to blockbusters and made an arena of the time period, Moran's supremacy quickly ended.

Moran believes he'll be able to get greater coverage of the market now on Monday nights, when the film competition is less keen. He'll be up against Jack Paar and two other features, but for the start, at least, his will be the only blockbuster in town. Moran's other feature film, on WBKB, stands pat on Friday nights.

Monday nights became available on WGN-TV when the Fair Store terminated its alternate week sponsorship of the latenight cinematics. Station will probably slot a participating feature in Moran's vacated Sunday night period.

TELEFILM EXECS GET O'SEAS YEN

With spring in the air, the periodic treks of telefilm execs abroad is underway.

Television Programs of America topper Milton Gordon, accompanied by foreign v.p. Manny Reiner, leave for England and the Continent this week. Their first stop will be London, and from there they will go to Paris and Rome. They are due back in two to four weeks.

CBS Film Sales topper Leslie Harris is due to go to Europe at the end of this month. Recently returning from an overseas jaunt was Earl Rettig, prez of California National Productions.

Kramer Dickers Rights To Wasserman Script

Stanley Kramer is negotiating with William Morris for motion picture rights to Dale Wasserman's "Elisha and the Long Knives," according to a representative of the author. Story was originally produced as an hourlong live video show by "Kraft Theatre" and had its last tv exposure as a live remake on "Matinee Theatre" in Dec., 1955.

Wasserman left for the Coast last Wednesday (7) on the Morris-Kramer dickers.

SG's $6,000,000 B&A Buy

Screen Gems syndication arm paid a reported $4,000,000-plus price yesterday (Tues.) for negative rights to 240 half-hours produced in the past eight years for the "Burns & Allen" series. Sale to syndication comes at the conclusion of the B&A CBS-TV network run.

Deal was made through George Burns' MacCadden Productions and gives SG rights in perpetuity.

Vidfilms Cover All the Wars

Now Comes the Revolutionary Period Via CBS Film Sales 'Silent Saber'

Major wars in which the U. S. has been involved are getting full treatment in syndication product now currently being aired and planned.

Latest entry is CBS Film Sales' "The Silent Saber," dealing with the Revolutionary period, which should be ready for fall airing. CBS Film Sales also has the "Gray Ghost," dealing with the Civil War, which shortly will go into second year production. Additionally, there is Flamingo Films' "Citizen Soldier," encompassing World War II, slated for fall telecasting, and California National Productions' "Silent Service," another World War II skein from the underwater angle.

Noticeably missing is a series with World War I as its backdrop. As to future wars, Ziv had "Science Fiction Theatre," dealing with interplanetary battles. It sold well in the U. S., and interestingly enough that was one of the skeins which interested the Russians in the exchange telefilm program.

The "Westward Ho" march and bringing order into the new U. S. stretches are depicted in the many westerns making the market-by-market rounds. Also missing as a war theme in the 1800 period is the War of 1812 with the English and the Mexican conflict followed by the annexation of Texas.

CBS Film Sales' "Silent Saber" is based on the life of Benjamin Talmadge, who was head of George Washington's Secret Service Bureau. The factual adult adventure series is being produced by Edward J. Montagne, with Phil Reisman Jr., doing the pilot script. George Scheer, author of "Redcoats and Rebels," is the technical adviser. Shooting will be done on location, with the first episode using the West Point and Westchester areas to tell the story of Benedict Arnold's treason.

Harris' Co-Production Deals on Two Skeins

CBS Film Sales is eyeing two co-production deals with Independent Television Authority contractors in Britain, one of them a skein based on wartime intelligence service, still untitled, and the other productions of "Colonel Flack" episodes in Europe.

Prexy Leslie Harris is going to Europe at the end of the month to firm up the arrangements. Project for "Colonel Flack" is to produce half the series in the U. S. and the other half in Europe.

While abroad, Harris will explore exterior locations in Munich for "The Diplomat," shooting on which is due to begin shortly thereafter. He also will accompany the "Navy Log" crew which will visit England, Gibralta, Barcelona and Naples.

Gross-Krasne's Exec Reshuffle

Gross-Krasne's syndicated sales organization is being reshuffled. Mel Schlank, G-K's veepee in charge of sales who has for the last year shifted between Hollywood and main headquarters in New York, is moving permanently back to Hollywood, where the new sales headquarters will be located.

Meantime, Schlank is making plans to open new sales offices in Detroit and St. Louis, having in the past month added offices in Dallas and Miami. John Porterfield was hired last week to come to the N. Y. sales branch office under eastern chief Robert Brahm.

Robert H. Hill, in still another of the changes, leaves Hollywood early next month to open a Frisco office for G-K. And Gerald (Jerry) King, who was co-owner with Gross and Krasne of United Television Programs, rejoins them as a member of the executive staff. UTP was absorbed a few years ago by MCA and King went into retirement.

Expansion and shifting are the result of the plan to handle eight half-hour synidcated series shortly. The product increase is expected to take place within the next three months, but at present G-K distributes "African Patrol," "Streets of Danger" (old "Lone Wolf" series) and "O. Henry Playhouse," which is also a rerun skein.

TV Swells Coffers Of Writers Guild

Hollywood, May 13.

Total net worth of Writers Guild of America West has increased almost 60% the past fiscal year, mainly because of a sharp jump in income of television writers. Annual financial statement of WGAW treasurer Edmund H. North reveals in the same period screenwriters' income dipped slightly.

WGAW's total capital for the fiscal year ending last March 31 is $138,900, as against $83,100 in 1957, said North. Amount does not include a fund belonging to the old Screen Writers Guild.

TV writers' income was boosted 36%, as they earned $9,224,000 in the past fiscal year, as compared to $6,814,000 the previous year. And during the last fiscal year, a serious one for the pix biz, screenwriters' dropped only about 1%, from $11,151,200 in the previous fiscal year to $11,028,500 the past fiscal year.

Canada's U.S. Marketing Of 'Main St. Jamboree' As a Co-op Production

Toronto, May 13.

Offering the series on an outright sale basis to all American tv stations, a plan for co-operative production of filmed programs has been completed for the marketing of their musical "Main Street Jamboree" by Meridian Films Ltd. of Toronto. Participating stations would purchase the films in groups of 13 for a flat figure, calculated on the stations' rate cards, and would own the series outright, with all talent payments made before the sale and leaving no residual for stations in respect of talent or music.

"Main Street Jamboree" is a 30-min. film series featuring country music, ballads, folk songs and square dances, with the aim a youthful musical presentation. Emceeing is Jack Kingston, who has guested with "Grand Old Opry," as has Wally Traugott, a regular on the series, who has toured with Smiley Burnette. Another featured performer is Morris Bolyer, whose credits include banjo appearances with Lawrence Welk. The dance-music group is Johnny Davidson and his Hoedowners.

Preakness on Tape

Running of the annual Preakness at Baltimore Saturday (17) will be videotaped and played back immediately following the live CBS-TV telecast of the race. The playback will be used for a post-race analysis, first time tape has been employed for such a purpose.

DESILU, SG LEAD WEB SALES

Those Hidden Costs on Par Pix

In addition to shelling out the $8,400,000 for the full Paramount library, WCBS-TV, N. Y., also will be paying for the print costs and the fee to the American Federation of Musicians.

The print costs run about $75 per negative, or $52,500 for the 700 plx; the AFM fee is 6% of the purchase price, or $504,000, bringing the station's cost up to $8,956,500. The CBS New York flagship will begin telecasting the Paramount pix in January.

Understood, the next market for which MCA TV has opened competitive bidding is Cincinnati. Again selling the pix on a one or more basis, the price structure for that market is said to total $1,200,000 for the entire library.

TPA Does in 8 Mos. Boom Period What It Took Full Year to Do

Syndication's economic base has grown, both in terms of stations' involvement in insuring product and in sponsor acceptance, so that more and better properties are and will be finding their way via the market-by-market route.

That's the forecast of Mickey Sillerman, exec v.p. of Television Programs of America, who points to the experience of his own company in tabulating the growth of the syndication biz.

Sillerman reports that TPA for the first eight months of its fiscal year which began in July grossed more in that interim than the entire previous fiscal year. TPA's overall gross for the previous fiscal year, from July, '56 to July, '57 was about $12,000,000 consisting of revenues from domestic syndication, the foreign market and national sales.

In putting TPA's domestic syndication for the first eight months of this fiscal year above the 12-month period of the previous fiscal year, Sillerman declined to break down the domestic gross of the company for the periods. For the last few months, though, it's understood the telefilmery has been doing some hypoed biz, racking up about $1,000,000 monthly. Strong seller has been "Jeff's Collie," ("Lassie") in TPA's expanding catalog.

Biz being done by TPA also underlines the anchor a strong syndication arm gves producer-distributors if pilots are not sold nationally. Without a syndication arm, such pilots become orphaned product to be sold off in an anthology series, etc.

Conversely, the company which has a healthy syndication organization takes the very same pilots and goes the market-by-market route, as occurred last season with such frequency.

Point of Sillerman's position is that now for the first time syndication is strong enough to support more and better product.

Guild's 10-Pilot Gleam for Webs

Guild Films, which recently declared itself through with any future production of telefilm properties for the syndication route, plans a schedule of 10 different pilots for network sale. Four of the pilots have definitely been arranged by Jim Cole, who was on the Coast over the weekend to make final arrangements on several of the remaining half-hour programs.

Cole said before he left that Hal Roach Jr. will produce three of the half-hour pilots for Guild, with the latter financing and selling. Previously, a half-hour, called "Joaquin Marietta," was arranged through producer Bob Stahler.

Before Cole made his new edict about no more syndicated films, work was started on "Michael's in Africa." With 26 in the can and 13 more on the docket, according to Guild, a sale of United Kingdom rights was made to Associated Rediffusion in England.

New Fedderson Series

Hollywood, May 13.

Don Fedderson is projecting new half-hour vidpix series, "Town Tamer," adapted by Frank Gruber from his own novel of same tag. Pilot rolls next week.

Jack Lord, signed by Fedderson to a five-year pact, will star.

Rettig Tells Why Made-In Britain Tag Is Important

California National Productions, the NBC syndication subsidiary, is anxious to produce in England. Company has never had a foreign arrangement, apart from a couple of abortive attempts in the distant past.

Earl Rettig, who returned last week from a 10-day junket to England where he once-covered several production companies, said CNP will definitely shoot in England if it finds the "right series." Rettig is particularly impressed with the ability to save money by lensing in England.

It's been a long time since any responsible telefilm executive here has admitted it's less expensive producing telefilm in England, but bossman Rettig estimates that "it cost 20% less to shoot there."

Moreover, he was aware that by producing a series in England he would not have to worry about the British quota on the importation of American-made telepic product. This factor has been foremost in the minds of his U. S. rivals who in the past have undertaken English production plans.

He said that while in England he visited the studios of Associated British, Associated Redifussion, Metro, Elstree and BBC-TV, anyone of which might be the source of future CNP product. His aim is to arrange a co-production deal with England and CNP splitting negative costs, thereby lowering the risk on syndication here. In return, he'd give the English company all European rights.

Rettig was aware that there would be problems with any English-made production for U. S.

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Thrower's New Sales On 'Russian Revolution'

The one-man syndication operation on "The Russian Revolution," the one-hour filmed special, has tacked off three more major markets.

Fred Thrower, WPIX, N. Y., station topper, is handling all sales. New stations sold include WMAL, Washington, KBTV, Denver, and WBZ-TV, Boston, putting the special in seven major markets, in addition to the deal made with the Canadian Broadcasting network.

The hour-long documentary with live commentary was telecast on WPIX on April 1 to boffo rating results. Station is producing another filmed documentary using footage keyed to the private life of Adolph Hitler.

OPEN SEASON FOR TELEFILMERIES

The hottest telefilm outfits on the national level in the sale of new nighttime shows for fall airing appear to be Desilu and Screen Gems, at this point, as the networks and national sponsors are firming up next season's commitments.

There are a wide array of other firms represented, and there are still a number of hot pilots around with the field still open for network berths. All three networks for next season are going outside their respective webs for filmed shows, offering a comparative field day for the telefilmeries.

But at this stage Desilu and Screen Gems have the heaviest new filmed program entries. There are many renewals, with MCA's Revue, SG, Desilu, Four Star, Lou Edelman and a host of others represented. The survey encompasses the nighttime period, extending from 7:30 to 10 p.m., for all three networks.

But sticking to the new filmed entries, here is the rundown:

Desilu: "Desilu Playhouse," on CBS-TV, with Westinghouse picking up the tab. "Playhouse" series also will include Lucy-Desi hour specials. "Ann Sothern Show," with General Foods sponsoring, and "The Texan," sponsored by Brown & Williamson, both on CBS-TV.

Screen Gems: "Naked City," on ABC-TV, half to Brown-Williamson; "Donna Reed Show," ABC-TV, half-sold to Campbell; "Jefferson Drum," a Goodson-Todman package filmed in cooperation with SG, NBC-TV; Old Gold and Chemstrand; "Tales of Frankenstein," ABC-TV, no sponsors; "Man from Tallahasse," one-hour filmed show, NBC-TV, no sponsors, and a half-hour filmed anthology series to Alcoa-Goodyear NBC-TV. Alternate sponsor on "Naked City" is Quaker Oats.

The status of shows either optioned or co-financed by one of the three networks which have not found sponsors remains in doubt. Such filmed entries may be dumped in favor of other shows winning sponsors or deemed to have a better potential in coralling advertisers.

But on new filmed entries, MCA TV has "Roadblock," ABC-TV, no sponsors set; "Cimarron City," one hour, NBC-TV, sponsorship open. Ziv has "Bat Masterson," NBC-TV, Kraft; and "Rough Riders," ABC-TV, Kent Cigaretes. Warner Bros., "Law Man," ABC-TV; R. J. Reynolds; and "Public Enemy," no sponsor.

Four Star has "Rifleman," ABC-TV, Miles Laboratories. Metro TV, "Northwest Passage," NBC-TV, half sold to RCA.

Others include "Philip Marlow," Goodson-Todman, CBS-TV, Kent Cigarets as alternate sponsor; Orson Welles Show," co-production between Welles and ABC-TV, sponsorship open; "Light of the World," Guild, ABC-TV, open sponsorship; "Motive," Mike Wallace, ABC-TV co-production; unsponsored; "Rawhide," CBS show filmed at 20th-Fox, no sponsor.

Also "Ruditsky," NBC-TV, Jack Chertock Production, sponsorship open; and "Steve Canyon," Pecasus Productions, NBC-TV, Liggett & Myers and Whitehall.

'Ding Dong' on Tinted Ampex for Syndication?

Chicago, May 13.

Dr. Frances Horwich's "Ding Dong School," once an NBC-TV staple and now a localer on WGN-TV here, may soon go into syndication in color by means of Ampex Videotape. WGN-TV, first indie station to buy an Ampex color unit, is planning to tape record several of its home-grown opuses for sale to other stations. "Ding-Dong School" will probably be the first.

Taping begins in a few weeks in anticipation of Miss Frances' two-week vacation this summer.

WCBS-TV Pays Record $8,400,000 For Par's Library of 700 Pix

WCBS-TV, N. Y., bought the entire library of 700 Paramount pix for about $8,400,000, a record price for any library in the New York market, or for that matter in any market in the country.

The deal, which has many unique trade practices involved, is the third consummated by MCA TV, Boston and Omaha, being the first two, both of which were library deals. Boston's WBZ-TV paid about $2,000,000 and Omaha's KETG, about $1,000,000, bringing MCA TV's tally to date to about $11,400,000 with only three markets sold.

MCA TV, operating with the Justice Department looking over its shoulders, is offering the Paramount cinematics on a per picture market by market basis. How this practice actually operates in practice is offered by the example of what happened in New York. On Wednesday (7), all seven stations in the New York market received a full schedule of the Paramount library, broken down pic by pic. They were advised that they could select any one or more of the catalog for licensing.

Prices for pictures ranged from about $2,400 to $60,000, with the number of telecasts per pic ranging from about four to seven times, and the licensing period per feature varying from three to six years. Left open for negotiations in the WCBS deal is whether the station will take the varied licensing period schedule offered by MCA TV, or settle for an overall single licensing period.

Among the titles listed for $60,000 were "Holiday Inn," Bing Crosby starrer; "The Paleface," starring Bob Hope; "Blue Skies," "Lady in the Dark," "The Plainsman" and "Northwest Mounted Police."

The $8,400,000 deal with WCBS-TV averages out to $12,000 per pic, not the highest price paid on a per cinematic basis, but the top price commanded in terms of the number of Paramount pix. Metro TV got $11,000,000 for its library from CBS encompassing CBS four o&o's in N. Y., Chicago, Milwaukee and Hartford. Allocation of $7,000,000 for the N. Y. market out of the Metro deal would be a fair approximation. That amount is $1,400,000 off compared to what was paid by the same WCBS for the last of the major libraries, the Paramount backlog.

The WCBS-MCA deal was consummated within 48 hours after stations in the N. Y. market received the MCA TV price list. The CBS N. Y. flagship paid the asking price. MCA-TV's trade practice on the Paramount library is akin to the competitive bidding trade practice adopted in many cases by the motion picture industry, with all exhibitors being given a chance to bid on releases.

Robt. Schmid Exits NTA

Robert A. Schmid has resigned as v.p. in charge of station relations of the NTA Film Network.

Schmid, formerly with the Mutual net in a similar capacity, says he will devote himself to his own business activities. Recently, he purchased radio station WESC, Greenville, S. C., and is known to be in the market for other radio outlets.

Reub Kaufman In Complete Break With Guild Films

Reub R. Kaufman, the founder and, until recently, president of Guild Films is completely out of the administrative picture at the telefilm company. Final break came late last week, 10 weeks after he was removed as president and John Cole took over as the new chief.

Moreover Kaufman, who owned some 60,000 shares of Guild stock before ending his tenure as president, is understood divesting himself of at least part of his stock interest. Belief is that he is trying to eliminate all his holdings in the company.

Final break came when Kaufman resigned as chairman of the executive committee of the Guild board of directors, and his wife, Jane Kaufman, resigned from the board of directors. Also off the exec committee was George DeMartini, who does however retain his post as secretary of the company.

Prexy Cole immediately took Kaufman's position on the exec committee and Guild treasurer Arthur Lerner and national sales boss Irving Feld stepped into the other vacancies on the same committee. In addition to Kaufman and DeMartini, this three-man body on the board of directors originally contained Nicholas Reisini, a stockholder who sold his interest in the company at the time he left the committee post several months ago.

Kaufman indicated, when he severed all official relations with Guild, that he intended "remaining active in tv film and will make new headquarters in New York." He did not expand on that statement.

At the time of the latest Kaufman move, Cole said that he had obtained 34,000 shares of Guild stock. It is the first equity he has had in the vidfilmery's shares.

Schlitz Reruns Summer Fare for Johnson's Wax

Johnson's Wax has picked up a summer-only sponsorship deal on CBS-TV and will bankroll "Playhouse of Mystery" (reruns of "Schlitz Playhouse") on Wednesdays at 8:30 during the hot spell. Buy is preparatory to Johnson's movein as alternate sponsor on "Zane Grey Theatre" in the fall.

Buy has the effect of creating a unique programming situation for CBS. "Sing Along," originally scheduled as an hourlong summer show, will now be cut back to 30 minutes, even before it hits the air. "Sing Along" had been scheduled for Wednesdays 7:30 to 8:30, with "Leave It to Beaver" reruns to follow at 8:30. With Johnson's in with "Playhouse" at 8:30, "Beaver" is moved back to 8 and "Sing Along" cut back. It all begins June 4.

Alcoa & Goodyear In Switch to SG

Alcoa and Goodyear are dropping Four Star Films and have signed with Screen Gems to produce their "Alcoa-Goodyear Theatre" next season. Companies have renewed their Monday at 9:30 slot on NBC-TV for 13 weeks each next season, carrying the show through April of '59.

Screen Gems show will be a dramatic anthology series, but won't be restricted to five rotating stars, as was this season's Four Star show. It will also be themed on a wider base, rather than being confined to mystery-whodunit content. Series won't be titled, other than for the alternating "Alcoa Theatre" and "Goodyear Theatre."

Interestingly enough, Screen Gems and Four Star were the two hot competitors for the Alcoa-Goodyear production plum last year, with Four Star winning out by a hair at that time.

Tom McDermott's Pilot-Testing For P&G Via Four-Way Summer Deal—On Other Agency Fronts

By JACK BERNSTEIN

Tom McDermott, head of the tv programming department at Benton & Bowles, has substituted a summer anthology series for the vacationing Loretta Young. He talked the agency's largest blue-chip account, Procter & Gamble, into a 50% participation in four vidpix pilots by four different producers, each to cost around $40,000. In all probability the four pilots will not be bought by P&G but, McDermott and his client have a unique summer showing of their own and out of the four pilots they expect will come a winner that will be given a fall timeslot.

There is no surefire way of guaranteeing a hit and even with a name headliner like Frank Sinatra McCann-Eriackson found out it's a case of hit or miss. McDermott minimizes the risk to a great degree though seeing more than one pilot in action and he gets public reaction before he commits himself to a $3,000,000 or more investment.

Under his arrangement with the four producers, Ashley-Steiner, Screen Gems, Irving Brecher and TPA, who'll turn out one apiece, P&G gets first refusal and one run. McDermott says of his plan, "My idea is simply based around one thought and that's to get the best programming possible for P&G and other clients that we represent. By underwriting the pilots we get first crack at the best. Naturally, P&G gets first crack at the pilots they have underwritten but, if a pilot is not suitable for P&G for some reason, and it's extremely good, then we try to sell them to our own clients. If we don't sell them we turn them back to the packagers to sell and handle. The packager is just as happy about the set up as we are because he has pilots underwritten for free."

McDermott currently is the only one who tests his fall shows by summer runs. He also came up with the idea of testing pilots such as the "Rifleman" on the "Zane Grey Theatre" during the fall. The pilot was one of the series and McDermott worked with Four Star Productions on the script and later influenced P&G into buying the show.

McDermott also worked on the scripts and the casting of "The Quill and the Gun," which was later renamed "Jefferson Drum" and bought by Old Gold and Chemstrand. McDermott says of his plan, "It's not a matter of trying to steal ownership of a show for a client but rather to have creative control—which is ultimately helpful in delivering a better show."

Those Rate Card Deals

Radio and tv stations which deal off the bottom in offering off rate card deals to agencies and their clients aren't doing the agencies any favor according to the Madison Ave. viewpoint. With the recession affecting spot radio-tv business, many stations are coming up with wholesale and firesale deals which is causing some concern along ad alley and the feeling is if one agency can get time cheaper, what's the station doing for another agency?

Spot radio and tv time for stations which rank third, fourth and fifth in a metropolitan area is going begging and business in Peoria isn't what it used to be with the result being that many stations are making steep price concessions and off rate card deals. From a financial point of view, ad alley says, if you know a station is making bargains then you have the duty to get at least the same deal that another client got, and what's more annoying you have to dicker with these stations to try to get an even better deal because you know that some one else will. Haggling with the station is time consuming to say nothing about losing respect for both the management and the station. Agency men say that the word on deals can't be kept a secret and almost as soon as an order is placed word has gotten around to other agencies.

There is more bargaining going on currently because of the leveling off in the spending of advertising dollars which is being felt particularly in the fringe areas. With the tightening of the money belt, some clients are on the agencies' back to get the best deal possible and to stretch the ad budget. Many stations with open time feel it's better to sell off time for next to nothing than be stuck without any sponsors.

Hilton & Riggio Merger?

Two agencies which handle goods mainly in the package field and bill in the neighborhood of $10,000,000 are working out details that are expected to lead to a merger by the end of this week. The agencies, Hilton & Riggio and Kaster, Farrel, Chesley & Clifford, have been reviewing the clients list respectively and there appear little likelihood of account conflicts. K,F,C,&C's accounts are mostly pharmaceutical while those of Hilton & Riggio are chiefly grocery.

SWITCHES: George Polk, in charge of BBDO's radio-tv programming and planning department, named a vice president.

William J. Lyons, director of radio-tv for Dowd, Redfield & Johnstone, upped to a veepee of agency.

Harlan Davis promoted to radio-tv director of Product Services and Richard de Maio at same agency named commercial film manager.

David Miller named radio-tv estimator at Hicks & Greist with Arlene Hirsch of the same agency promoted to radio-tv traffic coordinator.

Robert Guggenheim Jr., who joined MacManus, John & Adams in 1954 as West Coast radio-tv director, named a v.p. of the agency.

Arthur B. Modell has been named executive v.p. and a member of the executive committee of L. H. Hartman.

William A. Chambers, v.p. in charge of the Los Angeles office of Calkins & Holden, has been assigned to the N. Y. office as a veep and account group supervisor. He will be replaced in L. A. by Robert J. Black, C&H veepee, who has been West Coast manager of the agency.

Kark Gruener has been named administrative head of the Hollywood tv staff of Guild, Bascom & Bonfigli.

SHORTS: Erwin Wasey, Ruthrauff & Ryan, which last year caused an advertising stir by merging, followed by turbulent months in the integration of accounts and personnel, has had another "major realignment." Whitney Hartshorne, office manager and personnel director and Fred Clarke, copy director, are leaving the agency. Jere Patterson, executive v.p. and Fred Reynalds, copy chiefs, have also turned in their resignations.

Sullivan, Stauffer, Colwell & Bayles will move to 575 Lexington Ave. this summer.

An Advertising Agencies Association of Puerto Rico has been founded with Jack Zerbe of Young & Rubicam, named as its first president.

CAMPAIGNS: — Phillips-Van Heusen Corp. will spend $1,000,000 this fall for a network tv campaign to introduce a new shirt. Campaign to be handled by Grey Advertising and will start in August. Phillips-Van Heusen will shell out over $2,000,000 this year in advertising.

Wildroot planning heavy spot tv drive this fall in the top 50 markets.

Lever Bros. is prepping a spot tv campaign in top markets for its Rinso Blue. Campaign to start this month and run for four weeks.

Chi Agencies

By LES BROWN

Chicago, May 13.

Upbeat in recent years in the volume of broadcast billings focuses greater importance on the radio-tv departments of ad agencies, and of late a number of shops have taken steps to strengthen and expand their broadcast staffs. Leo Burnett and Foote, Cone & Belding made significant moves a week ago to bolster theirs, and now Needham, Louis & Brorby is realigning its video-radio chain of command.

Top figure in the new arrangement is James G. Cominos, formerly director of the dept, and now veepee in charge of all radio and television operations. Scott Keck, previously assistant director of radio-tv, moves up to Cominos' former post. Reporting to Keck in the revamping are Alan Wallace, v.p. in charge of programs; Kenneth C. T. Snyder, v.p. in charge of commercial production; and the managers of business affairs, merchandising, and of the Hollywood and New York broadcast operations of the agency. NL&B recently plucked Harold A. Smith from the local NBC shop to helm the agency's program promotion and merchandising.

The Geoffrey Wade agency similarly snatched Grover J. Allen, longtime executive director of WBKB here, for its radio-tv department. Allen reports on May 19.

Leo Burnett named two of its veeps to its board of directors: Leonard S. Matthews, veep in charge of media, and Edward Thiele, an account supervisor. At the same time, the agency gave veep stripes to Henry Starr, marketing supervisor.

A. J. Bremner, veepee and copy director of Foote, Cone & Belding, promoted to the newly-established post of creative director form the Chi office. He's also being appointed permanent member of FC&B's Plans Board.

Sam Gershuny, who had his own marketing and merchandising firm in Chi, joined McCann-Erickson here as an account exec.

Ray S. Dau named a viceprez at Dancer-Fitzgerald-Sample.

R. Jack Scott agency plucked the Patricia Stevens Cosmetics account.

Ohio State Institute Awards

Columbus, May 13.

Highspot of the 22nd American Exhibition of Educational Radio and TV programs at the Institute for Education by Radio-TV at Ohio State U gathering here was the award in both radio-tv special group section to "Know Your Schools," the NBC-U. S. Dept. of Health, Education and Welfare series presented over the o&o stations in eight cities.

In the various tv categories, other awards were as follow:

1st: "Upjohn Grand Rounds" to Medical Radio-TV Institute; Hon. Mention: "Holy Week" to CBC telecast over CBC; Hon. Mention: "Frontiers of Faith" to NBC, Nat'l Council of Churches of Christ, Nat'l Council of Catholic Men, Jewish Theological Seminary telecast from N. Y. to NBC-TV.

1st: "Odyssey," to CBS; telecast from N.Y. over CBS; Hon. Mention: "Omnibus" to Robert Saudek Associates; telecast from N. Y. over NBC; Hon. Mention: "Conquest" to CBS; telecast from N. Y., over CBS; Hon. Mention: "Understanding Our World," to U. of Michigan; Special Award: "Project 20" to NBC; telecast from N. Y. over NBC; 1st: "Look Up and Live—The Seeking Years" to CBS; 1st: "Frontiers of Health," to U. of Michigan; 1st "Assignment: "Southeast Asia," to NBC; Hon. Mention: "The Twentieth Century" to CBS; Special Award: "The Winn-Dixie Foundation Reports," to WMBR-TV, Jacksonville; Special Award: "Genius," to U. of Michigan TV.

1st Award: "Music to See," to CBC; 1st Award: "On the Carousel," to WCBS-TV and N. Y. C. Board of Education; Hon. Mention: "Biology" to Cincinnati Board of Education and WCET, Cincinnati.

1st Award: "To Promote Good Will" to WBAL-TV and American Legion of Maryland; Hon. Mention: "County Agent" to Cooperative Extension Service, Michigan State U; 1st Award: "Witness Against Himself," to WBZ-TV, Boston. Hon. Mention: "Science in Action," to California Academy of Sciences and KRON-TV, San Francisco; Special Award: "A Dancer's World" to WQUD, Pittsburgh; 1st Award: "Imagineering," to WBNS-TV and College of Engineering, Ohio State U; Hon. Mention: "The

(Continued on page 36)

TV-Radio Production Centres

IN NEW YORK CITY . . .

"The Mass Communicators" by **Charles Steinberg**, CBS Radio director of press information, off the Harper presses . . . **Rex Marshalls** are throwing a party at the 21 Club on May 15 on occasion of his 10th anni in tv . . . **Wm. S. Hedges**, veepee of General Services for NBC, undergoing surgery in New York Hospital. He'll be in hospital two weeks and recuperate at home for another week . . . **Frank Blair**, NBC news commentator, off to Brussels for "Monitor" and "Today" background . . . **E. Arthur Hungerford** and **Richard D. Heffner**, director of operations and director of programs for META, respectively, to Ohio State U. for Institute for Education powwow . . . **Arthur Settel**, META's public relations chief, sold United Features a series of articles on "The Not-So-Hidden Pursuaders," dealing with anti-U.S. propaganda offensive being conducted by Radio Moscow and other Iron Curain countries . . . **Wayne Tippit**, **Anthony Tuttle** and **Gino Ardito** set through Deborah Coleman Agency for parts in CBS-TV's film series "The Silent Saber." . . . **Carrie Langlie** moved up from secretary of **Al Capstaff**, executive producer of NBC Radio's "Monitor" to production assistant to **Bud Drake**, also on "Monitor." . . . Frank Cooper-Sy Fischer Agency set writers Lee Solomon and **Harvey Orkin** to script for "Bachelor Father" and **David Chandler** to pen a "N.Y. Confidential" episode. Agency also set scripter **Dorothy Cooper** for a one-shotter for "Father Knows Best." . . . **Hugh Downs** set as emcee for run-through tv version of former radio quizzer, "20 Questions," Frank Cooper Associates tv package in production by CBS-TV . . . NBC News producer **Reuben Frank** on three-week survey and holiday in Europe. **Eliot Frankel**, news editor, taking over Frank's duties meanwhile . . . **George Kirgo**, author of "Hercules," novel with Hollywood background published by Abelard-Schuman, will be "Night Beat" guest on WABD May 26 . . . **Ralph Paul** doubling as announcer on "Dotto" and "Big Payoff," CBS-TV daytimers, due to illness of **Mort Lawrence** who's in hosp and expected out in couple weeks. Incidentally, **Merv Framer**, associate producer on the late "Strike It Rich," named production supervisor on "Payoff."

Comedy scripter **Lou Derman** ("December Bride," "Life With Luigi," etc.) recourses to his N. Y. P.O. Dept. days, when he was a mail clerk, for his new book, "You Can't Mail An Elephant," due via Exposition Press. Derman also has a new play headed for Broadway.

Bill Wright joined the Tex and Jinx staff at WRCA Radio as a reporter . . . WRCA Radio director **Shelley Dobbins** off to Los Angeles for two-week vacation . . . **George A. Heinemann**, director of program planning and development for NBC Owned stations and program manager of WRCA-TV, serving as chairman of clinic on local programing at Ohio State U. Institute for Education this week . . . William N. Davidson, general manager of WRCA and WRCA-TV, invited to membership on board of directors of National Council of Christians and Jews.

Mary Lou Forster doing all the femme voices on the National Assn. for Mental Health film, "The Key," to be shown over ABC-TV Sunday (18) . . . **Don (Mr. Wizard) Herbert** addressed the Boston chapter of the Society of Technical Writers and Editors last week (7) on "How to Make Science Palatable on TV" . . . **Durward Kirby** and **Dick Van Dyke** host the **Garry Moore** show for the next few weeks, while **Henry Morgan** emcees "I've Got a Secret" next Wednesday (21) in place of vacationing Moore . . . **Jaye P. Morgan** set for another shot on the **Jimmy Dean** show June 21 . . . **Howard A. Chinn**, chief audio-video engineer for CBS-TV, upped to the grade of fellow of the American Institute of Electrical Engineers, the institute's highest grade . . . Novelist **Evan Hunter**, whose "Strangers When We Meet" is his next novel, has sold another tv script under the name of Ed McBain, "Killer's Choice," which will be done on "Kraft Theatre" June 18 . . . Jack-of-all-musie assignments at CBS for years, **Alfredo Antonini** will be the new conductor of the Tampa Philharmonic for three years. Involves some six concerts annually . . . Producer **David Merrick** set a 7:30 curtain for Friday's (16) performance of "Romanoff & Juliet" so star **Peter Ustinov** can get off in time for a "Person to Person" interview that night . . . **Leo Morgan** set as producer of ABC-TV's upcoming "ESP" (extrasensory perception) entry . . . Author **Aldous Huxley** into **Mike Wallace's** ABC-TV interview show Sunday (18) . . . Radio-video gabber **John Cannon** and frau adopted a baby girl, Constance; the Cannons also have their own son . . . **Mary Kay Murphy** named manager of ABC literary rights unit . . . **Robert J. Kochenthal** to sales staff of WABC-TV . . . WABC d.j. **Joel Crager** vacationing a fortnight in Nassau . . . WHLI (Long Island) pubaffairs chief **John Clayton** was recipient of the Air Force Reserve certificate of appreciation . . . "The Successor," teleplay by **Seymour Stern**, N. Y. Mirror night city editor, to be presented on General Motors show over Canadian Broadcasting Corp. May 20 . . . **Beth Hollinger**, associate producer of Goodson-Todman's "The Price is Right" on NBC-TV, on a three-week European jaunt.

Adele Newton, 13 years of age, on "Love of Life" on CBS . . . **Norman E. (Pete) Cash**, prez of Television Bureau of Advertising, appeared on WOR-TV's "Ad World" Sunday (11) . . . New York Herald Tribune's **Hy Gardner** was on WOR-TV's "It's Fun to Travel" show Friday (9) afternoon. Gardner has his own show on rival WABD . . . **Erio Johnston**, prez of the Motion Picture Assn. of America, will be Mutual's "Viewpoint" guest Saturday (17) . . . **Hermione Gingold** guest of WOR Radio's "The Fitzgeralds at the Astor" on Friday (16) . . . **Richard D. Heffner**, programming topper at Metropolitan Educational Television Assn. (META), spoke on "Controversial Subjects and Educational Television" yesterday (Tues.) at the Ohio State Institute of Radio-TV . . . Newest example of offbeat sponsorship: **William R. Lacey** has bought a schedule of 21 spots on WOR Radio's all-night **Long John Nebel** chatter show "Party Line" to sell his 82-acre estate in East Chatham, N. Y.

Patsy Bruder, who just completed a three month's lead in NBC's "True Confessions" now appearing in same web's "My True Story" . . . **Eddy Manson**, harmonica virtuoso and composer-arranger, to discuss musical arrangers on Wingate's "Night Beat" over WABD-TV Friday, May 23 . . . American Institute of Electrical Engineers elevated **Howard A. Chinn**, chief audio-video engineer at CBS-TV, to grade of Fellow, AIEE's highest grade.

IN HOLLYWOOD

Frank Crane, former head of So. Cal. Broadcasters Assn., named executive veepee of Radio California, which operates the L. A. radio indie KDAY. **Irving Phillips**, former prez of KYA, Frisco, becomes veepee and general manager . . . **Martin Manulis** will pass the summer months in London with actress **Ann Todd** to guide him through the fog . . . **Don Quinn**, longtime scripter with **Phil Leslie** of "Fibber and Molly," whipping up a mystery series for **Claude Rains**. Leslie wrote the script of the **Donna Reed** pilot that sold the show to Campbell soup . . . The site at CBS Television City on which was to rise an eight-story office building, has been spaced off for parking. The same for the adjoining Gilmore (baseball) Field and this means expansion plans by the web must wait another day . . . **Kay Whitehurst** quit as **Al Jarvis'** producer to associate with a golfing venture. Her successor is **Sue McCluskey** . . . **Lynn Castile** ended her long run on KHJ as film gossiper for Metro and will broaden her scope via transcription

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NBC-TV'S SUMMER TRYOUTS

Nielsen's Top 10 in Britain

(Week Ending May 4)

Take Your Pick	(AR)	71%
Television Playhouse — "You Can't Have Everything"	(AR)	70%
Wagon Train	(GRANADA)	65%
Emergency Ward 10—Fri	(ATV)	64%
Sunday Night at the London Palladium	(ATV)	
F. A. Cup Final—Bolton Wanderers v Manchester United	(BBC)	63%
The Army Game	(GRANADA)	62%
Emergency Ward 10—Tues	(ATV)	61%
Chelsea at Eight	(GRANADA)	60%
Criss Cross Quiz	(GRANADA)	60%
Play of the Week—"Squaring the Circle"	(ATV)	60%
Armchair Theatre—"Breach of Marriage"	(ABCTV)	60%

New York City Moves on Several Fronts to Upgrade TV Production

Plan to build up television production in New York is being presented this week to the board of governors of the local branch of the Academy of Television Arts & Sciences. A major provision of the blueprint, developed by an ATAS committee headed by Tex McCrary, was that contact should be made with Mayor Robert F. Wagner, Park Commissioner Robert Moses, Gov. Averell Harriman and "all Republican gubernatorial aspirants," including Leonard Hall and Nelson Rockefeller.

McCrary's committee is also proposing the establishment of a research body by the local industry group to ascertain the number of jobs lost by New Yorkers in the shift of video production to the Coast, and, if possible, to discover the amount of money represented by the shifting shows, plus various other facts which might convince solons to aid the industry. Ultimate purpose of the ATAS crusade is to encourage civic officials to help in the construction of the long-talked-about and much-discouraged production centre.

McCrary proposes to create a powerful publicity group to publicize the campaign.

ATAS plan comes almost simultaneously with action by Gotham film interests to promote a more favorable atmosphere in New York for celluloid production. In fact, the two campaigns overlap in the area of tv filming.

Stanley H. Lowell, executive assistant to Mayor Wagner, and representatives of the city's film industry have already begun work on a five-point program to "encourage and facilitate expansion of motion picture and tv production."

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AM—Total Saturation

Washington, May 13.

Next decennial census (1960) will gather data on tv set ownership but for the first time since 1930 will not count radio receivers. Reason for the omission is that most homes now have radios.

Census Bureau plans were revealed last week by Secretary of Commerce Sinclair Weeks in reply to an inquiry from Chairman Warren G. Magnuson (D-Wash.) of the Senate Interstate Commerce Committee. Weeks advised that "after evaluation of all pertinent circumstances, the decisions reached are that ownership of a tv set is to be included, but that no questions on radio should be included

Johnson's Wax Puts All TV Eggs In CBS Basket

In a case of putting all its discount eggs in one network basket, S. C. Johnson & Son this week picked up two alternate-week half-hours on CBS-TV for next fall. Johnson bought half of "Zane Grey Theatre" Thursdays at 9, and picked up alternate weeks of the adjacent Thursday at 8:30 period. No show set yet for the 8:30 slot.

Buy gives Johnson three alternate-week half-hours on the web, since it's a longtime Red Skelton sponsor on Tuesday nights. Money for the two new buys came from its cancellation of the Steve Allen show on NBC-TV. Johnson won't have any sponsorship on NBC next fall, with its CBS aggregate giving it maximum discounts there.

Johnson succeeds Ford as alternate with General Foods on "Zane Grey," with Ford having skipped over to NBC and "Wagon Train" for the same purpose, of consolidating its discounts. Johnson, incidentally, picked up a summer-only deal on CBS Wednesdays at 8:30, to give it year-round exposure on Columbia.

Writers Guild Webs Near Pact

Writers Guild of America and the video networks are on the verge of signing a new two-year national contract. The negotiations, slowed by concurrent network negotiations with the technical unions in television, have been going on for two months and today (Wed.) or tomorrow the inking is expected to take place.

Writers union and the tv webs had powwows scheduled until quite late last night to wrap up contract language details. It is reported that the dickers proceeded without any significant hitches, but both sides were bound by an agreement not to release any of the contract details until the signing actually takes place.

One of the major demands by WGA, when the talks began early in March, was for a "critics clause." It was designed to preclude any script changes by web or sponsor after purchase, by assuring penalty payments if a revised script was later panned by any critic whatsoever. According to one source, this will not be part of the final WGA-web pact, but "a modification" was okayed by the networks.

87% Negro Bloc On WLIB's Programming

WLIB, N. Y. daytimer, has expanded its Negro programming bloc another five hours weekly, which boosts its Negro programming to 87% of its broadcast day.

The revision which does away with a one-hour Latino cross-the-board strip gives the station more Negro programming than any other outlet in the N. Y. market, according to general manager Harry Novik.

Part of the change finds Ramon Bruce, deejay formerly with WAAT, Newark, holding down a 4 to 7 p.m. spot. Station still devotes two hours daily to a Polish language and an Anglo-Jewish program.

GAMES, QUIZZERS GET FIVE SLOTS

NBC-TV, in a radical departure from the "repeat" and "summer filler" pattern of past years, is utilizing five half-hour periods starting late in June to test new programs in the hope that some of them can be salvaged for the new fall season. All of them are of the game - quiz - participation genre. Three will be slotted 7:30 to 8 in the evening; two in the afternoon, one of the latter being a cross-the-board daytime version of a 7:30 new entry.

It's the first time that a serious attempt has been made to utilize the summertime spectrum as a try-out spot for what the network believes to be potentially promising fall-winter shows.

Here's the lineup:

On Monday, June 30, NBC premieres a Joe Cates-NBC package called "Haggis Baggis." It's a variation on the game of Guggenheim with merchandise and with a surprise windup gimmick.

For Tuesdays, 7:30, NBC will install a Wyn Elliott-Peg Mayer package, "Pick A Winner," starting June 24. It will have five contestants and will include home participants.

For Fridays 7:30, starting first week in July, a Coast-originating show called "Big Game" goes in. This was created by Jackson Stanley, who will probably produce. It's a game played with plastic lions and tigers.

Daytime entries, keyed to the switch in network option time to 2 to 5 and the bumping of "Matinee Theatre," will include a new Marty Stone variation-on-a-bingo-theme game, "Lucky Partners." This goes in at 2 o'clock. At 2:30 will be a five-times-a-week version of "Haggis Baggis." Both start June 30. (The 3 to 3:30 cross-the-board period will be filled by two Procter & Gamble-sponsored soap operas.)

NBC's upcoming "Brain or Brawn" game-quiz show is being held back until the fall. It's being brought in under Liggett & Myers auspices. However, ABC - TV's "ESP" (extrasensory perception) stanza also gets a summertime premiere. So does the new Goodson-Todman "Number Please" entry, which goes into the CBS-TV Tuesday 8:30 period.

Perhaps more significantly in terms of scope and risk, NBC is testing two other entries, one the hourlong live mysterioso series in color out of N. Y. tentatively titled "The Inspector," which will replace the Eddie Fisher-George Gobel hour, the other the new western, "Jodie," which subs Tennessee Ernie Ford. Both are out of the MCA shop, with the agency's live drama operation in N. Y. handling "Inspector" and Revue Productions doing "Jodie." Ford underwrites the latter.

'Hey, That's My Pop'

NBC-TV was all set to negotiate a deal with Jack Linkletter, son of Art Linkletter, to emcee its new summertime game show "Haggis Baggis" when the candidate for the job suddenly discovered he would be slotted opposite his father's "House Party" on CBS-TV. He gave it a quick nix.

Instead young Linkletter may emcee the nighttime version of "Haggis" or the web's new "Lucky Partner" show.

N. Y. B'cast Pioneers Elect McDonald Prexy

New slate of officers of N. Y. Chapter of Broadcast Pioneers has Joseph A. McDonald of NBC as prexy; Edward P. Shurick, Blair TV, Jeff Sparks, UN, and Arthur Simon, Radio-TV Daily, as veepees; Vera Brennan, SSC&B, secretary and Charles A. Wall, treasurer.

Alan Freed's WINS Exit Climaxes Turbulent Period for N.Y. Indies As They Jockey and Shift Gears

Irate departure from WINS of rock 'n' roll advocate Alan Freed marks the climax of several days of intensive changes in the programming and personnel of New York City's top independent radio stations. The shifts and fluctuations have been the most intense for any given brief span in recent history.

In approximately a month, nearly a dozen noteworthy changes have occurred. Many fit into a pattern brought on by the relatively recent success of that same WINS' jazzed-up format. Gotham outlets WMCA, WNEW (longtime leader in the market), WMGM bided their time for awhile after WINS took the lead, perhaps thinking that the indie couldn't stay up there, but when the audience flow constantly went in WINS' direction, things started popping.

What happened to WINS' Freed didn't have anything to do with the pattern. And a simple change in ownership, plus a change at WNEW, brings Newark's WNTA into the story.

Chronologically, the first change occurred at WINS. Exactly what it had to do with WINS' new prominence nobody at the station would or could say, but sales chief John Maupin took his leave of the Elroy McCaw-owned outlet and was immediately replaced.

Many of the ensuing events took place almost at once, but in an attempt to bring some semblance of order out of the shennanigans the following "WINS - inspired" moves were made:

To start the ball rolling in a big way Mort Fleischl, who was boss of WMCA for seven years, quit a month ago after a sharp tussle with owner Nathan Straus. As reported later on, Fleischl wanted to inject more of the rock 'n' roll into the format and owner Straus nixed the idea. Actually the argument had been going on for weeks before but only developed into job-quitting dimensions the day before Fleischl ankled. (Previously, Straus hired his son Peter as program director and now, at least for the time being, Straus Jr. and the sales chief have teamed with consultant Ralph Atlass in running the station. Straus was made a veepee this week and remains in charge of programming.)

The most startling and all-encompassing revamp took place the last week in April at former leader WNEW. Art Ford, mainstay jock in the big indie's lineup, was bounced. Station expressed dissatisfaction with his work on many different levels, but it all came down to the pervading feeling in the trade that the outlet figured it

(Continued on page 34)

Like Closing Up H'wood

Hollywood, May 13.

The last strains of the "Matinee Theatre" themer June 27 will sound a mournful dirge for 2,674 tv performers, who have drawn paychecks from NBC in the three years of the tinted dramas. Actor Robert Karnes lived high off the series, having been used 25 times.

Off payroll after "Matinee's" last gasp will also be a crew of 270 in assorted duties, nine directors and four producers.

Steve Allen Gets New TV Ticket But Sponsors Scram

As far as Steve Allen personally is concerned, he's locked up tight at NBC, having just been handed his '58-'59 ticket, but nonetheless there's more than a little concern at NBC over the Sunday night 8 to 9 commercial status in the three way Allen-Ed Sullivan-"Maverick" free-for-all.

Of late, Allen's been third man on the rating poll, but of more vital concern is the fact that only Greyhound of his four present "count me in" on a new season pickup. Johnson's Wax is reported as pulling out, and that alone is said to represent about $3,000,000 in billings. Allen's other sponsors are Timex and Polaroid, neither of which have come through with renewals.

As for ABC, which is riding wide and handsome in the forefront with "Maverick," the Kaiser blessing for a firm full season's pickup on a solo sponsorship basis has already come through. In the case of Sullivan, Eastman Kodak's contract rides through until the end of the year and even if Lincoln falls to renew, it's understood that Eastman wouldn't be averse to going for the full hour of Sullivan on its own. However, there's no word from Lincoln as yet one way or the other.

MARLBORO BACK TO CBS-TV WITH 'TRUTH'

Marlboro cigarets, which scrammed CBS-TV and network television (except for the Jack Paar participations route) this spring when it cancelled its hunk of "Playhouse 90," is set to return to CBS in the fall. At that time it will pick up alternate-week sponsorship on the Tuesday night "To Tell the Truth" paneller, sharing the tab with Pharmaceuticals Inc., show's original sponsor of nearly two seasons.

Deal was set via the Leo Burnett agency. Likelihood is that Pharmaceuticals will shop for a second skip-week half-hour on CBS with the "Truth" coin, it's saving.

Hal Kanter Dickers CBS Producer Deal

Hollywood, May 13.

Hal Kanter and CBS-TV are talking a producer deal. He has had previous discussions with NBC. Understood he is insisting on a participation in any properties created by or assigned to him. It was the refusal of Dave O'Malley to cut Kanter in for a piece of the George Gobel show that caused Kanter to withdraw as producer-head writer.

If the deal is finalized, Kanter would function as a creative producer and handle his own properties.

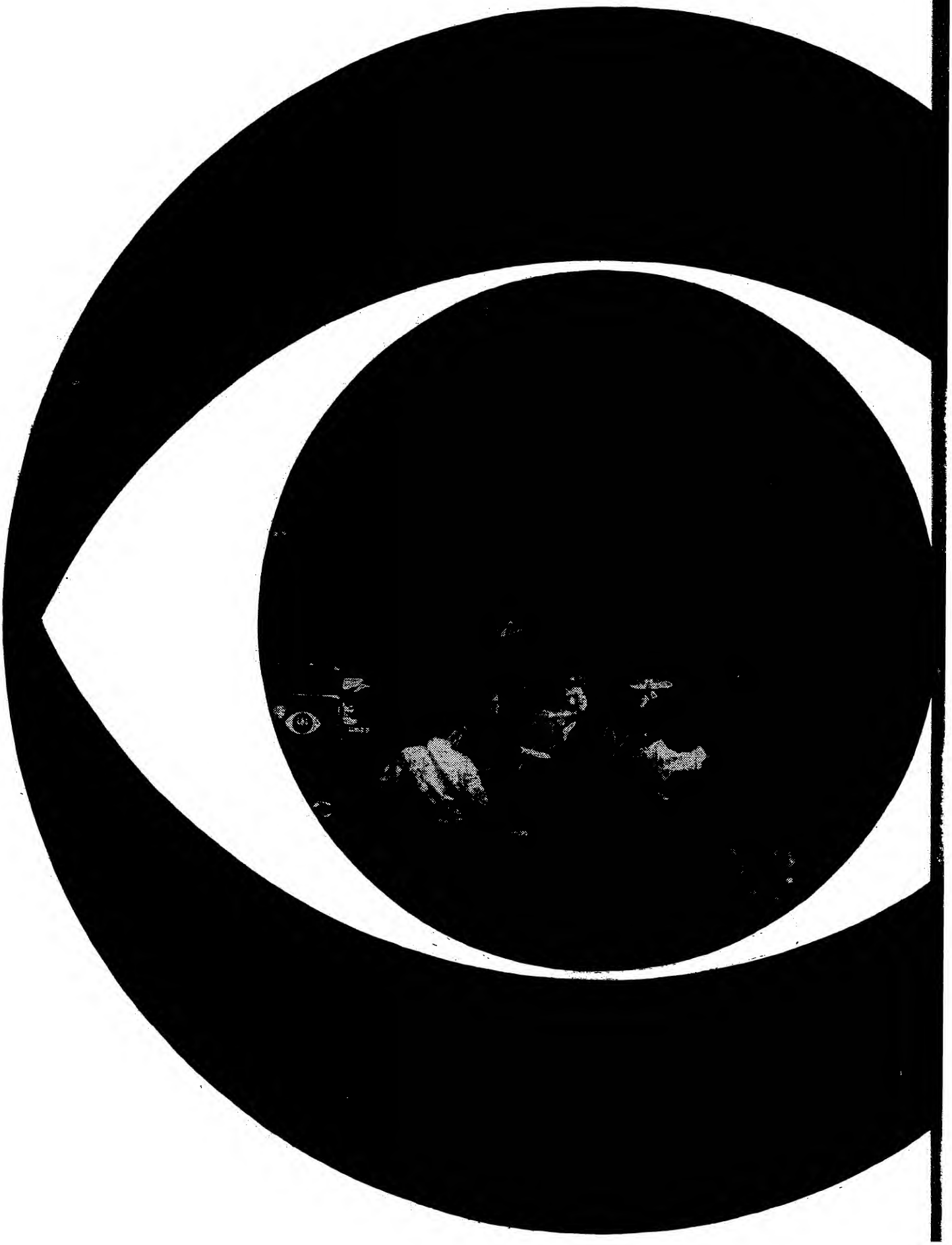
ABC Scorecard: Sinatra's Hiatus

Hollywood, May 13.

Frank Sinatra will be given a year's hiatus from his ABC-TV contract to fulfill commitments for three theatrical pictures, in which the web participates as a partner in his organization. If time between pictures allows, he'll do some live specs but a regular weekly series is not in the net's plans for next season.

Sinatra will be one of 12 whose shows will not be back on ABC-TV next season. Others being closed out after this season are Sid Caesar-Imogene Coca, "Navy Log," "Circus Boy," "Broken Arrow," "Tombstone Territory," "Jim Bowie," Walter Winchell, Patrice Munsel, "Love That Jill" and Betty White, "West Point."

As against these strikeouts, ABC-TV has 14 renewals and eight new shows firmed to date for next fall.



Steel means Business!

It always does. U. S. Steel's decisions have long been watched as an index of future business activity.

Its early decision to renew its distinguished dramatic series on the CBS Television Network* and to increase its investment in television with a program in the daytime** —indicates its confidence in the nation's economy.

It also suggests its confidence in network television. No mere patron of the arts, Steel knows what to expect from network television—and gets it.

It knows that television's audience is constantly growing. It knows that the audience to its own dramatic program *(an audience which averages more than 20,000,000 for each broadcast)* grows increasingly responsive.

It knows that three out of every four adults in the nation have seen the program and that those who watch it have an even higher opinion of Steel's products and policies than those who don't.

It knows that to open up new markets, expand old ones and maintain a favorable image in the public mind, there is no more powerful medium at its command than network television.

Like Steel, other major television advertisers who mean business have announced their renewals for the coming season: Allstate Insurance, American Tobacco, Campbell Soup, Kimberly-Clark, Socony-Mobil, and Westinghouse.

And like Steel they employ the medium that provides the largest nationwide audiences in all advertising.

THE CBS TELEVISION NETWORK

*The United States Steel Hour, the award-winning series of live dramatic programs produced by the Theatre Guild.

**Starting June 4, the Wednesday reports of the CBS Morning News with Richard C. Hottelet.

VARIETY-ARB FEATURE FILM CHART

VARIETY's weekly chart, based on ratings furnished by American Research Bureau's latest reports on feature films and their competition covers 120 cities. Each week, the 10 top-rated features in a particular city will be rotated.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained from a multiplicity of station and other data.

DAYTON, O.

TOP 10 TITLES AND OTHER DATA	TIME SLOT	ARB RATING	HIGH	LOW	SHARE OF AUDIENCE	MAY 8, 1958 TOP COMPETING SHOWS		ARB RATING
1. **MADAM CURIE**— Greer Garson, Walter Pidgeon; 1944; MGM; MGM-TV	Gold Cup Matinee Sun. March 9 2:00-4:00 p.m. WLWD	12.9	13.9	11.3	45.8	Championship Bowling Sunday Matinee	WHIO WHIO	15.7 12.0
2. **ROUGH RIDERS OF CHEYENNE**— Sunset Carson, Peggy Stewart; 1945; Republic; Hollywood TV	Wild West Show Tues. March 11 5:00-6:00 p.m. WHIO	12.3	12.9	11.3	41.0	Sir Lancelot Mickey Mouse Club	WLWD WLWD	12.3 23.0
3. **BWANA DEVIL**— Robert Stack, Barbara Britton; 1953; U.A.; UA	Sunday Matinee Sunday March 9 3:00-4:30 p.m. WHIO	12.0	12.6	11.3	39.8	Gold Cup Matinee Omnibus	WLWD WLWD	13.5 15.1
4. **RAINBOW OVER TEXAS**— Roy Rogers, Dale Evans; 1946; Republic; MCA-TV	Wild West Show Mon. March 10 5:00-6:00 p.m. WHIO	11.8	12.6	11.3	33.0	Superman Mickey Mouse Club	WLWD WLWD	20.5 23.8
5. **GHOST VALLEY RAIDERS**— Don Barry; 1940; Republic; Hollywood TV	Wild West Show Fri. March 14 5:00-6:00 p.m. WHIO	10.9	11.3	10.6	37.8	Buccaneers Mickey Mouse Club	WLWD WLWD	13.8 20.5
6. **GASLIGHT**— Charles Boyer, Ingrid Bergman, Joseph Cotton; 1944; MGM; MGM-TV	Gold Cup Theatre Fri. March 14 11:15-1:30 a.m. WLWD	10.4	12.3	7.6	58.2	Weather; Best of Hollywood Your Evening Theatre	WHIO WHIO	8.8 2.8
7. **A TALE OF TWO CITIES**— Ronald Coleman, Basil Rathbone; 1936; MGM; MGM-TV	Gold Cup Theatre Sat. March 8 11:15-12:00 p.m. WLWD	9.5	9.6	9.3	44.3	Weather; Theatre Your Evening Theatre	WHIO WHIO	8.3 6.7
8. **SIERRA SUE**— Gene Autry; 1941; Republic; MCA-TV Ltd.	Wild West Show Thurs. March 13 5:00-6:00 p.m. WHIO	8.9	9.9	8.3	25.6	Woody Woodpecker Mickey Mouse Club	WLWD WLWD	23.5 26.2
9. **DR. JEKYLL & MR. HYDE**— Spencer Tracy, Lana Turner, Ingrid Bergman; 1941; MGM; MGM-TV	Gold Cup Theatre Mon. March 10 11:15-1:15 a.m. WLWD	8.6	9.3	7.0	70.5	Weather; Theatre Your Evening Theatre	WHIO WHIO	4.3 2.6
10. **OUTLAWS OF THE DESERT**— William Boyd, Andy Clyde; 1941; Paramount; NBC Films	Wild West Show Wed. March 12 5:00-6:00 p.m. WHIO	7.4	7.6	7.3	29.9	Wild Bill Hickok Mickey Mouse Club	WLWD WLWD	11.9 21.2

COLORADO SPRINGS, Colo.

1. **THE POSTMAN ALWAYS RINGS TWICE**— Lana Turner, John Garfield; 1946; MGM; MGM-TV	First Run Feature Sat. March 22 10:15-12:00 p.m. KKTV	26.5	31.4	16.9	51.3	Million Dollar Movie	KRDO	4.7
2. **BATAN**— Robert Taylor, Thomas Mitchell; 1943; MGM; MGM-TV	Diamond Theatre Fri. March 21 10:15-12:30 a.m. KKTV	14.0	19.9	11.1	79.2	Night Editor	KRDO	6.6
3. **YOUNG BILL HICKOK**— Roy Rogers, Gabby Hayes; 1940; Republic; MCA-TV	Trail Riders Matinee Sat. March 22 3:30-5:00 p.m. KRDO	13.1	14.5	11.8	56.0	Country Music Jubilee All Star Golf	KKTV KKTV	8.6 9.6
4. **KISS OF DEATH**— Victor Mature, Brian Donlevy, Richard Widmark; 1941; 20th Century Fox; NTA	Home Theatre Sun. March 23 10:30-12:00 p.m. KKTV	9.9	11.1	8.7	61.6	Night Editor	KKTV	8.0
5. **OLD ACQUAINTANCE**— Bette Davis, Miriam Hopkins, Gig Young; 1943; Warner Bros.; AAP	Night Editor Thurs. March 20 9:30-11:45 p.m. KRDO	8.6	9.8	7.4	32.2	Climax Hollywood Mystery	KKTV KKTV	26.5 3.9
6. **HARPOON**— John Bromfield, Alyce Louis; 1948; Screen Guild; Screen Gems Inc.	Variety Matinee Sat. March 22 2:15-3:30 p.m. KRDO	8.1	8.4	7.4	47.8	Pro Hockey Film Short Big Picture Country Music Jubilee	KKTV KKTV KKTV	5.4 3.2 8.0
7. **PRINCESS O'ROURKE**— Olivia DeHavilland, Robert Cummings, Jane Wyman; 1943; Warner Bros.; AAP	Night Editor Sun. March 23 9:45-11:45 p.m. KRDO	8.0	10.5	4.4	30.1	Zane Grey Theatre Weather; News News; Home Theatre Home Theatre	KKTV KKTV KKTV KKTV	43.9 28.7 12.8 9.9
8. **ESCAPE TO GLORY**— Pat O'Brien, Constance Bennet; 1940; Columbia; Screen Gems	Late Show Wed. March 19 10:30-11:45 p.m. KKTV	7.8	8.1	7.4	71.1	Night Editor	KRDO	2.8
9. **RETURN TO TREASURE ISLAND**— Tab Hunter, Dawn Addams; 1954; U.A.; UA	Night Editor Fri. March 21 10:15-11:30 p.m. KRDO	6.6	7.4	6.1	25.1	Diamond Theatre	KKTV	18.9
10. **BAD LORD BYRON**— Dennis Price, Joan Greenwood, Mai Zetterling; 1952; J. Arthur Rank; NTA	Million Dollar Movie Sat. March 22 9:30-12:15 a.m. KRDO	5.8	9.1	0.3	15.4	Lawrence Welk Weather; First Run Feature First Run Feature	KKTV KKTV KKTV	44.8 37.2 26.5

Tele Follow-Up Comment

Wide Wide World

"Wide Wide World" took a leisurely Sunday stroll along Fifth Avenue and even though it rained a bit, the walk was frequently delightful, definitely informative and took in the length and breath of the street.

The cameras viewed the avenue from its beginnings in Washington Square in the Greenwich Village area, and wound up in the slums of Harlem on the banks of the Harlem River. In between there's a street of delightful contrasts with architecture from Stanford White to Frank Lloyd Wright, from the struggling artists in the Village to the art treasures of the Metropolitan Museum of Art, from the swank atelier of Bergdorf-Goodman to the mean storefronts in Harlem. Rookeries and millionaires row, the harsh realities and dream worlds all seem to blend on Fifth Ave.

In several sequences, entire shows could be built upon single portions of this program. Greenwich Village, for example, could make a fine display in itself, as could Rockefeller Centre, and of course, the Metropolitan Museum, or the zoo. In each of these segments, the cameras lingered lovingly. The comments gave the show a degree of depth. Indeed, some of the facts unearthed are staggering. Of course, nothing surprises in the Village. But, the statistics on Rockefeller Centre, for example, would impel a bit of headscratching. The trip through Bergdorf's was most interesting. It showed how Paris originals are copied, to what lengths the staff must go to design a fur coat. One sable shown retails at $60,000, but that, the commentator said, includes the lining. The Metropolitan treasures are indeed dazzling. From the master painters to reproductions of the great dining halls or the old world, all are to be seen in this vast treasurehouse.

The cameras stopped only shortly in Harlem. It brushed off the realities of that slum area with just a couple of peaks, but dwelt at greater length on what steps are being taken for that area to lift itself out of the mean blight in which it finds itself.

"WWW" was excellently conceived and written. Indeed, there was a poet's eye in its conception and a genuine love for that tremendous thorofare in its execution.

It must have made a great many turn a nostalgic thought to the delightful rides from the upper deck of the old Fifth Ave. busses that used to be available. *Jose.*

Mike Wallace Interview

As the third stanza in the projected 13-week "Survival and Freedom" series produced by ABC-TV in association with the Fund for the Republic, U. S. Supreme Court William O. Douglas made a vigorous defense of democratic rights under sharp probing by Mike Wallace. Unusual was a Supreme Court judge's consent to risk Wallace's tough questioning, even more unusual was Douglas' all-out defense of freedom of speech for all, including the Communists, Fascists, racists or any crackpot group which has some ideas to retail.

Within the bare question-and-answer format of this show there emerged a rugged portrait of Justice Douglas as an uncompromising Jeffersonian democrat. Repeatedly, he asserted that the greatest values of American society lay in the concepts of freedom, equality and the superiority of the individual conscience over the needs of the state. Conversely, he accented the danger to liberty inherent in the current trends towards "orthodoxy" in every sphere of life. As Justice Douglas phrased his position, "there should be no limit on speech and no horizon on debate."

Wallace's conduct of the interview was admirable. His queries were consistently directed to the heart of the matter and he challenged Douglas' philosophy by voicing a series of arguments against unlimited freedom of speech. Included among these was the old chestnut that absolute freedom of speech was impossible since that would be a license for a man to cry "fire" in a theatre. But while the questioning hit the problem hard, Wallace, at the same time, was careful to avoid the kind of specific issues and personalities on which it would not have been proper for a High Court justice to comment. *Herm.*

Studio One In Hollywood

The killing of a Japanese civilian by an American GI, which figured prominently in the news last year, apparently inspired "The Kurishiki Incident," on the CBS-TV "Studio One" series Monday night (12). Roger O. Hirson's script took off from a dramatic premise of an American soldier's accidental shooting of a Japanese boy, but then sputtered into a wordy, inconclusive and highly sentimental tract.

The story was elementary. The American GI, seeking absolution for his act, visits the Japanese boy's family, meets his sister and falls in love. The sister, however, does not know how her brother was killed and when the soldier confesses the deed, she rejects him. Later, under instruction from her mother, she relents and accepts him back. It was a very chaste affair with no kisses, but plenty of talk exchanged between the American and Japanese lovers.

John Cassavetes, as the American soldier, turned in a persuasive and sensitive performance that was the stanza's chief focus of interest. Michi Kobi, as the Japanese girl, was pretty and conveyed the kind of delicacy and quaintness which is the new postwar substitute for the "yellow peril" in the lexicon of American stereotypes. Sessue Hayakawaa, as the girl's uncle, had very little to do except look sad and wise. *Herm.*

Lawrence Welk Show

Success hasn't gone to Lawrence Welk's head. He's been driving the Dodge parade for close to three years on ABC-TV and he's stuck to same simple, schmaltzy format that seems to have eluded other bandleaders shooting for the same tv click.

The Welk beat continues brisk and bouncy and his vocalist lineup, Lennon Sisters, Alice Lom, Larry Deane, etc., hit the choruses squarely. It's a steady format that has camera shooting at band, soloists, and audience in a fluid manner.

On show caught Saturday (10), Welk had plenty of sentiment to play with. It was Mother's Day eve and the maestro made sure nobody forgot it. He programmed such as "Mother Macree," "When Your Hair Has Turned To Silver," "Mother" and "Throw Mama From The Train A Kiss" and delivered 'em all in a proper gushy manner.

Despite parodists and scorn from the sophisticates, Welk has found the formula for turning corn into gold and you can't take that away from him. *Gros.*

NBC Matinee Theatre

With "Matinee Theatre" due to be abandoned by NBC-TV at the end of the season as "too expensive," this Albert McCleery production came up with one of its better presentations Friday (9) in a colorcast of "Angel Street." Particularly noteworthy was the fact that Vincent Price, Judith Evelyn and Leo G. Carroll were on hand to recreate their roles in the Broadway version of Patrick Hamilton's meller.

Although an avalanche of spot announcements occasionally marred the mood and atmosphere of Walter Grauman's adaptation of the 20-year-old original piece, gripping performances on the part of the three principals managed to save its effectiveness. Exceptionally fine was Miss Evelyn's emotional stint at the finale when she hysterically refuses to help her homicidal husband to escape the law.

As most viewers probably recall, this turn-of-the-century psychological thriller concerns a murderer who strives to eliminate his wife by driving her insane. While many years have passed since Price essayed the husband's part, he still was smooth, sinister and possessive of a frightening leer.

Nor has time dimmed Leo G. Carroll's flair for the role of the detective who unmasks Price for what he is. His was a quiet, meticulous performance that could well have been overplayed. Karen Scott, cast as the maid, handled it a bit too broadly. Condensed teleplay eliminated the part of the housekeeper who was seen in the original. A living room set was typical of the gaslight era and Grauman's direction managed to bring out the suspense despite the interminable plugs. *Gilb.*

KGKO Fetches 450G

Dallas, May. 13.

The Balaban group of radio and tv stations has announced the purchase here of KGKO, with the sale subject to the approval of the Federal Communication Commission. Sales price was said to be $450,000.

WUTHERING HEIGHTS
(Du Pont Show of the Month)
With Richard Burton, Rosemary Harris, Denholm Elliott, Cathleen Nesbitt, Barry Jones, Robert Flyming, Angela Thornton, Bernard Miles, Michel Ray, John Colicos, Patty Duke, others
Producer: David Susskind
Director: Daniel Petrie
Adaptation (of Emily Bronte's novel): James Costigan
90 Mins., Fri. (9), 9:30 p.m.
DU PONT
CBS-TV, from New York
(BBD&O)

Emily Bronte's "Wuthering Heights" had another go-round last Friday night (9) when it was presented on CBS-TV as the Du Pont "Show of the Month" and, for all of David Susskind and his Talent Associates' high and lofty regard for video dramatics, it ranted and shouted itself almost out of believability.

Adapted by the fine and exacting hand of James Costigan and boasting a cast of eminent performers as Richard Burton, Rosemary Harris, Denholm Elliott, Barry Jones, Cathleen Nesbitt, Robert Flyming and Angela Thornton, among others ,this latest reincarnation of the old Bronte war horse (which, incidentally, followed on the heels of the newest Broadway revival of "Jane Eyre"), couldn't quite succeed in hurdling a thrice-told repetition.

In some respects it was quite unfortunate, for the Susskind devotion to qualitative production, all on an ambitious and imaginative scope and richly endowed in its physical trappings, were of a dimension to excite the viewer into renewed interest. Similarly, Costigan's adaptation of the Bronte novel, both in the breaking down of the story for dramatization and in projecting the fiery, complex and passion-driven lovers, was on a meritorious level. The continuity was always smooth and the story progression uninterrupted.

Were the performers obedient to these Susskind-Costigan cues it might have been something else again, granted that one could justify the need for a resurrection of the Bronte melodramatics. Certainly in view of the lurid qualities of this highly-emotional tale that borders at times on the mystic, plus the need for believability and fervor on the part of the performers, Daniel Petrie had himself a rough assignment in controlling the performances. They just seemed to get away from him, intensity being translated into hysteria.

Richard Burton made an impassioned Heathcliff, but too much so, particularly in the closing scenes with Cathy on her death bed and later at her grave. Rosemary Harris gave a slightly more disciplined performance, at times really achieving the lovely and tragic Cathy. But overall the performances moved on an exaggerated key. *Rose.*

SALUTE TO MIKE TODD
(Night Beat)
With Robert Sylvester, John Chapman, Sir Cedric Hardwicke, Maurice Zolotow, Mrs. Billie Pizer, Robert J. Levin, Bill Doll, John Wingate
Co-producers: Marlene Sanders, Morton Silverstein
Writers: Ellen Shapiro, Herbert Dorfman
60 Mins.; Wed. (7), 11 p.m.
WABD, from New York

Some of the boys who had dealings with the late Mike Todd gathered round John Wingate on "Night Beat" and spun sentimental tales about the showman's spectacular and shrewd shenanigans in behalf of his manifold show biz endeavors. There was really nothing new the boys added to the Todd legend but what they did say merely confirmed previous estimates of his prowess as promoter and showman.

Wingate opened with Todd appraisals penned by Ward Morehouse, the drama critic, and VARIETY's Abel Green, plus film clips of the showman and Elizabeth Taylor on the personal appearance circuit in the U.S. and U.S.S.R. Bob Sylvester, the News' Broadway columnist and novelist, told Wingate that Todd was highly aggressive, more clown than villain, a dedicated gambler who did not take money too seriously. Sylvester was followed by Mrs. Billie Pizer, who had been Todd's wardrobe mistress in four shows. She said she was crazy about him, "he was just a doll, my pal and my pet."

Sir Cedric Hardwicke recounted his perilous adventure atop the pachyderm in Madison Square Garden during the famous Todd party and saluted him for his willingness to assume risks. Without risks, there'd be no Hamlet, no Ibsen, no Shaw, Sir Cedric observed. He also related how Todd had tried to sway him into playing the role of Louis B. Mayer in an

(Continued on page 40)

WNTA-TV's Razzmatazz Preem Zings Up N.Y. Video Spectrum

By ART WOODSTONE

It's still a tossup whether the Ted Cott razzmatazz parlays 13 into the bigtime "lucky 13" sweepstakes, but, profit or no, this much can be said—the jazzed-up WNTA-TV programming sked and the accompanying hoopla has put National Telefilm Associates' Channel 13 back on the video map in the greater metropolitan New York area, and all eyes in the trade are riveted on what NTA station chief Cott is going to do next. On the basis of the initial week, it looks promising.

In following the programming launched by NTA on and since Wednesday (7), when the reins shifted from the Rosenhaus clan, it's fair to say that the tv station's immediate program prospects are not city-shaking, but it'd be unfair to judge an operation in which veteran Cott has any say by its program content alone. Cott's reputation as one of the more promotion-wise cookies in the business is hardly a secret, and since WNTA got underway, it's a rep he's lived up to in spades.

That flurry of big ads in the local dailies (especially the Times) and the consistent rapport Cott's established with the press on the editorial end must, in some part, have been responsible for that wow opening night rating on WNTA's "grind movie" technique. Station ran a 10.6 average quarter-hour rating (third highest in the city) throughout the three continuous Wednesday showings of 20th's "Snake Pit." As good as it was, "Pit" is the kind of morbid flick that normally might chase away a lot of customers, who, without the impetus of excellent advance press, might look to another channel for lighter entertainment. Idea of doing three exposures per night (and simultaneously announcing that "if you don't catch it now you won't have another chance for at least six months") is a pretty good one. At least it's Cott's distinctive variation on the feature film repeat formula.

In seven days, WNTA has proved one thing—the station isn't afraid to try new things. And nothing seems to have been undertaken without also seriously considering the promotional impact on trade and public. And win, lose or draw, it's imaginative. Take for instance, a Sunday two-hour special during which chess champ, 15-year-old Bobby Fisher, took on better than a dozen opponents at once. As good a game as it is, it's obvious that chess is a minority sport and, as televised by WNTA, it wasn't particularly exciting. One viewer tuned out on the play fairly early, with the intention—which he never kept—of tuning back in just before the 5 p.m. deadline to see how the boy genius had faired against the other experts. Trying chess, however, makes news.

WNTA has stolen rival WABD's live local programming thunder. It has launched a series of five different 7-7:30 panel shows, some of which were good and others viewed were bad. In this respect, Channel 13 began slowly on the initial day with "Gags to Riches," a tired revise on "Can You Top This?" emceed by Joey Adams, who was far from scintillating. The star of that show (which also employed Betty Kean and Lew Parker) was a fast-talking comic named Jackie Kannon. On Thursday, the slotter-at-7, "Make Up Your Mind," with Donald Cook, got bad to so-so notices.

Stopping for a moment at Thursday, the station pulled a real coup by presenting Art Ford (who continues as a Friday feature on WABD as well) in a much-heralded 90-minute jazz show. Simple in theory and practice, the stanza drew a lot of first-night attention. It'll continue as a regular live feature on the Newark-based indie.

There is a fluidity to Cott's program thinking which it might do well to continue, even if the station gets on a stronger financial footing, which in tv generally paves the road for the static. Throwing in such specials as a filmed reprise of the Army-McCarthy hearings (with H. V. Kaltenborn doing the commentary) was a definite plus—plus the act that the one-shot technique again had its press ramifications.

On to Friday, when WNTA launched the best of the first three 7 p.m. panelers. "Make Up a Story," guided by a dignified, yet pliant Cy Harrice, was a nice conglomeration of ad libs by some pretty well-known authors. The Monday followup was another good stanza. An affable bunch headed by Pat Hernon, and paneled by Clifton Daniel, Hildy Parks and Walter Kiernan (who is likely to prove one of the station's best assets), demonstrated their knowledge of current events. Like "Story," the Monday show was interesting but maybe a little ways out in terms of mass audience appeal. Certainly, these two are better than most of what's on competition time.

Richard Willis is installed nightly at 6. As of old (on WRCA-TV, in N.Y.), Willis devotes a lot of time to fixing faces and coifs and giving beauty advice to ladies from the audience. Since he's on in the evening instead of the daytime, however, he has fashion tips for the boys too. On opening night, things tended to drag as Willis stretched his bits and pieces into seven and eight-minute projects, but he balanced the scales by taking himself and the proceedings lightly; Willis is not above a corny laugh or two.

In expanding on a previous statement about Walter Kiernan proving a decided asset to WNTA, Cott has inserted him between showings of his Monday - Wednesday - Friday first-run features to do a five-minute news capsule. The clever, personable and highly informative handling foggy-voiced Kiernan gives the twice-nightly news and features makes him one of the best—if not the best—tv commentator in town. Only trouble is his followers are going to find it hard pinning down the time he is to appear, since the appearances depend on the length of the flick.

WNTA is moving slowly anent its Saturday - Sunday programming, which presently contain a lot of "Cott filler," plus offbeat specials like chess. But prospects there improve when baseball comes into view. Dodgers and Giants, from out-of-town berths, are sometimes skedded for weekend exposure in the big town. Baseball will also pepper the regular weeknight-weekday sked.

Though having presented as much that is good as bad in its first week, WNTA has considerable potential. WNTA executives have already shown considerable imagination and a fair amount of commensurate daring.

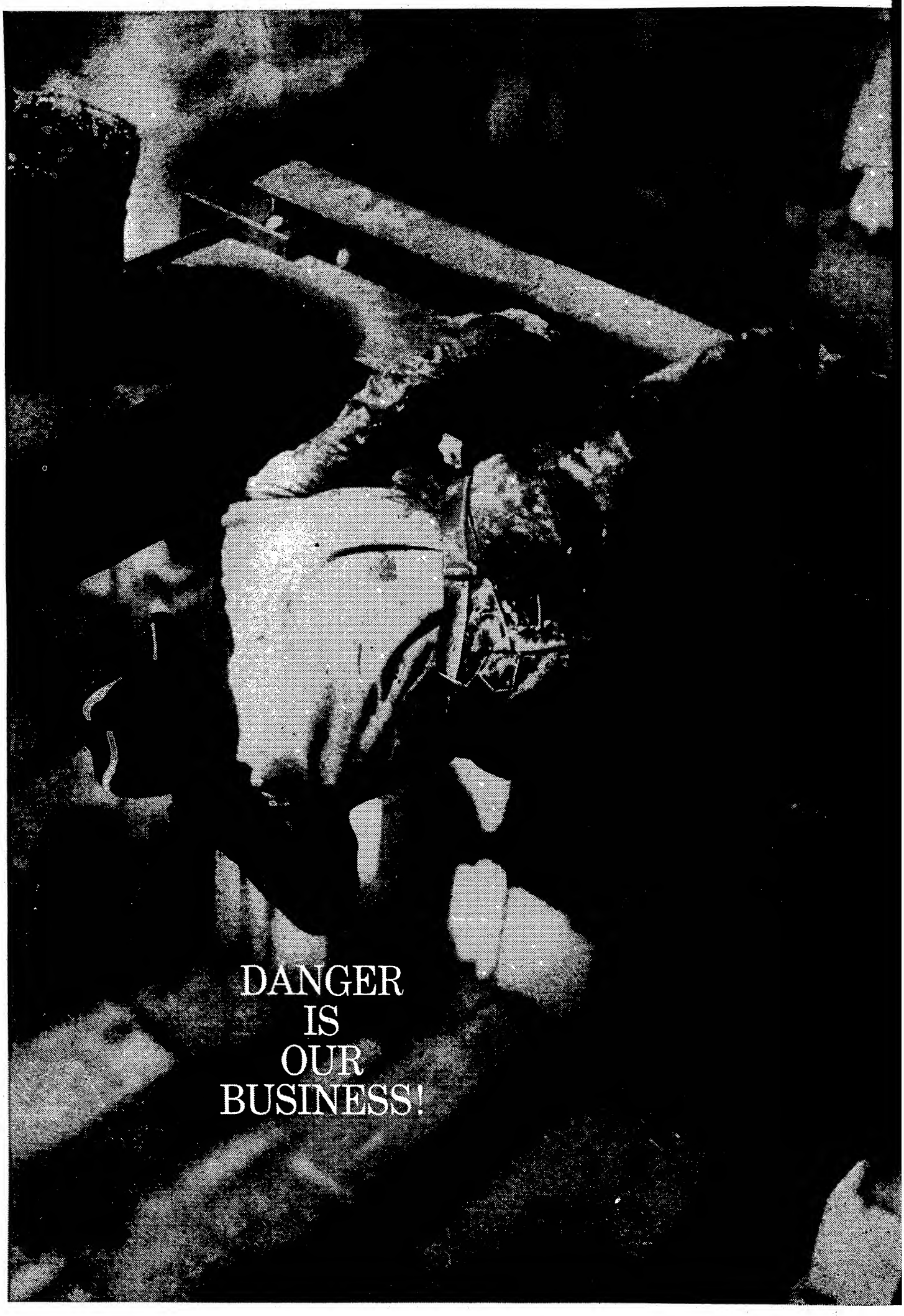
A TIME FOR BOOKS
With Prof. Floyd Zulli Jr.
Producer: Warren Kraetzer
Director: Ned Cramer
30 Mins., Sun., 4 p.m.
THE HERITAGE CLUB
WCBS-TV, New York
(Franklin Spier)

Those late-risers in New York who've never had the gumption to get up at 6:30 in the morning for one of Dr. Floyd Zulli's WCBS-TV "Sunrise Semester" lectures can now gander the NYU prof on Sunday afternoons, and in a commercial format yet. "Sunrise Semester," of course, is the NYU for-credit course in comparative literature which has made the classics bestsellers in the N.Y. bookstores and restored educational tv to respectability.

But both Dr. Zulli's devotees and those who've never seen him are bound to be disappointed in his Sunday segment. A half-hour devoted to a single work is just too confining for Dr. Zulli; his Sunday technique, though no more pedantic than his morning style, lacks the infectious enthusiasm of the morning sessions and leaves the viewer with an informative but by no means an exciting lecture.

Dr. Zulli's chief asset in his morning program has been his enthusiasm. He's a cold starter, stiff and formal, but within 10 minutes he warms to his work and is off on an excursion into the life and times of his subject that bubbles with wit, urbanity and insight. In devoting a full week to each book, he's been able to leave his tv students with lasting values.

In the Sunday show, limiting himself to one work in the half-hour, Dr. Zulli never got a chance to warm up, had to pack so much information and analysis on Jane Austen and "Pride and Prejudice" into 30 minutes that his enthusiasm never got the better of him. Which is too bad, for the lecture itself was a rewarding one. And the program was a fine showcase for the sponsr, the Heritage Club, which distributes low-cost but well-made editions of the classics. Perhaps WCBS-TV ought to try sustaining an additional half-hour in "A Time for Books." With an hour format, perhaps Dr. Zulli would feel less crowded and better attuned to his subject. *Chan.*


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Ah, the perils we've looked upon unafraid! While cameramen have flown on patrols into the eyes of hurricanes, clambered out upon the naked girders of rising sky-scrapers, accompanied nitro-shooters into blazing oil fields—we've never so much as blinked an eye.

In fact, the only risk we've refused to face is a business risk. When it comes to *that,* we only bet on a sure thing... like DANGER IS MY BUSINESS!*

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NBC TELEVISION FILMS—A DIVISION OF

CNP

CALIFORNIA NATIONAL PRODUCTIONS, INC.

VARIETY-TELEPULSE CITY-BY-CITY PROGRAM CHART.

VARIETY's weekly chart is based on the 22 major markets regularly reported by Telepulse each month, in addition to 133 other Telepulse tabulated U.S. markets, covered over the course of a year. Cities will be rotated weekly. The VARIETY chart is a compilation of data on syndicated films, as well as network and live programs, in each market. Under the top 10 multi-weekly heading, the (†) stands for local programming and the (*) for network shows.

PHILADELPHIA

Stations: WCAU, WFIL, WRCV, WVUE. TV Homes: 1,160,000. Survey Dates: April 7-14, 1958.

TOP TEN NETWORK SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Perry Como (Sat. 8:00-9:00)	WRCV	41.9
2.	Gunsmoke (Sat. 10:00-10:30)	WCAU	36.5
3.	Restless Gun (Mon. 8:00-8:30)	WRCV	33.7
4.	Danny Thomas (Mon. 9:00-9:30)	WCAU	33.4
5.	Tales of Wells Fargo (Mon. 8:30-9)	WRCV	31.9
6.	I've Got a Secret (Wed. 9:30-10:00)	WCAU	30.9
6.	Wyatt Earp (Tues. 8:30-9:00)	WFIL	30.9
7.	Playhouse 90 (Thurs. 9:30-11:00)	WCAU	30.6
8.	Person to Person (Fri. 10:30-11:00)	WCAU	30.5
9.	Alfred Hitchcock (Sun. 9:30-10:00)	WCAU	30.2

TOP TEN MULTI-WEEKLY SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	†Popeye (M-F 6:00-6:30)	WFIL	26.4
2.	*Mickey Mouse Club (M-F 5:30-6:00)	WFIL	23.0
2.	†Starr Theatre (M-F 6:30-7:00)	WFIL	23.0
3.	†News, Facenda, Wea. (M-F 11-11:15)	WCAU	19.1
4.	*Amer. Bandstand (M-F 2:30-5:00)	WFIL	17.7
5.	*Guiding Light (M-F 12:45-1:00)	WCAU	14.8
6.	†Sports Final (M-F 11:15-11:30)	WCAU	14.5
7.	*S'rch for T'm'rr'w (M-F 12:30-12:45)	WCAU	14.2
8.	*Price Is Right (M-F 11-11:30 a.m.)	WRCV	14.1
9.	*As the World Turns (M-F 1:30-2)	WCAU	14.0
9.	†News-Wea. (M-F 11:00-11:15)	WRCV	14.0

TOP TWENTY SYNDICATED SHOWS

RK.	PROGRAM—DAY—TIME	STA.	DISTRB.	AV. RTG.	AV. SH.
1.	Popeye (M-F 6:00)	WFIL	AAP	26.4	67
2.	San Francisco Beat (Sat. 10:30)	WCAU	CBS	22.9	38
3.	Highway Patrol (Tues. 7:00)	WCAU	Ziv	21.2	50
4.	Frontier Doctor (Thurs. 7:00)	WCAU	HTS	19.9	41
5.	Honeymooners (Tues. 7:00)	WRCV	CBS	19.5	44
5.	Mike Hammer (Tues. 10:30)	WCAU	MCA	19.5	38
6.	Annie Oakley (Sat. 5:30)	WCAU	CBS	18.5	54
6.	Harbor Command (Fri. 7:00)	WCAU	Ziv	18.5	44
6.	Sky King (Sat. 6:00)	WCAU	Nabisco	18.5	56
7.	Sheriff of Cochise (Sun. 6:00)	WCAU	NTA	17.9	48
8.	Gray Ghost (Mon. 7:00)	WCAU	CBS	17.5	39
9.	Death Valley Days (Mon. 7:00)	WRCV	U.S. Borax	17.2	38
10.	Whirlybirds (Wed. 7:00)	WCAU	CBS	16.9	38
11.	Popeye (Sat. 6:30)	WFIL	AAP	16.0	42
12.	Boots and Saddles (Tues. 10:30)	WRCV	NBC	15.9	31
12.	State Trooper (Thurs. 7:00)	WRCV	MCA	15.9	33
13.	Martin Kane (Wed. 10:30)	WRCV	Ziv	15.2	24
14.	Mr. District Attorney (Fri. 7:30)	WCAU	Ziv	14.9	29
15.	26 Men (Wed. 7:00)	WRCV	ABC	14.5	33
16.	Silent Service (Sun. 6:30)	WFIL	NBC	13.2	34

TOP COMPETITION

PROGRAM	STA.	AV. RTG.
Beat the Clock	WCAU	8.3
Your Hit Parade	WRCV	21.2
Popeye	WFIL	15.0
State Trooper	WRCV	15.9
TV Newsreel	WFIL	11.7
News—John Daly	WFIL	12.7
Boots and Saddles	WRCV	15.9
Damon Runyon	WFIL	8.2
Studio 57	WRCV	11.9
TV Newsreel	WFIL	7.3
Sports	WFIL	7.3
Reader's Digest	WFIL	10.9
Death Valley Days	WRCV	17.2
Gray Ghost	WCAU	17.5
26 Men	WRCV	14.5
Official Detective	WCAU	9.9
Highway Patrol	WCAU	21.2
Mike Hammer	WCAU	19.5
Frontier Doctor	WCAU	19.9
U.S. Steel Hour	WCAU	27.5
Rin Tin Tin	WFIL	21.9
Whirlybirds	WCAU	16.9
20th Century	WCAU	13.5

DETROIT

Stations: CKLW, WJBK, WWJ, WXYZ. TV Homes: 986,700. Survey Dates: April 7-14, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 10:00-10:30)	WJBK	42.2
2.	Wyatt Earp (Tues. 8:30-9:00)	WXYZ	37.9
3.	Maverick (Sun. 7:30-8:30)	WXYZ	36.0
4.	Cheyenne (Tues. 7:30-8:30)	WXYZ	35.0
4.	Perry Como (Sat. 8:00-9:00)	WWJ	35.0
5.	Danny Thomas (Mon. 9:00-9:30)	WJBK	32.9
6.	Broken Arrow (Tues. 9:00-9:30)	WXYZ	32.2
7.	Wells Fargo (Mon. 8:30-9:00)	WWJ	31.9
8.	Have Gun Will Travel (Sat. 9:30-10)	WJBK	31.5
9.	Restless Gun (Mon. 8:00-8:30)	WWJ	31.2
9.	Playhouse 90 (Thurs. 9:30-11:00)	WJBK	31.2

TOP TEN MULTI-WEEKLY SHOWS

1.	†Popeye (M-F 6:00-6:30)	CKLW	26.2
2.	*Mickey Mouse Club (M-F 5:30-6:00)	WXYZ	23.3
3.	*Amer. Bandstand (M-F 3-3:30, 4-5)	WXYZ	19.4
4.	†Detroit Bandstand (M-F 5:00-5:30)	WJBK	17.4
5.	†News—Jac Legoff (M-F 11-11:15)	WJBK	17.1
6.	*Price Is Right (M-F 11-11:30 a.m.)	WWJ	15.6
6.	*Trust Your Wife (M-F 3:30-4:00)	WXYZ	15.6
7.	*Art Linkletter (M-F 2:30-3:00)	WWJ	15.0
7.	†Soup's On (M-F 11:00-11:30)	WXYZ	15.0
8.	*Verdict Is Yours (M-F 3:30-4:00)	WJBK	13.4

RK.	PROGRAM—DAY—TIME	STA.	DISTRB.	AV. RTG.	AV. SH.
1.	Popeye (Mon.-Sun. 6:00)	CKLW	AAP	28.9	51
2.	Highway Patrol (Tues. 10:30)	WJBK	Ziv	28.5	50
3.	Honeymooners (Sat. 10:30)	WJBK	CBS	24.5	41
4.	Annie Oakley (Tues. 6:30)	WXYZ	CBS	23.5	45
5.	Silent Service (Thurs. 7:00)	WJBK	NBC	20.9	37
6.	Boots and Saddles (Thurs. 7:00)	CKLW	NBC	19.5	35
6.	Frontier Doctor (Sun. 6:00)	WXYZ	HTS	19.5	36
7.	Death Valley Days (Mon. 7:00)	WWJ	U.S. Borax	19.2	39
7.	Stories of the Century (Fri. 6:30)	WXYZ	Hollywood	19.2	33
8.	Brave Eagle (Fri. 6:30)	CKLW	CBS	18.9	33
8.	26 Men (Sun. 6:30)	WXYZ	ABC	18.9	37
9.	Dr. Christian (Fri. 7:00)	WJBK	Ziv	18.5	32
9.	Sky King (Thurs. 6:30)	CKLW	Nabisco	18.5	36
10.	Topper (Wed. 6:30)	WXYZ	Telestar	17.5	33
11.	Last of the Mohicans (Fri. 7:00)	CKLW	TPA	17.2	30
11.	Ramar of the Jungle (Sat. 2:00)	WXYZ	TPA	17.2	46
11.	Sheriff of Cochise (Wed. 7:00)	CKLW	NTA	17.2	32
12.	The Tracers (Sat. 10:30)	WXYZ	Minot	16.9	28
13.	Amos 'n' Andy (Wed. 7:00)	WWJ	CBS	16.5	30
14.	Men of Annapolis (Tues. 7:00)	WJBK	Ziv	16.2	29
14.	The Three Musketeers (Mon. 6:30)	WXYZ	ABC	16.2	33

Frontier Doctor	WXYZ	19.5	
All Star Theatre	WXYZ	12.5	
Tracer	WXYZ	16.9	
Mickey Rooney	CKLW	15.2	
Boots and Saddles	CKLW	19.5	
Silent Service	WJBK	20.9	
Popeye	CKLW	14.5	
Badge 714	WJBK	13.2	
Brave Eagle	CKLW	18.9	
Frontier Justice	WXYZ	19.2	
Premiere-Parade	WWJ	14.9	
Last of the Mohicans	CKLW	17.2	
Frontier Doctor	WXYZ	13.5	
Bugs Bunny	CKLW	16.9	
Dr. Christian	WJBK	18.5	
Western Theatre	WJBK	8.9	
Amos 'n' Andy	WWJ	16.5	
Honeymooners	WJBK	24.5	
Sheriff of Cochise	CKLW	17.2	
Casey Jones	WWJ	15.9	
Frontier	WXYZ	16.2	

BUFFALO

Stations: WBEN, WBUF, WGR. TV Homes: 352,400. Survey Dates: April 7-14, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 10:00-10:30)	WBEN	42.2
2.	Wyatt Earp (Tues. 8:30-9:00)	WGR	40.5
3.	Cheyenne (Tues. 7:30-8:30)	WGR	37.7
4.	Broken Arrow (Tues. 9:00-9:30)	WGR	35.2
5.	Danny Thomas (Mon. 9:00-9:30)	WBEN	35.0
6.	Alfred Hitchcock (Sun. 9:30-10:00)	WBEN	34.9
7.	Lassie (Sun. 7:00-7:30)	WBEN	33.9
8.	Playhouse 90 (Thurs. 9:30-11:00)	WBEN	33.5
9.	T'p T'nes-New T'l'nt (Mn. 9:30-10:30)	WGR	32.8
10.	Rin Tin Tin (Fri. 7:30-8:00)	WGR	32.2

TOP TEN MULTI-WEEKLY SHOWS

1.	†11 O'Clock News (W,F 11:00-11:15)	WBEN	25.9
2.	*Mickey Mouse Club (M-F 5:30-6:00)	WGR	25.3
3.	†Your Esso Rptr. (M,T,Th. 11-11:15)	WBEN	23.6
4.	*Amer. Bandstand (M-F 3-3:30, 4-5)	WGR	19.2
5.	†Popeye's Pl'yh'se (M-F 9-9:30 a.m.)	WBEN	19.1
6.	†News-Poth, Wea. (M-F 11-11:15)	WGR	18.6
7.	*Do You Trust Wife (M-F 3-3:30-4)	WGR	17.8
8.	*Capt. Kangaroo (M-F 8-8:45 a.m.)	WBEN	17.1
9.	*Art Linkletter (M-F 2:30-3:00)	WBEN	15.8
10.	*CBS News, Misc. (M-F 8:45-9 a.m.)	WBEN	15.5
10.	†Wea., Sprts. Rev. (M-F 11:15-11:30)	WBEN	15.5

RK.	PROGRAM—DAY—TIME	STA.	DISTRB.	AV. RTG.	AV. SH.
1.	Sheriff of Cochise (Fri. 7:00)	WGR	NTA	32.9	64
2.	Silent Service (Sat. 10:30)	WBEN	NBC	31.9	48
3.	Highway Patrol (Tues. 10:30)	WGR	Ziv	31.5	49
4.	Sea Hunt (Sun. 3:30)	WGR	Ziv	28.5	56
5.	Kingdom of the Sea (Fri. 10:00)	WGR	Guild	24.2	37
6.	My Hero (Tues. 7:00)	WGR	Official	23.9	47
7.	Casey Jones (Thurs. 7:00)	WGR	Screen Gems	23.2	49
8.	Code Three (Fri. 10:30)	WGR	ABC	21.5	33
9.	Decoy (Tues. 10:30)	WBEN	Official	20.5	32
10.	The Whistler (Mon. 10:30)	WGR	CBS	20.2	34
11.	Men of Annapolis (Mon. 9:30)	WBEN	Ziv	19.7	29
12.	Death Valley Days (Mon. 7:00)	WBEN	U.S. Borax	19.5	40
12.	Gray Ghost (Wed. 7:00)	WGR	CBS	19.5	43
13.	Harbor Command (Sat. 10:30)	WGR	Ziv	19.2	29
13.	Meet Corliss Archer (Mon. 7:00)	WGR	Ziv	19.2	40
14.	Popeye (Mon-Fri. 9 a.m.)	WBEN	AAP	19.1	67
15.	26 Men (Wed. 7:00)	WBEN	ABC	19.0	42
16.	Popeye (Sat. 8:30 a.m.)	WBEN	AAP	18.9	100
17.	Mike Hammer (Mon. 7:30)	WGR	MCA	18.8	32
18.	Annie Oakley (Tues. 7:00)	WBEN	CBS	18.5	36

Sword of Freedom	WBEN	9.5	
Harbor Command	WGR	19.2	
Decoy	WBEN	20.5	
50th Film Festival	WBEN	18.5	
Lineup	WBEN	25.5	
Annie Oakley	WBEN	18.5	
Studio 57	WBEN	16.2	
Person to Person	WBEN	29.5	
Highway Patrol	WGR	31.5	
Studio One	WBEN	23.2	
Top Tunes-Talent	WGR	35.5	
Corliss Archer	WGR	19.2	
26 Men	WBEN	19.0	
Silent Service	WBEN	31.9	
Death Valley Days	WBEN	19.5	
Eddie Cantor	WGR	5.7	
Gray Ghost	WGR	19.5	
No Competition			
Robin Hood	WBEN	21.5	
My Hero	WGR	23.9	

DAYTON

Stations: WHIO, WLW-D. TV Homes: 149,900. Survey Dates: April 7-14, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 10:00-10:30)	WHIO	50.3
2.	Wyatt Earp (Tues. 8:30-9:00)	WLW-D	42.3
3.	Danny Thomas (Mon. 9:00-9:30)	WHIO	41.3
3.	Lineup (Fri. 10:00-10:30)	WHIO	41.3
3.	Zane Grey Theatre (Fri. 8:30-9:00)	WHIO	41.3
4.	Cheyenne (Tues. 7:30-8:30)	WLW-D	40.3
4.	Tales of Wells Fargo (Mon. 8:30-9)	WLW-D	40.3
5.	Have Gun Will Travel (Sat. 9:30-10)	WHIO	40.0
5.	Playhouse of Stars (Fri. 9:30-10:00)	WHIO	40.0
6.	Phil Silvers (Fri. 9:00-9:30)	WHIO	39.3
6.	What's My Line (Sun. 10:30-11:00)	WHIO	39.3

TOP TEN MULTI-WEEKLY SHOWS

1.	†Front Page News (M-F 11:00-11:15)	WHIO	26.3
2.	†Sohio Rptr., Sprts. Desk (M-F 6:30-6:45)	WHIO	26.2
3.	†Little Rascals (M,T, Th. 6:00-6:30)	WHIO	25.9
4.	*NBC News (M-F 6:45-7:00)	WLW-D	20.9
5.	*Mickey Mouse Club (M-F 5:30-6)	WLW-D	19.8
6.	*Art Linkletter (M-F 2:30-3:00)	WHIO	19.5
7.	†50-50 Club (M-F 12:00-1:30)	WLW-D	19.2
7.	†News, Wea., Sprts. (M-F 6:30-6:45)	WLW-D	19.2
8.	*As the World Turns (M-F 1:30-2)	WHIO	17.7
9.	*Beat the Clock (M-F 2:00-2:30)	WHIO	17.2

RK.	PROGRAM—DAY—TIME	STA.	DISTRB.	AV. RTG.	AV. SH.
1.	Badge 714 (Sat. 10:30)	WHIO	NBC	36.3	65
2.	Highway Patrol (Tues. 9:00)	WHIO	Ziv	30.3	47
3.	26 Men (Tues. 7:00)	WLW-D	ABC	29.8	50
4.	Dr. Hudson's Secret Jour. (Fri. 7:00)	WHIO	MCA	29.5	60
5.	Gray Ghost (Mon. 7:00)	WHIO	CBS	29.3	60
5.	State Trooper (Tues. 7:00)	WHIO	MCA	29.3	50
5.	Whirlybirds (Wed. 7:30)	WHIO	CBS	29.3	45
6.	Mike Hammer (Fri. 10:30)	WHIO	MCA	28.8	61
7.	Charlie Chan (Thurs. 7:00)	WHIO	TPA	26.3	53
8.	Silent Service (Sat. 7:00)	WHIO	NBC	26.0	54
9.	Little Rascals (M,T,Th. 6:00)	WHIO	Interstate	25.9	64
10.	Kingdom of the Sea (Fri. 6:00)	WHIO	Guild	23.8	50
10.	San Francisco Beat (Thurs. 7:00)	WLW-D	CBS	23.8	47
11.	Sky King (Wed. 7:00)	WLW-D	Nabisco	22.3	43
12.	Sea Hunt (Wed. 10:30)	WLW-D	Ziv	20.3	40
12.	Sheriff of Cochise (Tues. 7:30)	WHIO	NTA	20.3	33
13.	Championship Bowling (Sun. 2:00)	WHIO	Schwimmer	19.6	58
14.	Annie Oakley (Tues. 6:00)	WLW-D	CBS	19.5	45
15.	Guy Lombardo (Wed. 6:00)	WHIO	MCA	19.3	46
16.	City Detective (Sat. 3:30)	WHIO	MCA	18.3	52

Your Hit Parade	WLW-D	19.5	
Adventures-McGraw	WLW-D	34.3	
State Trooper	WHIO	29.3	
Outdoor Guide	WLW-D	19.8	
Playhouse 30	WLW-D	19.5	
26 Men	WLW-D	29.8	
Disneyland	WLW-D	35.3	
Boxing	WLW-D	18.3	
San Francisco Beat	WLW-D	23.8	
Midwest Hayride	WLW-D	22.3	
Annie Oakley	WLW-D	19.5	
Price Is Right	WLW-D	23.8	
Charlie Chan	WHIO	26.3	
Ozzie and Harriet	WHIO	29.5	
U.S. Steel Hour	WHIO	30.3	
Cheyenne	WLW-D	40.3	
Gold Cup Matinee	WLW-D	14.0	
Little Rascals	WHIO	23.8	
Life of Riley	WLW-D	22.3	
Sat. Matinee	WLW-D	16.8	

VARIETY-TELEPULSE CITY-BY-CITY PROGRAM CHART.

VARIETY's weekly chart is based on the 22 major markets regularly reported by Telepulse each month, in addition to 133 other Telepulse tabulated U.S. markets, covered over the course of a year. Cities will be rotated weekly. The VARIETY chart is a compilation of data on syndicated films, as well as network and live programs, in each market. Under the top 10 multi-weekly heading, the (†) stands for local programming and the (*) for network shows.

NEW YORK

Stations: WABC, WABD, WATV, WCBS, WOR, WPIX, WRCA. TV Homes: 4,175,300. Survey Dates: April 7-14, 1958.

TOP TEN NETWORK SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	**Perry Como** (Sat. 8:00-9:00)	WRCA	44.7
2.	**Gunsmoke** (Sat. 10:00-10:30)	WCBS	40.3
3.	**Loretta Young** (Sun. 10:00-10:30)	WRCA	33.1
4.	**Lineup** (Fri. 10:00-10:30)	WCBS	37.8
5.	**Person To Person** (Fri. 10:30-11:00)	WCBS	37.3
6.	**Playhouse 90** (Thurs. 9:30-11:00)	WCBS	35.4
7.	**Danny Thomas** (Mon. 9:00-9:30)	WCBS	35.3
8.	**Phil Silvers** (Fri. 9:00-9:30)	WCBS	32.4
9.	**Have Gun Will Travel** (Sat. 9:30-10)	WCBS	30.6
10.	**Alfred Hitchcock** (Sun. 9:30-10:00)	WCBS	29.1

TOP TEN MULTI-WEEKLY SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	†News, Wea. & Sports (M-F 11-11:15)	WCBS	23.9
2.	†News & Wea. (M-F 11:00-11:15)	WRCA	13.8
3.	*CBS News (M-F 7:15-7:30)	WCBS	13.7
4.	†7 O'Clock Report (M-F 7:00-7:15)	WCBS	13.7
4.	†Late Show (M-F 11:15-Signoff)	WCBS	13.4
4.	*Mickey Mouse Club (M-F 5:30-6)	WABC	13.4
6.	*Price Is Right (M-F 11-11:30 a.m.)	WRCA	12.4
6.	*Treasure Hunt (M-F 10:30-11:00)	WRCA	10.5
7.	*Amer. Bandstand (M-F 3-3:30, 4-5)	WABC	10.4
7.	†Popeye (M-F 6:00-6:30)	WPIX	10.4

TOP TWENTY SYNDICATED SHOWS

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	**Sea Hunt** (Sat. 10:30)	WCBS	Ziv	28.6	51
2.	**Mike Hammer** (Tues. 10:30)	WCBS	MCA	20.8	45
3.	**Honeymooners** (Tues. 7:00)	WRCA	CBS	17.2	38
4.	**Highway Patrol** (Mon. 7:00)	WRCA	Ziv	16.4	36
5.	**If You Had A Million** (Sat. 7:00)	WCBS	MCA	16.2	42
6.	**Code Three** (Wed. 10:30)	WRCA	ABC	14.1	23
7.	**Death Valley Days** (Wed. 7:00)	WRCA	U. S. Borax	12.2	29
8.	**Silent Service** (Fri. 7:00)	WRCA	NBC	11.4	26
9.	**Boots and Saddles** (Thurs. 7:00)	WRCA	NBC	10.2	24
10.	**Popeye** (M-S 6:00)	WPIX	AAP	9.8	29
11.	**Annie Oakley** (Sun. 6:00)	WABC	CBS	9.6	29
12.	**Amos 'n' Andy** (M-F 6:30)	WPIX	CBS	9.3	25
13.	**Looney Tunes** (M-S 6:30)	WABD	AAP	8.8	24
14.	**My Little Margie** (M-F 9:30 a.m.)	WCBS	Official	8.1	48
15.	**Medic** (Wed. 10:00)	WABD	CNP	7.4	10
16.	**Last of the Mohicans** (Sun. 6:30)	WABC	TPA	7.1	21
17.	**Topper** (M-F 9:00 a.m.)	WCBS	Telestar	6.9	39
18.	**Harbor Command** (M-F 9:00)	WOR	Ziv	6.8	9
19.	**Annie Oakley** (Sat. 6:30)	WABC	CBS	6.7	22
19.	**Popeye** (Sat. 5:00)	WPIX	AAP	6.7	24

TOP COMPETITION

PROGRAM	STA.	AV. RTG.
Your Hit Parade	WRCA	17.7
Vice	WRCA	10.2
†7 O'Clock Report	WCBS	13.0
†CBS News	WCBS	12.8
†7 O'Clock Report	WCBS	13.3
†CBS News	WCBS	13.8
Sky King	WPIX	6.4
U. S. Steel Hour	WCBS	24.6
†7 O'Clock Report	WCBS	13.8
†CBS News	WCBS	13.0
†7 O'Clock Report	WCBS	14.3
†CBS News	WCBS	15.3
†7 O'Clock Report	WCBS	14.0
†CBS News	WCBS	13.8
Early Show	WCBS	8.6
Meet The Press	WRCA	6.8
Looney Tunes	WABD	9.3
Early Show	WCBS	8.4
Sandy Becker Show	WABD	4.1
U. S. Steel Hour	WCBS	22.8
20th Century	WCBS	10.8
Sandy Becker Show	WABD	4.5
Danny Thomas	WCBS	35.3
†Early Show	WCBS	7.3
†6:45 Report	WCBS	8.9
Susie	WCBS	7.3

MINNEAPOLIS-ST. PAUL

Stations: KMSP, KSTP, WCCO, WTCN. TV Homes: 364,800. Survey Dates: April 7-14, 1958.

TOP TEN NETWORK SHOWS

1.	**Gunsmoke** (Sat. 9:00-9:30)	WCCO	39.4
2.	**Perry Como** (Sat. 7:00-8:00)	KSTP	37.8
3.	**Danny Thomas** (Mon. 8:00-8:30)	WCCO	32.9
3.	**I've Got A Secret** (Wed. 8:30-9:00)	WCCO	32.9
4.	**Alfred Hitchcock** (Sun. 8:30-9:00)	WCCO	31.9
5.	**Playhouse 90** (Thurs. 8:30-10:00)	WCCO	30.4
6.	**Loretta Young** (Sun. 9:00-9:30)	KSTP	30.0
7.	**Tales of Wells Fargo** (Mon. 7:30-8)	KSTP	29.5
7.	**Red Skelton** (Tues. 8:30-9:00)	WCCO	29.5
8.	**Restless Gun** (Mon. 7:00-7:30)	KSTP	28.5
8.	**Lawrence Welk** (Sun. 8:00-9:00)	WTCN	28.5

TOP TEN MULTI-WEEKLY SHOWS

1.	†**Today's Headlines** (M-F 10-10:15)	KSTP	29.7
2.	†**Wea., Sports** (M-F 10:15-10:30)	KSTP	25.8
3.	†**Popeye, Misc.** (M-F 5:30-6:00)	WCCO	19.0
4.	†**News-D. Moore** (M-F 10-10:15)	WCCO	17.0
5.	*Captain Kangaroo (M-F 8-8:45 a.m.)	WCCO	16.2
6.	†**Wea., Sports** (M-F 10:15-10:30)	WCCO	15.1
7.	***CBS News** (M-F 6:15-6:30)	WCCO	14.8
8.	***American Bandstand** (M-F 4-5)	WTCN	14.6
8.	***Art Linkletter** (M-F 1:30-2:00)	WCCO	14.6
9.	†**News, Adams, Sports** (M-F 6-6:15)	WCCO	14.2

1.	**Death Valley Days** (Sun. 9:30)	WCCO	U. S. Borax	29.2	45	Your Hit Parade	KSTP	16.5
2.	**State Trooper** (Tues. 9:30)	KSTP	MCA	24.9	37	Mike Hammer	WCCO	18.5
3.	**Highway Patrol** (Thurs. 10:30)	KSTP	Ziv	21.9	47	Charlie Chan	WCCO	9.7
4.	**Sheriff of Cochise** (Sun. 10:30)	KSTP	NTA	20.0	40	"Shock"	WTCN	12.7
5.	**Honeymooners** (Fri. 6:30)	WCCO	CBS	19.2	34	Rin Tin Tin	WTCN	17.2
5.	**Whirlybirds** (Sun. 9:30)	KSTP	CBS	19.2	30	What's My Line	WCCO	26.7
6.	**Popeye** (M-F 5:30)	WCCO	AAP	19.0	47	Mickey Mouse Club	WTCN	12.2
7.	**Mike Hammer** (Tues. 9:30)	WCCO	MCA	18.5	28	State Trooper	KSTP	24.9
8.	**Looney Tunes** (M-F 5:00)	WCCO	Guild	18.3	47	Fun At Five	WTCN	10.4
9.	**Sea Hunt** (Mon. 9:30)	WTCN	Ziv	17.9	26	Studio One	WCCO	22.2
10.	**Studio 57** (Wed. 9:30)	KSTP	MCA	16.4	24	Boxing	WTCN	19.5
11.	**Harbor Command** (Thurs. 9:30)	KSTP	Ziv	16.2	24	Playhouse 90	WCCO	31.5
12.	**Waterfront** (Fri. 10:30)	KSTP	MCA	15.5	38	Dr. Christian	WCCO	10.8
13.	**Sky King** (Sat. 9 a.m.)	WCCO	Nabisco	14.9	63	Howdy Doody	KSTP	8.9
14.	**Captain David Grief** (Sat. 6:00)	WCCO	Guild	14.5	37	†Baseball, News Pic't.	KSTP	10.7
						†Wea., Sports	KSTP	10.0
15.	**Boots and Saddles** (Sun. 11 a.m.)	KSTP	NBC	14.0	66	†Business-Finance	WCCO	3.5
						†Wild Bill Hickok	WCCO	10.5
15.	**Crusader** (Mon. 10:30)	KSTP	MCA	14.0	38	Frontier	WCCO	10.5
16.	**Hopalong Cassidy** (Sun. 10 a.m.)	WCCO	NBC	13.4	78	5 Star Theatre	KSTP	3.7
16.	**Mr. District Attorney** (Wed. 10:30)	KSTP	Ziv	13.4	32	Frontier Dr.	WCCO	10.2
17.	**Badge 714** (Tues. 10:30)	KSTP	NBC	13.2	32	Crunch and Des	WCCO	10.2
17.	**Cisco Kid** (Sat. 11 a.m.)	WCCO	Ziv	13.2	67	True Story	KSTP	6.5

COLUMBUS

Stations: WBNS, WLW-C, WTVN. TV Homes: 173,600. Survey Dates: April 7-14, 1958.

TOP TEN NETWORK SHOWS

1.	**Gunsmoke** (Sat. 10:00-10:30)	WBNS	45.2
2.	**Danny Thomas** (Mon. 9:00-9:30)	WBNS	37.9
3.	**Have Gun Will Travel** (Sat. 9:30-10)	WBNS	36.5
4.	**Perry Como** (Sat. 8:00-9:00)	WLW-C	33.9
5.	**Lineup** (Fri. 10:00-10:30)	WBNS	33.2
6.	**Person To Person** (Fri. 10:30-11:00)	WBNS	32.5
7.	**Playhouse 90** (Thurs. 9:30-11:00)	WBNS	32.4
8.	**Wells Fargo** (Mon. 8:30-9:00)	WLW-C	31.9
9.	**I've Got A Secret** (Wed. 9:30-10)	WBNS	31.5
10.	**Wyatt Earp** (Tues. 8:30-9:00)	WTVN	31.2

TOP TEN MULTI-WEEKLY SHOWS

1.	***Mickey Mouse Club** (M-F 5:30-6)	WTVN	23.8
2.	†**Casper Capers** (M-F 4:00-5:00)	WTVN	22.1
3.	†**News-Pepper, Wea.** (M-F 11-11:15)	WBNS	20.9
3.	†**Popeye Theatre** (T-F 6:00-6:30)	WBNS	20.9
4.	***CBS News** (M-F 7:15-7:30)	WBNS	20.8
4.	†**Looking-Long** (M-F 7:00-7:15)	WBNS	20.8
5.	*Captain Kangaroo (M-F 8-8:45 a.m.)	WBNS	15.9
6.	***Art Linkletter** (M-F 2:30-3:00)	WBNS	13.6
7.	†**News, Wea.** (M-F 11:00-11:15)	WLW-C	13.3
8.	†**Romper Room** (M-F 9-10 a.m.)	WTVN	12.9

1.	**Highway Patrol** (Tues. 10:30)	WBNS	Ziv	30.5	62	Studio 57	WLW-C	12.2
2.	**Death Valley Days** (Sun. 9:30)	WBNS	Nabisco	29.5	42	Dinah Shore	WLW-C	26.5
3.	**Honeymooners** (Sat. 7:00)	WBNS	Ziv	25.5	50	Midwest Hayride	WLW-C	15.2
4.	**Boots and Saddles** (Sat. 10:30)	WBNS	NBC	24.9	38	Something Different	WTVN	23.2
5.	**Whirlybirds** (Thurs. 7:00)	WTVN	CBS	21.9	38	†Looking-Long	WBNS	21.2
						†CBS News	WBNS	21.0
6.	**Frontier** (Tues. 6:30)	WTVN	NBC	21.5	57	Outdoors-Mack	WBNS	10.9
6.	**Mama** (Wed. 6:30)	WBNS	CBS	21.5	53	Col. Bleep	WTVN	12.2
7.	**O'Henry Playhouse** (Fri. 7:00)	WTVN	Gross Krasne	21.2	44	†Looking-Long	WBNS	20.3
						†CBS News	WBNS	20.7
8.	**Harbor Command** (Wed. 7:00)	WTVN	Ziv	20.9	40	†Looking-Long	WBNS	20.0
						†CBS News	WBNS	19.7
8.	**Popeye** (T-F 6:00)	WBNS	AAP	20.9	49	Casey Jones	WTVN	17.2
9.	**Mike Hammer** (Fri. 9:30)	WTVN	MCA	20.5	29	Playhouse-Stars	WBNS	27.5
10.	**Annie Oakley** (Mon. 6:00)	WBNS	CBS	20.2	51	Hopalong Cassidy	WTVN	13.9
11.	**Sky King** (Fri. 6:30)	WBNS	Nabisco	19.5	53	Soldiers of Fortune	WTVN	10.2
12.	**My Little Margie** (Sat. 6:30)	WBNS	Official	19.2	46	Midwest Hayride	WLW-C	12.5
12.	**Science Fiction** (Fri. 10:00)	WTVN	Ziv	19.2	30	Lineup	WBNS	33.2
13.	**Gray Ghost** (Fri. 7:30)	WTVN	CBS	18.9	33	Rin Tin Tin	WTVN	23.5
14.	**Sea Hunt** (Thurs. 8:00)	WBNS	Ziv	18.5	26	Zorro	WTVN	26.5
15.	**State Trooper** (Mon. 10:30)	WTVN	MCA	18.2	30	Studio One	WBNS	21.9
16.	**Tracer** (Tues. 7:00)	WTVN	Minot	17.9	35	†Looking-Long	WBNS	20.3
						†CBS News	WBNS	20.7
17.	**Cisco Kid** (Sun. 5:30)	WTVN	Ziv	17.5	40	Best of MGM	WLW-C	16.9
17.	**Martin Kane** (Thurs. 6:30)	WBNS	Ziv	17.5	44	Capt. Chipps	WTVN	15.9
18.	**Sheriff of Cochise** (Fri. 10:30)	WTVN	NTA	17.5	29	Person To Person	WBNS	32.5

BIRMINGHAM

Stations: WABT, WBRC. TV Homes: 149,900. Survey Dates: April 7-14, 1958.

TOP TEN NETWORK SHOWS

1.	**Gunsmoke** (Sat. 9:00-9:30)	WBRC	50.3
2.	**Have Gun Will Travel** (Sat. 8:30-9)	WBRC	49.8
3.	**I've Got A Secret** (Wed. 8:30-9)	WBRC	46.3
4.	**Millionaire** (Wed. 8:00-8:30)	WBRC	45.8
5.	**Red Skelton** (Tues. 8:30-9:00)	WBRC	44.8
6.	**Zane Grey Theatre** (Fri. 7:30-8:00)	WBRC	44.3
7.	**Big Record** (Wed. 7:30-8:00)	WBRC	43.3
7.	**Phil Silvers** (Fri. 8:00-8:30)	WBRC	43.3
7.	**Playhouse of Stars** (Fri. 8:30-9:00)	WBRC	43.3
8.	**Danny Thomas** (Mon. 8:00-8:30)	WBRC	42.8

TOP TEN MULTI-WEEKLY SHOWS

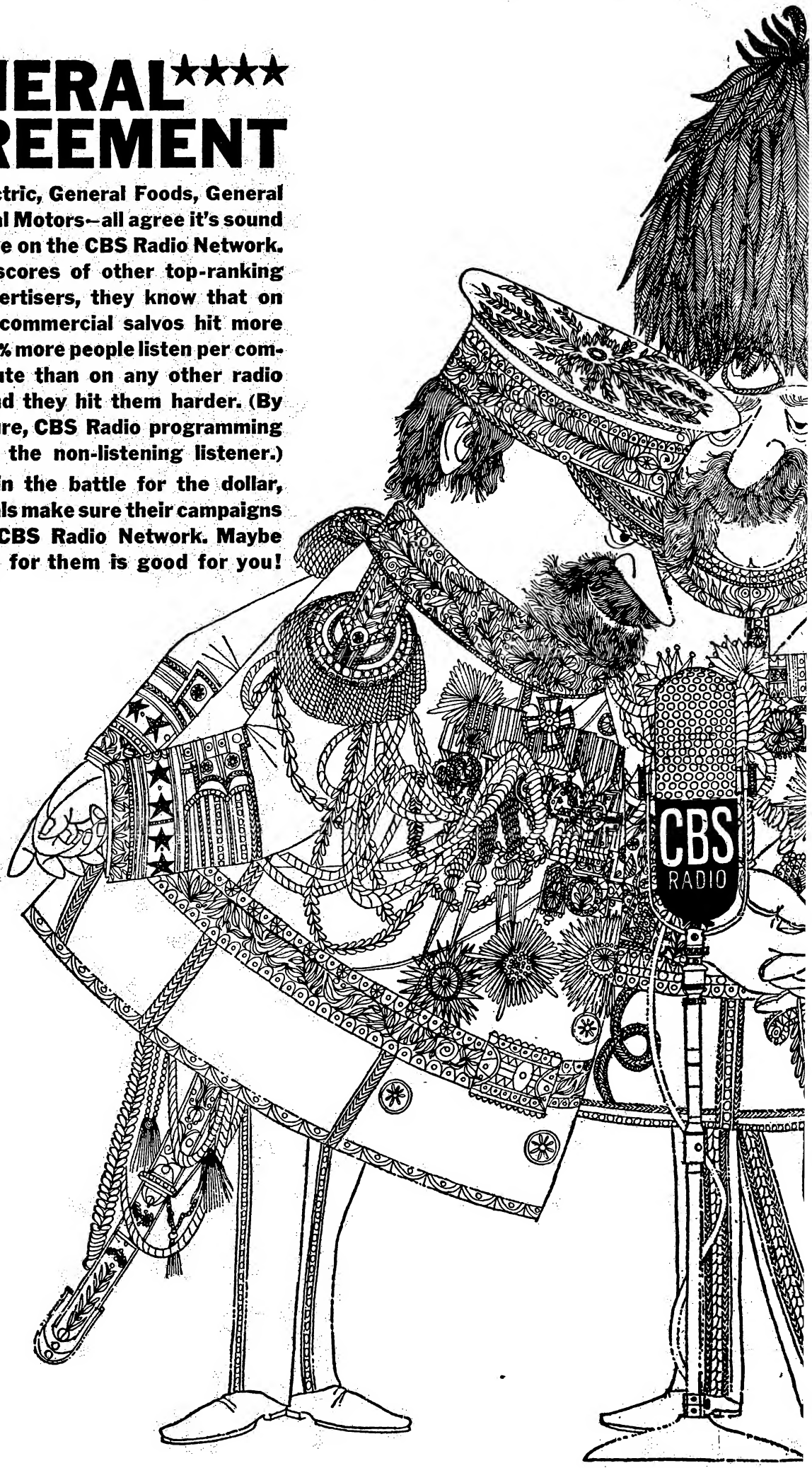
1.	†**My Little Margie** (M-F 5:00-5:30)	WBRC	25.2
2.	†**Mystery Playhouse** (M-F 10:30-11)	WBRC	21.3
3.	***CBS News** (M,W,Th 5:45-6:00)	WBRC	20.8
4	***Mickey Mouse Club** (M-F 5:30-6:00)	WABT	20.1
5.	†**Circle 6 Ranch** (M-F 4:00-5:00)	WBRC	19.7
6.	†**Alabama Newsreel** (M-F 5:30-5:45)	WBRC	19.3
7.	†**Mystery Theatre** (M-F 11-11:30)	WBRC	18.3
8.	***NBC News** (M,T,Th 6:15-6:30)	WABT	18.2
9.	†**News, Sports, Wea.** (M-F 6-6:15)	WABT	17.2
10.	***The Verdict Is Yours** (M-F 2:30-3)	WBRC	15.8

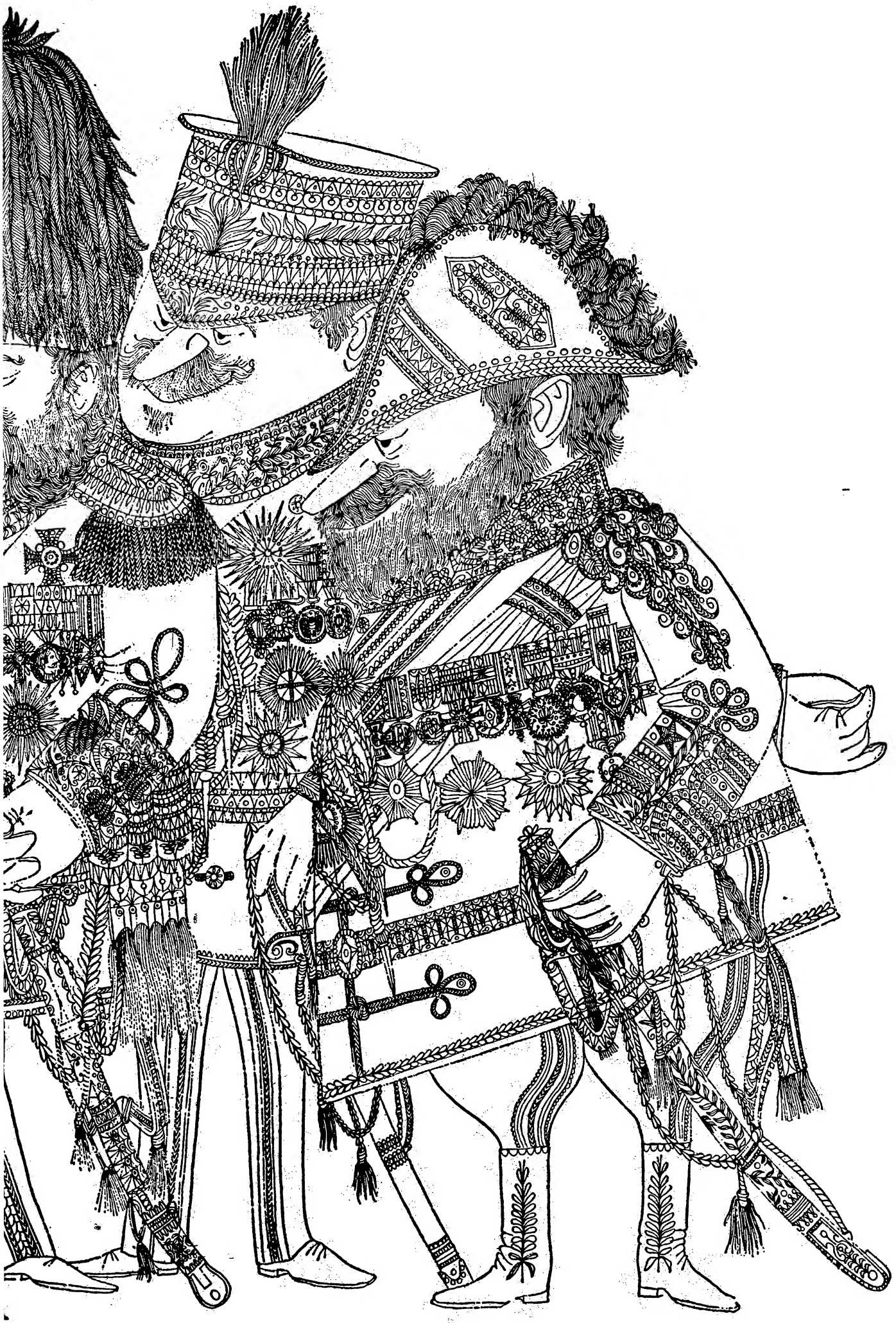
1.	**State Trooper** (Tues. 9:30)	WBRC	MCA	37.8	63	Colt 45	WABT	22.3
2.	**Sheriff of Cochise** (Thurs. 10:00)	WBRC	NTA	37.3	67	Men of Annapolis	WABT	18.3
3.	**Frontier** (Fri. 6:30)	WBRC	NBC	36.8	69	Circus Boy	WABT	15.3
3.	**Highway Patrol** (Sat. 9:30)	WBRC	Ziv	36.8	60	Your Hit Parade	WABT	24.8
4.	**Twenty Six Men** (Fri. 9:30)	WBRC	ABC	36.3	68	†Boxing	WABT	17.5
						†Sports Digest	WABT	16.5
5.	**Annie Oakley** (Fri. 6:00)	WBRC	CBS	34.8	72	†News, Sports, Wea.	WABT	13.5
						†Political	WABT	14.0
5.	**Sea Hunt** (Thurs. 6:30)	WBRC	Ziv	34.8	65	Tic Tac Dough	WABT	19.3
6.	**Silent Service** (Fri. 10:00)	WBRC	NBC	33.8	65	M Squad	WABT	18.3
6.	**Whirlybirds** (Sat. 10:00)	WBRC	CBS	33.8	70	Walter Winchell	WABT	14.3
7.	**Martin Kane** (Tues. 8:00)	WBRC	Ziv	32.3	48	Adventures of McGraw	WABT	35.3
8.	**Boots and Saddles** (Thurs. 9:30)	WBRC	NBC	31.8	52	Jane Wyman	WABT	29.3
9.	**Harbor Command** (Thurs. 8:30)	WBRC	Ziv	31.3	47	Ernie Ford	WABT	33.3
10.	**Sky King** (Wed. 6:00)	WBRC	Nabisco	30.8	62	†News, Sports, Wea.	WABT	13.5
						†Political	WABT	19.0
11.	**Gray Ghost** (Wed. 10:00)	WBRC	CBS	30.3	58	Pat Boone	WABT	21.8
12.	**My Little Margie** (Sun. 5:30)	WBRC	Official	26.3	52	Disneyland	WABT	24.3
13.	**My Little Margie** (M-F 5:00)	WBRC	Official	25.2	66	Fun At Five	WABT	13.2
14.	**Grand Ole Opry** (Sat. 6:00)	WBRC	Flamingo	24.8	55	Ozzie and Harriet	WABT	20.3
15.	**Decoy** (Wed. 9:30)	WABT	Official	20.3	33	U. S. Steel Hour	WBRC	40.3
16.	**Men of Annapolis** (Thurs. 10:00)	WABT	Ziv	18.3	33	Sheriff of Cochise	WBRC	37.3
17.	**Cisco Kid** (Sun. 3:30)	WBRC	Ziv	17.8	49	Wide Wide World	WABT	18.8
17.	**Public Defender** (Sun. 2:30)	WBRC	Interstate	17.8	49	Price Is Right	WABT	18.8

GENERAL★★★★ AGREEMENT

General Electric, General Foods, General Mills, General Motors—all agree it's sound strategy to be on the CBS Radio Network. Along with scores of other top-ranking national advertisers, they know that on CBS Radio, commercial salvos hit more listeners (47% more people listen per commercial minute than on any other radio network). And they hit them harder. (By its very nature, CBS Radio programming screens out the non-listening listener.)

That's why, in the battle for the dollar, these generals make sure their campaigns are on the CBS Radio Network. Maybe what's good for them is good for you!





Renaming of Bartley Hailed As 'New Day' in White House Policy

Washington, May 13.

President Eisenhower's reappointment of Robert T. Bartley to a second term on the Federal Communications Commission gave Democrats on the Senate Interstate Commerce Committee something to crow about last week. Since Bartley is the first Truman appointee on the agency to be continued in office by the present Administration, the action was seen as indicating a change of policy brought about by disclosures of the House Subcommittee on Legislative Oversight.

Sen. John O. Pastore (D-R.I.), presiding at a hearing on the nomination, hailed the appointment as marking "a new day" in White House policy. He noted that, as in the case of former Comr. Richard A. Mack, the Administration had been picking its own brand of Democrats to replace Democrats on regulatory agencies when their terms expired.

Informed that in a few other cases, the White House has retained minority members appointed by Truman, Pastore said, "I'm glad to see that the Administration has seen the light of day".

Sen. Ralph Yarborough (D-Tex.) called the appointment a tribute to Bartley "in view of the attacks on the FCC". He suggested the agency might not have had such "trouble" if its members followed Bartley's decisions. The Commissioner has been a dissenter in many cases and had voted against the grant of channel 10 in Miami to National Airlines.

Sen. A. S. Mike Monroney (D-Okla.) said the appointment deserves a great deal of praise and is in "the true bipartisan spirit".

Sen. Charles E. Potter (R-Mich.), only Republican member to appear at the hearing, also commended the appointment.

Carnation, Gen. Mills Let B&A Option Lapse

Hollywood, May 13.

Carnation and General Mills have let their options lapse on the Burns and Allen show, which next season becomes the George Burns Show upon retirement of Gracie Allen. When comedy series closes out the season Sept. 22 it will mark the esnd of eight years sponsorship by Carnation, two by General Mills and four previously by Goodyear.

B & A's Monday night time on CBS-TV will be taken over by the web's new hour western "Rawhide." Bob Redd, veepee of Erwin Wasey-Ruthrauff & Ryan, is shopping around for a new comedy show for Carnation.

Freed's WINS Return?

There's a chance Alan Freed will be returning to WINS, N. Y. radio indie he broke with last week in a fit of pique over not being supported during a hassle with the Boston judiciary. Elroy McCaw, station owner, said yesterday (Tues.) that the rock 'n' roll deejay has made overtures on returning to the station, but that "more would be known about the situation" today.

McCaw said that since the sparks have stopped flying it has become clear that Freed's ankling was due mostly to a "misunderstanding." McCaw denied reports that the station had fired Freed.

ASTAIRE'S 90-MINUTE TV STINT—FOR $82

Hollywood, May 13.

Network producers trying in vain to sign Fred Astaire for a guest shot must have been frustrated last Tuesday night (May 6) when they watched Astaire perform for 90 minutes on Oscar Levant's KCOP show for AFTRA scale—$82.50. Only additional cost to the indie for Astaire's services was the 5% of his salary it paid AFTRA's pension and welfare fund.

Of course, it was done purely on a favor basis by Astaire, a friend of Levant's. Network producers have been trying to sign Astaire for guest shots for a long time, but are always told by his agents, MCA, he's not available.

N.Y. Radio Shifts Gears

Continued from page 23

was time for a general overhauling. Ford's "Make Believe Ballroom" stint was given to William B. Williams, and, simultaneously, Al (Jazzbo) Collins was brought back from the bushleagues and several other additions and changes in programming and personnel occurred.

Grogan Back at WNEW

Though happening some days later, the return of Jack Grogan to the program chieftaincy of WNEW was also partly attributable to the need for change. Grogan was managing programming for WABD (tv), owned by the same chain as WNEW. Reportedly, it was a combination of events cueing his radio return; Grogan's internal WABD hassling in defense of live local tv programming and the growing need for a veteran program exec over WNEW. His return put Hal Moore in the WNEW program slot, and is expected to eventuate in further program department changes within the next day or two.

At the same time, WMGM, another indie which had been injecting a little of the gimmicked WINS (compliments of odd Storz) sound in its own sked—but with "dignity," according to WMGM—hired Herb Oscar Anderson for a key daytime slot. Hours later it pacted Norm Tulin from Boston circles as the afternoon jock vice Ernie Stone, who served elsewhere in the lineup.

Incidental changes: Ford, who had been in Brussels when he was fired by WNEW, returned and, after many false starts (first with WNTA then with WRCA, the web key for NBC, and then with WNTA again) signed a contract with the Newark indie. WNTA signed others too, but this was basically part of the program overhaul brought on by the new management.

There are other instances of change, in and out of the situation brought on by WINS, but it will do to close, in brief, with Freed's resignation.

Freed, a WINS mainstay even before the big audience push by the station got underway, quit in a huff when he accused the station of failing to support him in a rock 'n' roll controversy that began when a mob of teenagers mauled Beantowners right after leaving a Freed theatrical performance. The jock was later indicted for inciting a riot in the staid town and several apperances in other cities were subsequently cancelled. The station said it was remaining a "third party and a separate entity" in the embroglio and announced that Freed's sub Paul Sherman would continue in the platter-spinning spot "until further notice"—interpreted to mean until such time as program director Mel Leeds (the man who started many of the above occurrences by "introducing Storz to New York") finds a strong substitute for Freed.

Congratulations, Don on your 25th Anniversary of The Breakfast Club...

...Sure happy to be "on board"



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5 DAYS WEEKLY!
DON McNEIL BREAKFAST CLUB
ABN — RADIO
Coast to Coast

Also Currently
Howard Miller TV Show
WNBQ, Chicago

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ASSOCIATES

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MCA

Hellman's Two-Coast Agenting Consolidation Via Ziegler, Ross Merger

Trend toward two-Coast consolidation of talent agencies operating primarily in television has found some new adherents. Jerry Hellman, who exited Ashley-Steiner some months ago to form his own Jerome Hellman Associates, has completed a merger with Coast agent Evart Ziegler and with ex-Famous Artists-Jaffe Co. percenter Hal Ross to form the new firm of Ziegler, Hellman & Ross.

Ziegler and Hellman for the past few months have been operating under a reciprocal arrangement under which the former repped Hellman's clients on the Coast and Hellman handled Ziegler's stable in N. Y. Ross resigned Famous Artists-Jaffe to become the third partner. Hellman becomes prez of the new setup, and his associates prior to the merger continue to operate in the east—James Merrick as head of the talent dept. and Marian Searchinger as head of the literary dept. New agency's client roster now numbers about 50 actors, directors and writers.

Meanwhile, Hellman has been gathering an impressive list of legit luminaries for representation in television. He's working on a televersion of "Major Barbara," with Robert Whitehead as exec producer and Robert L. Joseph as producer. He's also repping Kermit Bloomgarden for tv and is dickering for Bloomgarden to package a series of spectaculars for NBC next fall. Also in the stable is Robert Fryer, who'll do "Wonderful Town" on CBS in the fall.

Rettig

Continued from page 21

consumption. He wanted a "U. S. tv flavor" for the series. He said it would be "short-sighted, even foolhardy, to go into shooting unless stories and scripts are written by experts with full knowledge of what viewers like to see on this side of the ocean.

"The trip has strengthened my conviction ... the need for American actors to fill leading roles. Supporting casts of British actors are fine, but our audiences still must feel thoroughly at home with their stars—a lesson U. S. tv producers, as motion picture companies, have learned by now."

Rettig felt that the greatest savings by producing abroad can be "affected in the personnel areas."

Any lensing in England would be for next season's syndicated sales, the CNP prexy stated.


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THE SEQUEL-WITHOUT-EQUAL TO TV'S MOST SENSATIONAL FEATURE FILM SUCCESS:
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New York TV Production Bid

Continued from page 23

in the metropolitan area. Several committees began work this week to seek alleviation of the multifold problems anent municipal regulations on film and also to plan the film companies' participation in a "New York City Film Festival" to run concurrently with the municipality's annual Summer Festival.

Appointment of the committees to work on details of each of the problems was a direct outgrowth of a meeting by Film Producers Assn. of New York with the Mayor and Lowell last week. Nathan Zucker, FPA prexy, told Wagner that the celluloid industry in N. Y. earned approximately $150,000,000 annually and unless something were done to alleviate pressing problems, the business would slip elsewhere.

The Mayor, Lowell said after the meeting, "feels very strongly about doing something affirmative in behalf of film." He said that a primary committee was formed by members of the industry, the police and fire departments and the corporation counsel of the city to evolve a plan of action, and that a report is expected within the next week or two.

Reporting to the chief committee on a "uniform permit method" for film producers and allied industries will be three subcommittees. Basic study committee will consider changes in police methodology for handling film production. The others will variously concentrate on an "interpretation" of city sales tax regulations, fire prevention regulations and arranging participation in the N. Y. C. Summer Festival.

At present, according to Lowell, nine copies of an application to do location shooting in New York are necessary. Moreover, a completely separate application is needed for shooting on any Park Department property. To further demonstrate the confusion of shooting location work, the Mayor's assistant said that the permits don't extend beyond one day and if it rains, the producer has to go through plethora of paperwork a second, and perhaps even a third, time. This situation was considered a primary problem by Zucker and Lowell since extensive location work goes on within the city's boundaries. (According to the FPA, 60 locations were shot in the city last month alone.)

Pledges Police Aid

As for police aid in location shooting, the Mayor instructed Lowell to say that patrolman will be assigned during their regular patrol hours to help in location shooting. The Mayor rejected the previous practice of patrolmen accepting coin from the lensers for off-duty aid. The practice, as laid out by Lowell, is already taken care of in existing police regulations, he said, and will continue so long as production demands remain "reasonable." However, FPA plans to "educate" members on the existing regulations. Lowell added, "We will watch the current system for a few months and see how it works out." If it doesn't, he allowed room for change in police edicts.

There are 35 producer members in FPA and 18 associate members from laboratories, studios and other allied fields. FPA told the Mayor that many of the fire prevention regulations for celluloid storage, etc., "relate back to the time of nitrate film." Subsequently, a committee was organized to review city regulations and pass along its recommendations to Lowell.

A third sub-committee will seek an "interpretation" of city sales taxes on film; Zucker charged that they are confusing in their wordage and that out-of-town film makers convert New York's "confusion to their own competitive advantage."

Last point, also calling for creation of a subcommittee was proposed participation by FPA in a New York City "Film Festival." In the long run, Zucker hoped it could develop into an international fete, along the lines of the Cannes, Berlin and Venice annual affairs. Meantime, he and FPA, which represents none of New York's theatrical producers, are trying to line up quality Gotham production from all quarters. He mentioned it would be advantageous if the first fete here could obtain "The Goddess," produced in New York, as an entry.



Mgt. William Morris Agency

Ohio State Awards

Continued from page 22

Road Back" to WSB-TV, Atlanta; 1st Award: "Their Chance" to CKCK-TV, Regina; 1st Award: "Clete Roberts' Special Report" to KNXT, Los Angeles; Hon. Mention: "Satellite Sighted" to WBZ-TV, Boston; 1st Award: "Die Deutsche Stunde" to WOSU-TV and Ohio State U; Hon. Mention: "Sunrise Semester" to WCBS-TV and NYU; 1st Award: "Adventures in Number and Space" to WBS Stations.

1st Award: "The Friendly Giant—School Series" to Wisconsin School of Air and WHA-TV; Hon. Mention: "The Living Blackboard—Spotlight on Asia" to NYC Board of Education, Metropolitan Educational TV Assn and WPIX, N.Y.

Radio Categories

Awards in various radio categories follow:

1st Award: "Summer Fallow" to CBC; Hon. Mention: "National Farm Radio Forum to CBC; 1st Award "The Eternal Light" to Jewish Theological Seminary and NBC. Hon. Mention: "Songs of Praise" to CBC; Hon. Mention: "The Ave Maria Hour" to Graymoor Friars and WMCA; 1st Award: "The International Geophysical Year" to CBC; 1st Award: "The American Theatre of the Air" to U.S. Information Agency, Voice of America and American Nat'l Theatre and Academy; Mon. Mention: "The Sacred Note" to U. of Chicago and WBBM, Chicago; 1st Award: Horizons '57" to UN Radio; 1st Award: "The Hour of St. Francis" to Hour of St. Francis; Hon. Mention: "Mind Alone" to Bureau of Health Education, AMA and Marshall Organization.

1st Award: "Update," to CBS; Hon. Mention: "Footloose" to CBC; 1st Award: "The Galindez-Murphy Case: A Chronicle of Terror" to CBS; Hon. Mention: "Southern Exposure" to CBC; 1st Award: "Voyage Into Space" to CBC; Hon. Mention: "National Boy Scout Jamboree at Valley Forge" to CBS; 1st Award: "And There Was Light" to WBBM, Chicago. Hon. Mention: "Scrolls from the Dead Sea" to WHA, Wisconsin U; 1st Award: "Judgment" to KNX, Los Angeles; Hon. Mention: "Counterpoint" to WNEW, N.Y., 1st Award: "Witness," to WSB, Atlanta; Hon. Mention: "Report to the People" to WMCA; Hon. Mention: "The New Class" to WRCA, N.Y., 1st Award: "Young Book Reviewers" to WMCA, N.Y., Hon. Mention: "Let's Listen to a Story" to WMCA, N.Y. and Hon. Mention: "Song to Remember" to WNYC, NY.

As in the past, coordinators, judges and summarizers were chosen from all parts of the country.

Enright

Continued from page 18

can do it. After all, newspapers have been in business for hundreds of years, and the New York Daily News is still the most successful paper in the country. How many New York Times' are there? Newspapers haven't found the answer; what right have they to expect television to do it after only 10 years?

"Our job is to program what the public wants. If we do it any other way, we fall on our face. Our only means of evaluation is the ratings, and they are far from perfect, but they'll have to do until a better method comes along. The real problem is to program enough quality cultural programming to take care of those who want it. The critics complain that this is confined to Sunday afternoon. Well, if they want it that badly, they can watch on Sunday. After all, the baseball fan who watches a Sunday game gives up certain other activities. So can the culture fan."

Jack Wrather's Buyout

Hollywood, May 13.

Jack Wrather has bought out the interests of Mrs. Helen Alvarez in two television stations and other properties in which they shared partnership. In the outright cash purchase of KFMB, San Diego, and KERO, Bakersfield, Wrather was joined by Edward Petry & Co., station reps. Other properties in which Mrs. Alvarez sold her interests to Wrather are the Disneyland hotel in Anaheim, Cal., and her partnership in other states. Sellout by Mrs. Alvarez ends the litigation in District Court.

Radio Review

INSIGHT WITH ARNOLD MICHAELIS
With Richard Rodgers
Producer-Director: Michaelis
25 Mins.; Sun., 6:05 p.m.
Mutual, from N. Y. (Tape)

Arnold Michaelis, a former recording exec, has come up with an interesting, informative show, aired by MBS early Sunday evenings as a sustainer.

Judging from the Sabbath (11) initialer, a relaxed and revealing gabfest with show biz's Richard Rodgers, it should attract and hold audiences.

Michaelis is more like the friendly Edward R. Murrow in his interview technique, than the Mike Wallace biting type. He lets the personality speak for himself and in composer Rodgers he had an articulate guest. Michaelis could do some more bridging work to good effect, for instance he left the listener unaware why the late Larry Hart and Rodgers split up. A line about Hart's death would have sufficed.

Rodgers told about his showbiz experience from the beginning to his present association with Oscar Hammerstein 2d. Some of his tunes were played on the piano in illustration. The windup packed a punch. Rodgers told of his bout with cancer of the jaw, how he was told about it, his and his wife's reaction to the news, and his operation and his current outlook.

Other personalities on the Michaelis docket include Hammerstein, Eleanor Roosevelt, Ed Wynn, and Mrs. Jackie Robinson. It's a shame the show is not heard in N. Y., WOR Radio, the Mutual N. Y. outlet, declining to clear time for the sustainer. Many of the Michaels interviews are hitting the LP disk market via the MGM label.

Horo.

Radio Followup

Bert Parks' Bandstand

What music programming on radio needs is more tributes to Irving Berlin. The vet songwriter, who was 70 last Sunday (11), got an early birthday salute the previous Friday morning over NBC's "Bert Parks' Bandstand." In honoring ASCAP's top moneymaker, the Parks show was also playing a sure thing.

The show's 55-minute spread only allowed for a sampling of the tuneful and tasteful items in the Berlin catalog. Most of the numbers were performed live by the Skitch Henderson Orch and vocalists Dorothy Olsen and Richard Hayes. There were also interviews with performers who've been associated with Berlin in legit, pix and on records. Those who participated included Fred Astaire, Ethel Merman, Eddie Fisher and his wife, Debbie Reynolds.

Parks provided background material connected with some of the selections offered, in addition to commenting on Berlin's philanthropic activities. Berlin's song writing career spans 50 of his 70 years and as Parks stated, in quoting the late Jerome Kern, "Irving Berlin has no place in American music. He is American music." *Jess.*

NABET

Continued from page 18

international's okay would be "illegal."

NABET said that the non-engineering groups had three other choices and listed them in the following order: (1)) Recommence negotiations with the networks (but at this point the webs are against opening NABET negotiations for a third time); (2) continue working indefinitely without a signed contract with NBC and ABC or (3)—and most important—seek union representation elsewhere.

Yesterday, before the signatures were to be put to paper on the engineering pacts, a group of Frisco dissenters pulled an abortive strike that threatened to throw the international's plans into reverse gear. But before the Frisco tv'ers took to the air, the international announced that the "wildcat strike" was over.

International stated that should the strike have continued, it would not allow other NABET rank-and-filers to honor the picket line.

Doerfer Defends FCC Vs. Bauer RCA Patent Rap

Washington, May 13.

Federal Communications Commissioner John C. Doerfer and former chairman Rosel Hyde told Congress' Oversight Committee today (Tues.) that the public interest in obtaining the best possible broadcast service is more important than whether FCC Standards for equipment promote monopoly.

Doerfer told the subcommittee that, all other things being equal, the FCC "would probably tend to adopt a standard that would encourage freedom of competition and rebound to the public interest," but he added the FCC does not have sufficient personnel to determine questions of patent domination. He said the FCC maintains a "liaison" with the Justice Dept.

This phase of the subcommittee probe was sparked by charges of former FCC patent expert William Bauer that the commission had aided RCA in obtaining a complete monopoly position.

Bauer in a letter today to the committee backed up his original testimony that the FCC has the power to disqualify NBC as a station owner because of RCA's alleged abuse of its patents. The Justice Dept. already has brought an antitrust suit against RCA alleging that the company has used its patents to dominate the broadcast industry.

In his letter, Bauer accused the FCC of adopting tv picture transmission standards which only RCA patents could meet, thus eliminating previously approved DuMont, Philco and Armstrong types. He further stated that the FCC had unfinished business "of challenging the qualifications of RCA and NBC to serve the public interest as broadcast licensees."

DAVID BRIAN STARS IN ZIV'S ALL NEW *IMPACT* SERIES!



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"TATTOO ARTIST" The police find the body of a dead man—dead but very much "alive" with intriguing clues to his murderer. Can police decipher the clues and come to grips with the killer?

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NOW SHOOTING AT ZIV STUDIO!

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THIS BEER REALLY TASTES LIKE BEER



WGN-TV commercials get results because WGN-TV programming keeps folks watching. For proof, let our specialists fill you in on some WGN-TV case histories and discuss your sales problems.

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Relax...tune TV from the comfort of your easy chair with

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AND SEND THROUGH SPACE YOUR SILENT COMMAND



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With Zenith Space Command, you can shop all the shows, switch back and forth between programs, "de-voice" a long-winded announcer . . . right from your easy chair. No need to get up even to fuss with fine-tuning. On a Zenith, each channel comes in *precision-tuned automatically* . . . brighter, more sparkling, with Zenith's new "Sunshine" Picture Tube. Space Command is not an extra cost accessory, it's built right into the set.

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Also makers of Radio, High Fidelity Instruments and fine Hearing Aids.

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SPACE COMMAND TV

From the Production Centres

Continued from page 22

The **Jack Runyons** fishing in Mexican waters . . . Widow of CBS' Frank Samuels was married last week in Las Vegas . . . Bates agency's **James Douglass** here from N. Y. to examine the fall shows.

IN CHICAGO

Grover J. Allen, exec director of WBKB, leaving the station after nearly 12 years to sign on with the Geoffrey Wade ad agency . . . **Dr. Frances Horwich** giving a quickie course in baby sitting to sixth-graders who'll be invited as studio audience to "Ding Dong School" tomorrow (Thurs.) . . . WNBQ program director **Harry Trigg** on a junket to Germany, courtesy of Pabst . . . Reno Tondelli's Starnoters, WGN music group, has a new album on the Stephany label titled "Reno Plays Nevada" . . . ABC newscaster **Paul Harvey** leaving May 28 for two months in Europe and the Middle East. **Fred Kasper** spelling him . . . CBS newsman **Les Crystal**, just back from the army, leaving the Chi shop this week to become news director of WSBG in Altoona, Pa. . . . **Mike Wallace** due here May 27 to film an interview with **Adlai Stevenson** at the WBKB studios . . . WGN's **Ted Thorne** has switched from news to the announcing staff . . . **Bob Murphy** subbing for **Don McNeill** on "Breakfast Club" again three days next week . . . **Art Spirt** named veep and manager of central division for Television Programs of America, covering 16 states.

IN LONDON

Arthur Askey had to make a last minute bowout of his Associated-Rediffusion program, "Before Your Very Eyes," on doctor's orders. Comic was suffering from a hemorrhage of the vocal chords. A telefilm of a previous show was substituted . . . Veteran actor **A. E. Matthews** was the subject of the last in BBC-TV's current series of "This Is Your Life." . . . **Sydney Newman** will take over from **Dennis Vance** as drama supervisor for ABC-TV next Sun. (18). Vance has been promoted to the post of Production Supervisor for the programmers . . . **Maria Callas** tipped as a future headliner for Granada-TV's "Chelsea At Eight" . . . When Southern-TV begins operating as commercial tv programmers for the South of England on Aug. 30, its transmissions will cover an area of more than 3,500 square miles and a population of between 2,750,000 and 3,000,000 . . . BBC-TV's film biz offering "Picture Parade," will be beamed direct from the Film Festival at Brussels on June 2, via the Eurovision link . . . Meanwhile indie tv's film industry program, A-R's "Close Up" is due to be rested for three months during the summer.

IN BOSTON . . .

WHDH-TV hosted press party for mayor of Mettenheim, Germany at Statler-Hilton with Pabst Brewing Co. celebrating brewery's 100 millionth barrel . . . **Evan Neuhoff**, WBZ-TV promosh dept., and **Steve Meterparel**, WBZ radio promosh, vacationing in Miami . . . **Phyl Doherty**, pubad dir. WNAC-TV, back from Bermuda vacash . . . **Dave Maynard** ankles WORL joining WBZ-TV on permanent basis June 1 with a daily tv platter show . . . WBZ exec sales staff turned out in especially tailored "IV Look" outfits to host nat. sales reps from Peters, Griffin & Woodward launching the summer sales campaign . . . **Ray Dorey**, WHDH-TV, running a "June Bride Contest" in which entrants write in 25 words why they want Dorey and Bill Green orch to entertain at their nuptials . . . WMUR-TV, Manchester, N. H. nabbing terrif response with their "Bingo At Home" show with 215,364 entries tallied as of April 30 . . . **John Luttrell**, WBZ-TV news ed., winner of the Amasa Howe Award for distinguished service in journalism based on articles he wrote as a Boston Daily Record reporter . . . **Allan Kaye**, WBZ-TV news dept. staff cameraman, winner in annual tv newsreel contest of Boston Press Photogs Asso. . . . **Joe Jaworski**, WBZ gen. serv. dept., engaged to schoolteach Patricia Harrington . . . WBZ-WBZ broadcast "The Keepers and the Keys," radio documentary produced by station on life in mental institution, Sunday (11).

IN SAN FRANCISCO

Jaime del Valle, of "Lineup," was chief speaker at San Francisco State College's radio-tv industry conference. Other speakers included KCBS's **Wanda Ramey, Don Mozley** and **Bill Cullenward**, KPIX's **George Goldman** and **John Highlander**, KLX's **Barry Simmons**, KRON's **Tom Mullahey** and KGO-TV's **George Rice** . . . KGO beat KJBS to the air by three weeks—with a helicopter to clock commute traffic . . . KPIX's **Del Courtney** on vacation, **Bob Tutt** subbing for him . . . Frisco's **Rex Stevenson** applied for a 250-watter at San Luis Obispo . . . CBS brass practically swarmed over KCBS gen. mgr. **Henry Untermeyer** last week —first **Jules Dundes**, out of CBS hq., New York, then **Joseph T. Connolly**, WCAU, Philadelphia; **Tom Gorman**, WEEI, Boston, and Sam Slate, WCBS, New York . . . KQED planning its fourth annual money-raising auction for five nights, starting June 3.

IN PHILADELPHIA .

With all the furor created over Boston's rock 'n' roll riot, **Dick Clark**, star of WFIL-TV's American Bandstand and Sat. nite network New York offering, h's decided to cancel his May 30 teenage show at Brooklyn's Ebbetts Field . . . Six nuns of the Orders of the Sister of the Holy Child will substitute for Mother Mary Urban, of St. Leonard's Academy, on WRCV-TV's Come Little Children when she begins her vacation on June 1 . . . The hostess of Channel 10's new Romper Room series, Miss Janet, is Cecelia Allison, a native of Allentown and mother of two girls. She formerly did a radio show for WNAE in Warren, Pa. . . . **Sam Elber**, former member of WPEN, and now holding forth in Cleveland is celebrating a new arrival . . . **Bob Marshall** has been appointed program manager of WVUE . . . **Phil Sheridan** and **Bill Webber** are breaking all area attendance records with their dance parties. The tv personalities are supplementing disks with personal appearances by top recording talent.

IN DETROIT

WWJ is using the theme "radio is close to you" in its observance of National Radio Month, spotlighting radio's personalized service to its audience at home and on the road. Plans include inviting guest record emcees from Detroit area high schools to join station personalities **Hugh Roberts, Faye Elizabeth, Dick French, Bob Maxwell** and **Jim DeLand** on their programs . . . WKMH, Dearborn, transfers part of its broadcasting facilities to the Sheraton-Cadillac Hotel in downtown Detroit this week . . . WWJ is broadcasting one hour of "Music 'Til Dawn" in stereophonic sound . . . A new WWJ-TV color series is "It's A Great World," a film travelog show in the 5:30 p.m. cross-the-board time slot . . . Another new WWJ-TV entry is "Motor City Movie-time," in the 6 to 7:30 p.m. Saturday slot.

IN MINNEAPOLIS .

Mike Dix and **Bob Jones**, who were identified with El Paso and Omaha, respectively, WMIN disk jockey additions . . . WCCO ace **Cedric Adams** back from a European tour . . . A special program that included a number of Minnesota celebrities introduced KMSP-TV as the National Telefilm Associates' local station call letters in place of KMGM-TV. It now also calls itself the Twin Cities "community station" and will provide more locally originated programs . . . St. Paul Bowling Proprietors Assn. inked as one of WISK's baseball "Game of the Day" broadcasts sponsors . . . U. of Minnesota radio station KUOM celebrating 20th anniversary with series of special programs. Its present director, **Burton Paulu**, has been with it from its inception . . . **Bob DeHaven**, WCCO Radio personality, elected to board of trustees of St. Barnabas, one of city's leading hospitals.

IN PITTSBURGH

John Howard, former program director at WHJB in Greensburg, named publicity director for WQED, the educational tv channel. He replaces **Mildred Popovich**, who resigned . . . **Slim Bryant** and the Wildcats returning to Ch. 2 this summer for hour-long show every Saturday afternoon . . . Announcer **Paul Dean** and deejay **Sam Holman** have exited KQV . . . **George Newell**, director at WQED, has ankled for spot on WIIC production staff . . . **Lawrence M. O'Toole** appointed assistant manager of WMBA in Ambridge . . . **James P. Blair**, freelance photographer-reporter, has been added to the news staff at Ch. 11 . . . **Barry Kaye** back spinning platters on WAMP after motoring vacation to Hollywood and Las Vegas with his wife . . . **Florence Manson** will stay with daily strip on Ch. 2 for couple of months before joining her husband **Arthur Manson**, in New York, where he has just been named national publicity director for Cinerama.

Inside Stuff—Radio-TV

Storm appears to have broken violently in Boston over CBS-TV "Camera Three's" two-part presentation of the Sacco-Vanzetti case. First installment on May 4 aroused the ire of Arthur E. Fetridge, tv critic of Boston Herald, who charged that "the real reason for their death (Sacco-Vanzetti) sentences was lost in a welter of charges of bias, radicalism vs. conservatism and many other things . . . if part two of this presentation . . . is as biased as was yesterday's the network should look into the qualifications of a producer who dreams up 'facts' for television." Only adverse comment came from Massachusetts.

Shortly after Fetridge's review appeared, Boston Herald carried a defense of the program by Herbert B. Ehrmann, who was associate counsel for Sacco and Vanzetti. Lewis Freedman, producer of "Camera Three," made reference to the Boston Herald matter in the second installment last Sunday (11) in which the program recalled that the Herald had won a Pulitzer Prize in 1926 for its change of attitude in connection with the case.

Material from the actual trial formed the basis of the two Sacco-Vanzetti programs. Second program also featured appearances by Louis Joughin, Columbia U. law prof. Script was by Clair Roskam and Warren Wallace and directed by Clay Yurdin.

CBS drew considerable mail as a result of the telecast, virtually all of congratulatory nature.

Burton (Bud) Benjamin, producer of CBS-TV's "The Twentieth Century," is wasting no time getting production started for next season. He's due back Friday (16) from a month in Europe, where he supervised special filming at Remagen for one show on the city's famous bridge and its role as an invasion gateway. Benjamin also did film research for a show on the Russo-Finnish War and also visited Ireland, England and France on other subjects.

Educational station WTTW, Chicago, has raised $234,414 to date towards its goal of $340,000 from the community in its fund raising campaign for the current year. Station is now more than $50,000 ahead of its pace in last year's drive. WTTW is nearly 50% self-supporting, earning about $500,000 this year from production contracts with Educational Television and Radio Center, from the Chicago Board of Education for its college courses, and from its kinescope sideline.

National Assn. of Broadcasters reports intensive activity by stations throughout the nation in observance of National Radio Month. Community promotional gimmicks are being used both on and off the air as the observance ends its second week.

Emphasizing the theme, "Radio is Close to You," stations are making big use of NAB promotional aids designed to induce more radio listening. Many broadcasters are devoting entire programs to the theme. Most Cleveland outlets joined in a 12-hour broadcast to boost the Month.

Governors and mayors have issued proclamations in support of the Month and other VIP's are lending their support through tape interviews.

Contests have been started by many stations, prizes of money or receivers being awarded for best written tributes to radio.

DuMont Is Now Metropolitan

DuMont Broadcasting is now officially Metropolitan Broadcasting Corp. Stockholders at the annual meeting in New York Monday (12) okayed the name change and yesterday (Tues.) the new title was filed with the New York state secretary's office.

Shareholders also voted in David Mahoney, prexy of Good Humor, as a new member of the broadcast chain's board. The corporate name-change and the departure from the board of Mahoney's predecessor, Dr. Allen B. DuMont, marks the official end of the founder's connection with the broadcasting setup. Dr. DuMont retains his board and consultancy positions with DuMont Labs.

Metropolitan issued a statement after the annual powwow saying that the reason the name was changed was based on a constant case of mistaken identity with the old DuMont Network and with DuMont Labs.

Wheeling's 'Jamboree' Chalks Up 2,000,000 Attendance in 25 Yrs.

Pittsburgh, May 13.

"Original Jamboree" of WWVA in Wheeling, W. Va., celebrated its silver anniversary Saturday (10), marking 25 years of consecutive broadcasting which began in 1933 and has continued without a break.

More than 2,000,000 people have traveled to Wheeling in that time to see the Saturday night radio broadcast, which is presented as a combination program and stage performance, for which a regular admission is charged at Virginia Theatre. Every state in the union, plus every Canadian province, has been represented in the audiences over the quarter of a century.

Paul J. Miller, present managing director of WWVA, has played an active part since the inception of the "Jamboree" in '33. At that time, Miller was an announcer and production manager of the show.

The broadcast has been a regular feature of the CBS net's "Saturday Night-Country Style" since the beginning.

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on winning an EMMY

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THE NEW YORK TIMES, FRIDAY, MAY 9, 1958.

Television: How to Present Jazz

Follow Art Ford on New Channel 13

90-Minute Program Is Called Smash Hit

By JACK GOULD

A SMASH hit came to television last night: a superb jazz show. It was presented on the new local station, WNTA-TV, Channel 13, and loyal adherents of the network missed one of the great works missed one of the great ninety minutes of the season.

Art Ford's "Jazz Party," which is to be heard for an hour and a half every Thursday evening starting at 9:30, is the real thing: jazz as an art, jazz made with the inspiration born of freedom from video's usual tyranny of time. The switchboard of WNTA-TV was swamped with calls last night; more than 1,600, Mr. Ford said.

The response is not surprising. For Mr. Ford and the program overseer of WNTA-TV, Ted Cott, have hit upon the most obvious thing in the world. In a bare studio with no fancy lighting, no production frills, no calculated pursuit of effect, they have allowed a group of the finest jazz artists just to play their music.

Some of the instrumentalists took off their coats, others smoked, strangers wandered around the studio, and ties were loosened. Only the music counted, and it was sublime.

Rex Stewart, trumpeter, led the ensemble. There were Wilbur DeParis on the trombone; Josh White, folk singer and guitarist; Pee Wee Russell, clarinetist; Joe Baque, a most talented young pianist; Chuck Wayne, guitarist; Aaron Bell, bass; Zutty Singleton, drummer; Harry Shepard, vibraphone, and many, many others.

Throughout the ninety minutes there was a magnificently sustained mood of relaxation, beautifully inventive musicianship and an esprit de corps that communicated itself to the home audience. Mr. Stewart attested that there had been no formal rehearsing and he could be believed. On the faces of the musicians there could be seen smiles of spontaneous appreciation as soloists went their own way. There were blues of all kinds, a meticulously clean yet emotionally moving "Body and Soul" and an unforgettable "Honeysuckle Rose."

Mr. Ford may be given to slightly ernate language, but there would seemr no question that he now has the outstanding success of his long career as a disk jockey. His virtue is that he doesn't talk too much and lets the musicians do the speaking instrumentally. On its second night of operation WNTA-TV has shaken up tired New York television with a resounding wallop.

ART FORD's
"Jazz Party"
WNTA-TV Channel 13
(The New Station In Town)
Thursdays, 9:30-11 P.M., EDT

Television Reviews

Continued from page 27

upcoming production, but he nixed this notion. Todd, he said, did not bamboozle him into taking a role in "80 Days." It became the thing to do," he said. "It was the fashion to get into the picture." Commenting on the massive, bungling Todd shindig at the Garden, he reported this crack from one of the 18,000 guests at the party: "Does this mean we have to have the Mike Todds to our house?"

John Chapman, the News' drama sentinel, was sold on Todd's showmanship ability. Todd liked his raffish rep, Chapman insisted, nor was he out to bilk the public. Todd fancied himself a Robin Hood but he really gave the public its money's worth, Chapman maintained. Todd was the last of the colorful showmen, he said, gone with Diffingham, Brady and Ziegfeld. "Next for Billy Rose, "he has retired to count his money," Chapman snapped.

Next was Maurice Zolotow, who said the showman was possessed of never-ceasing vitality, bursting with life-force, a guy who could never be alone, a man who couldn't sit still. Robert J. Levin, a magazine writer who saw Todd shortly before his death, was impressed with Todd's feeling about his family.

Then Bill Doll, Todd's press agent, came on. The p.a. said he was continuing to speak of Todd in the present tense in all news releases anent "80 Days" because, as he put it, "Mike built himself right into the negative" of the film. Doll said Todd was a press agent's dream and possibly the greatest exploitation man that ever lived. He said Todd's son was now in the saddle, ready to do a picture and that the old man would have been proud of Junior. Show closed with a film clip of Todd giving Harvard students his showmanship credo, and Wingate's pitch to viewers to send contributions for a Mike Todd Theatrical Scholarship at the Actors Studio for a deserving student.

Earlier in the hour-long show, Wingate made reference to the fact that Todd would not have wanted a wake or silly platitudes spouted.

Majority of Todd's eulogists bore this admonition in mind. It was a shrewd, knowing, albeit affectionate, appraisal of the sizzling showman. *Rans.*

RIP VAN WINKLE
(Shirley Temple's Storybook)
With Shirley Temple, E. G. Marshall, Leora Dana, Beverly Washburn, Ralph Dumke, Charles Davis, Paul Brinegar, others
Producer: Alvin Cooperman
Director: Harry Horner
Adaptation: Noel Langley
60 Mins., Thurs. (8), 7:30 p.m.
JOHN H. BRECK, HILLS BROS. COFFEE, SEALTEST
NBC-TV (film)

(N. W. Ayer)

Ever since their first live production of "Beauty and the Beast," which was a honey of a show, Henry Jaffe Enterprises and Screen Gems have shown the remarkable facility of making the fairy tales in their "Shirley Temple's Storybook" series downright dull. "Rip Van Winkle" was no exception.

Competently produced on the technical side, well cast, scrupulously adapted from the Washington Irving story, old "Rip" nonetheless failed to bring off that ring of open-eyed ingenuousness that's a must for a fairy tale. Perhaps producer Alvin Cooperman and director Harry Horner played it too close to the belt in terms of the realistic approach to the shrewishness of Rip's wife and the photographic realism of the Dutch village and its characters.

And perhaps E. G. Marshall, in the title role, strove too hard for a characterization and not hard enough for an impression. For R'p, the goodnatured oaf, became in Marshall's hands far too much of a troubled soul for the black-and-white of a fairy tale. And as a result, Rip became something of a dull, and hence not completely sympathetic character.

The beauty of a fairy story lies in its simplicity, for the kids because children see things in black and white and for adults because of the sentimental values of looking back to a simple time. That's why the "Storybook" production of "Beauty and the Beast" was tops—because it told the story simply and beautifully. And that's why succeeding "Storybook" shows have failed—because they're not simple enough for the kids and too complicated for the adults to care much about them. *Chan.*

HEART SURGERY
With Mabel Chin, Dr. Jere Lord, Dr. Louis R. Orkin, Dr. Edmund H. Reppert, Dr. A. Wilbur Duryee, Arlene Francis, Jane Pickens, John Wingate, others
Co-producers: John Grogan, Marlene Sanders, Morton Silverstein, Milton Robertson of WABD with Al Freeman of N. Y. Heart Assn.
Writers: Marlene Sanders, Morton Silverstein
120 Mins., Tues. (6) 10 p.m.
WABD-TV, from New York

Truth is stranger than fiction and makes considerably more enthralling video viewing. The heart operation of little Mabel Chin, daughter of Quong Y. Chin of the lower East Side of Gotham, on WABD in cooperation with the N. Y. Heart Assn. from the University Hospital, was of epic proportions in the history of tv.

Minus the trappings of theatricalism, metropolitan viewers saw Dr. Jere Lord, surgeon of the N.Y.U.-Bellevue Center, perform what is medically known as a patent ductus arteriosus on a three-year-old child. It was a completely absorbing, thoroughly illuminating journey through a wonderland of surgery. It made "Dr. Christian" and "Medic" look like unadorned quacks. This was the scalpel and lancet at their true best, wielded by a master-surgeon.

When the cameras were not focussed on the actual operation, John Wingate interrogated three doctors in an anteroom regarding the careful surgical proceedings. On occasion, Dr. Lord would be heard describing the procedures. After the operation he was interviewed by Wingate and viewers had an opportunity to hear his simple statement and see the face of the tired surgeon.

Heart operations have been on tv before, but nothing of the kind performed in front of the Du Mont cameras. It was a glowing demonstration of what the healers of mankind are capable of accomplishing.

WABD is planning to edit the kine of the operation and present it with a last-minute report on the youngster's progress sometime next month. DuMont will call the followup program, fittingly enough, "Chin Up." All concerned in this heroic medical endeavor behaved admirably, nay eloquently. It was inspiring education, thanks to tv. *Rans.*

THE WRITTEN WORD
With Dr. Frank Baxter
Producer: Dept. of Cinema, Univ. of Southern California for Educational TV-Radio Center, Ann Arbor, Mich., and presented in cooperation with META
30 Mins., Mon. (12) 7:30 p.m.
WABC-TV, from New York (on film)

Credit properly belongs to many for this illuminating series. "The Written Word" with Dr. Frank Baxter, English prof of the Univ. of Southern California, narrating. First, a salute to WABC-TV for spotting the series in an advantageous hour—an hour when both young and old can watch and learn the graphic story of communication from cave to casion, so to speak. Second, congrats to the Dept. of Cinema of the Univ. of Southern California, for fashioning the 15 installments for the Educational TV-Radio Center at Ann Arbor, and thirdly, a bow in the direction of the Metropolitan Educational Television Assn., the Gotham educational-tv institution for its salutary influence on better video programming. "The Written Word" is presented on WABC-TV in cooperation with META.

This series is both entertaining and profitable. Dr. Baxter, an old and experienced hand in both classroom and video behaviour, makes the half-hour episodes absorbing expeditions — a difficult feat indeed. The initial program "Sign and Symbol" had Dr. Baxter launching into the origins of man's primitive means of reaching his fellowman with signs and symbols.

The informal, easy-to-listen-to prof explained how our ancestors began with signs and symbols on walls and caves. He told of primitive pictograph and the role it played in magic and superstition. Particularly effective were the illustrations of the comparative ideographs by the early Egyptians, Mayans and our resourceful American Indians.

Subsequent programs will deal with the advanced forms of writing, origins of our alphabet, ancient manuscripts, wood blocks and metal types, techniques of early printing, its decline and remarkable revival. At the conclusion of the first chapter, viewers were urged to write for a bibliography and pamphlet on printing.

"The Written Word" with Dr. Baxter is teaching at its finest. The program has substance, meaning and is a fascinating date with tv. *Rans.*

INMATE—THE WALPOLE STATE PRISON STORY
With inmates of Mass. State Prison, Walpole
Producer-Writer: Joseph Levine
Director-Film Editor: Matt Connolly Jr.
30 Mins.; Wed. (7), 9:30 p.m.
WHDH-TV, Boston (film)

Here's one formula for exciting tv—go to the pokey. The WHDH-TV news department did, and result was gripping blend of showmanship and public service, "Inmate—the Walpole Prison Story." The one-shot documentary, from the first telephoto shot of the walls outside to the exit at gates, proved slickest, most interesting film production yet by any Hub tv station. Three WHDH-TV staffers did the job the hard way. Producer-writer Joe Levine; director-editor Matt Connolly and associate producer Jim Harrington had themselves imprisoned at Walpole for 24 hours gathering atmosphere and facts for production. The actual filming, with staff photographer and sound engineer joining crew, took eight days in jail.

Result turned out to be a dramatically photographed, tight knit and hard hitting report on prison life, told partly by inmates themselves, without censorship, for the first time in Mass. history. The prison warden and Catholic chaplain told other parts of the story. The documentary shaped up as more of a current news in depth report than ordinary documentary, for prison problems are big news in Mass. due to recent convict riots and disturbances.

"Inmate" explored the reasons for riots, pulling no punches in showing flaws in prison security, plus shorts of table tops covered with knives and black jacks taken from convicts including a "home made" two-foot machete. Constructive efforts to rehabilitate prisoners under new reform program were also studied in detail. There were well thought out photographic interviews with inmates. The overall picture was the first authentic, unvarnished view of what life in Mass. prison is really like. Equally important was the fact that the educational message was presented with sharp and dramatically etched showmanship proving public service can be exciting tv fare. Much credit for this goes to the dramatic and sensitive script by producer Joe Levine; imaginative photography by John Davin; and crisp direction and editing by Matt Connolly. *Guy.*

Westerns

Continued from page 19

Gen.-Electric bowout. Web is contemplating a Thursday night half-hour entry, sponsor unseen.

CBS plans going to the Monday evening 7:30 to 8:30 post with its new "Rawhide" western. As yet no sponsor. Network's.

On Other Fronts

Overall, on the basis of current planning, there appears little on tap for next season calculated to make the viewer flip for joy. There'll be some ambitious restaffing of "Playhouse 90" on CBS, with Fred Coe, Herb Brodkin and John Houseman going in as executive producers; there's the potentially promising Westinghouse $12,000,000 buy of the Desilu full hour Monday night shows to succeed "Studio One," there's the projected full hour Garry Moore CBS variety show, which, of course, can go this way or that way, and the created-by-Nat Hiken promissory note attached to the "Magnificent Montagues" Sunday night CBS series. But by and large '58-'59 seems to be shaping up as '57-'58 one year later.

Saudek

Continued from page 18

celluloid has come about as a result.

Does 'Omni' Shift on Stay?

Whether "Omnibus" will remain on NBC-TV next fall or will shift to CBS will be determined by the program's current sponsors within the next few days. Both webs have made pitches for the show which packager Robert Saudek states are satisfactory, and he's turned the proposals over to Aluminium Ltd. and Union Carbide, program's sponsors, for their sayso.

Saudek wouldn't disclose the terms of the offers by the webs, but it's generally known that NBC wants to couple "Omnibus" with "Wide Wide World" again while CBS is offering the Sunday 5 to 6:30 p.m. period. It's believed that NBC overcame Saudek's objection to being limited to an hour (because of the cutback to an hour of "Wide Wide World") by offering him the opportunity of doing several 90-minute "specials" within the overall context of the series.

Charlotte, N.C. — Three high school students won the Jefferson Standard Broadcasting Co.'s scholarship to attend the North Carolina H.S. Radio-TV Institute at Chapel Hill. Two-week workshop is co-sponsored by the North Carolina Assn. of Broadcasters and the U. of the North Carolina.

Vote USIA Budget Of $101,750,000

Washington, May 13.

House Appropriations Committee has recommended a budget of $101,750,000 for the U.S. Information Agency for the fiscal year beginning July 1. In addition, an estimated $3,591,000 will be available to the Agency from other funds, providing a total of $105,341,000 or about $7,000,000 more than the amount provided for the current fiscal year.

Committee allowed the Agency $4,750,000 for new radio facilities, which includes an estimated $2,900,000 for a high-powered broadcasting facility in the Greek area to replace the ship-borne transmitter Courier.

Agency had requested $110,032,000 of which $5,032,000 would go for additional radio facilities.

Committee action followed release of testimony at budget hearings in February disclosing that USIA director George V. Allen suggested that Agency documentary films be made available for domestic showing. However, Rep. John J. Rooney, chairman of the subcommittee considering the budget, gave the idea the cold shoulder.

USIA produced 35 documentaries in the last fiscal year, it was brought out, and its film list as of Feb. 1 included 528 original productions and 615 acquired subjects.

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MOA'S 'SHOWDOWN' VS. SENATE

SPA Agency to Collect Royalties For Cleffers Set to Roll Sept. 1

Centralized collection of cleffer royalties by the Songwriters Protective Assn. is due to start next September. Under the new setup now being readied by SPA, publishers will pay royalties on both sheet and disk sales to a single agency which, in turn, will make the distributions to the songwriters.

Idea for such an agency was proposed earlier this year by the SPA leadership and obtained overwhelming approval from the membership. At the present time, SPA is requesting its membership to give the organization a formal power of attorney with which to deal with the publishers.

SPA plans to make regular audits of the publishers' books to check the statements as well as make certain that all royalty sources have been accounted for. Up to now, SPA has been making sporadic spot checks of publishers' records when beefs from members cued suspicion of chiseling.

SPA's cost of running the service has been set at a maximum of 5% of the collected royalties, to be deducted as and when collected. SPA execs point out that it's impossible to foretell at the present time what the cost of the service will be since expenses will depend on a variety of factors, including the number of writers participating, the amount of royalties collected, clerical and auditing expenses, et al. It will be a nonprofit agency and there's a hope, SPA prexy Burton Lane informed members, that the service charge will be less than the 5% tentatively fixed.

SPA's accounting staff will be under the supervision of David Algase. The organization is currently enlarging its staff to handle the additional clerical duties and will probably find it necessary to move to bigger quarters once the agency starts to roll.

SPA, meantime, is starting talks with the music publishers today (Wed.) for a new basic pact. The current agreement, which has been extended for two years, is due to run out at the end of this year. First meeting today is taking place with the Music Publishers Protective Assn. repping most of the top publishers. Other segments of the publishing industry will also be invited to the talks at a later date.

Crosby Bros.—New Act?

Hollywood, May 13.

Randy Wood is trying to bring some harmony into the Crosby clan—between Bing and Bob, that is.

The Dot label prexy would like to bring the brothers together for an album session. If it works out it will mark the first time they ensembled on wax.

Bob Crosby is real anxious to do it and says the LP would be comprised of spiritual type ballads like "I Believe."

Ann Ronell Sues Disney on 'Wolf' & Mickey' Credits

In an unprecedented move, songwriter Ann Ronell is intervening in the suit filed by Walt Disney Productions against Bourne Inc. Miss Ronell, who penned "Who's Afraid of the Big Bad Wolf" and "Mickey Mouse and Minnie's In Town," filed for intervention in New York's Federal Court on the grounds that her interests would not be adequately protected and that she may be bound by a judgment in the Disney vs. Bourne action which could adversely affect her rights as the cleffer of the aforementioned tunes.

In a separate action, Miss Ronell is suing Disney for libel, slander and unfair competition. In this suit, which is on calendar of N. Y. Supreme Court, Miss Ronell alleges that Disney was instrumental in representing to the public that "Who's Afraid of the Big Bad Wolf" was written by someone else. She claims that the misleading credits were made on CBS-TV's "Toast of The Town" (now "Ed Sullivan Show") and ABC-TV's "Disneyland."

The Disney misrepresentation, she claims, is affecting the sale of a Michael Dann screenplay based on her life and a tv series, "Tin Pan Alley Girl," which is built around her and the fact that she penned "Big Bad Wolf."

In the Disney vs. Bourne suit, Disney alleges false and fraudulent accounting by the Bourne on the picture tunes and is asking for full control of the Disney song copyrights.

JUKERS ALSO RAP ASCAP 'INFLUENCE'

By JACK PITMAN

Chicago, May 13.

Several other topics were aired, but scolding the American Society of Composers, Authors & Publishers was the dominant theme at the last week's Music Operators of America stand here. The jukebox men made it clear they view ASCAP as a moneyed behemoth out to extend its influence at whatever expense to the music industry.

Central to the issue is the current U. S. Senate bill that would place coin machines under performance fees by amending the copyright law. Eleven previous congresses have considered and rejected similar legislation. The present bill, introduced by Sen. Joseph C. O'Mahoney (D., Wyo.), looks to be doomed for lack of time. Fast legislative work would be required to obtain passage before adjournment, but even if the measure gets by the Senate, it would still have to clear the House, where most of the opposition to it has been in the past.

The jukebox operators convened in Chicago, however, weren't counting on time. MOA prexy George A. Miller pleaded for them to recruit allies for the showdown, to enlist firm support from lawmakers, restaurant owners and others. He warned that the ops are on the "thinnest ice" yet, and promised a "fight to the bitter end."

ASCAP, by the way, was a convention exhibitor for the first time, and took a page in the of-

(Continued on page 48)

RCA Victor on Qui Vive For Van Cliburn Cuttings

RCA Victor, which signed longhair pianist Van Cliburn to a long-term pact last week, is losing no time in putting that recent winner of the International Tchaikovsky Competition in Moscow on wax. Due in New York within the next couple of days in time for his Carnegie Hall, N. Y., date Monday (19), Cliburn will start his recording sessions for Victor next week. The pianist returns to Carnegie Hall May 26 for a second stand due to the fast sellout of his first performance.

Cliburn, who has been copping spectacular publicity breaks following his win in the Russian contest, is getting an official New York "Van Cliburn Day" next Tuesday (20) for being a cultural hero. All the music organizations and city schools have been invited to participate in the celebration.

See Smathers Bill Smothered At This Session; More Raps Put In

Washington, May 13.

The Smathers Bill, which would force broadcasters to divest themselves of all music interests, stands virtually no chance of passage this session of Congress. In addition, there is indication that its sponsor, Sen. George Smathers (D. Fla.), has lost interest in the bill and will not push to bring it out of committee.

Sen. John Pastore (D., R.I.), chairman of the Communications Subcommittee of the Senate Interstate and Foreign Commerce Committee, which has been holding hearings on bill intermittently for the past two months, told VARIETY that witnesses will continue to testify "well into July." With the Congressional timetable this election year calling for Aug. 1 adjournment, there is dim hope that a bill such as this could be crammed through the final, crowded days of a vote-conscious Congress.

Sen. Smathers, though a member of the subcommittee holding hearings, has appeared only twice, once at the opening session, and again briefly during testimony of one of his constituents. This disinterest is unusual for the sponsor of a bill.

Meantime, interest of motion picture industry in proposed legislation will be further accented when MPAA prexy Eric Johnston appears in opposition to bill at resumption of hearings next Wednesday (21). Paul Raibourn, v.p. Paramount Pictures, and Omar Elder Jr., secretary and assistant general counsel of ABC-Paramount Theatres, both testified past week on the close connection between pix production and music. They

(Continued on page 48)

53310761 = Elvis

Elvis Presley's U. S. Army hitch is giving the pop cleffers something to toy with. Up this week is a tune dedicated to Presley's Army serial number. It's called "Dear 53310761."

Davie & Moore are the cleffers and Trinity Music is the publisher. Tune has been cut by the Thirteens group on the indie Rev label.

Cecil Read Blasts Petrillo in Wash., Asks Legislation

Washington, May 13.

A plea for "democracy" in the American Federation of Musicians was carried before a Senate Labor Subcommittee last week. It came in connection with the bitter musicians' dispute in Los Angeles, where much of the AFM local has been fighting the leadership of James C. Petrillo and the trust fund arrangement.

Cecil F. Read, a former L. A. AFM official and now chairman of the Musicians Guild of America, called for legislation to insure "certain minimum requirements for democracy in labor unions." He was gunning, of course, for the Petrillo leadership of the AFM, in supporting the "bill of rights" legislation proposed by several members of Congress.

'Some of the employers, notably NBC and RCA Victor Records, CBS and Columbia Records, and Capitol Records," Read said, "are now allied with Petrillo fighting court actions by musicians designed to end the trust fund arrangement.

"They have evidently arrived at a working relationship with Mr. Petrillo that they do not want distrubed. They support Mr. Petrillo's trust fund and he overrules strike votes by the New York and Los Angeles locals."

Pat Ballard's Memoirs

Vet songsmith Francis Drake (Pat) Ballard has joined the autobiographical brigade with 30,000 words of nostalgia, songwriting advice and true confession.

Mark Hanna is agenting.

Irving Berlin Nixes BBC-TV's Dramatization Of Life on Eve of Show

London, May 13.

Irving Berlin threw the BBC into panic when he forbade a tv dramatization of his life story, scheduled to be aired on his 70th birthday, last Sunday (11). News of the composer's decision reached the programmers three days before the tribute was to have gone out.

Large scale disappointment was registered by BBC-TV officials, but after the initial panic, it was decided to go ahead with a revised program devoted mainly to Berlin's music. Scripters frantically reshaped the 90-minute offering. Scenes involving Gaylord Cavallaro, who was to have portrayed the tunesmith, were slashed, bringing down the dramatized section of the show from 45 minutes to 15 minutes. Body of the show was built up with Berlin music. Cavallaro took over narrative chores.

It was originally intended that Berlin should come to Britain and take part in the production, but he refused.

When news of the program was released the BBC claimed the show would be one of the most "ambitious and spectacular television musicals ever staged in this country."

Louis W. Pecora Leaves ASCAP to Launch A to Z Radio-TV Program Firm

Louis W. Pecora, program service director for the American Society of Composers, Authors & Publishers for the past 11 years, has resigned that post to head a private operation called Broadcasters Program Service. Pecora stated that the new outfit will be geared to provide programming ideas and material to stations and sponsors according to individual specifications. BPS will cover the entire music repertoire, from longhair to rock 'n' roll.

First project of the new outfit is a musical program almanac designed as a day-to-day guide to programming formats pegged to holidays and special promotional events. The almanac is due for release in August.

Pecora, who is the son of former Judge Ferdinand Pecora, special counsel for ASCAP with the firm of Schwartz & Frohlich, edited "30 Years of Motion Picture Music" which ASCAP just released. The 125-page book lists recordings of the major Hollywood hit tunes since 1928. An index covers the numerous soundtrack albums using ASCAP repertory. Pecora's ASCAP spot will now be handled by Dick Frolich, ASCAP's publicity director, and Jean Stark, who was Pecora's assistant.

What Hath Rock 'n' Roll Wrought?

Continued from page 1

covering Boston itself and the postscripts thereof—from several points.

Deejay Sidelines May Be 'Unpopular'

By GUY LIVINGSTON

Boston, May 13.

With the Alan Freed-Boston hassle going full blast as result of the riot following his rock 'n' roll show at the Arena, indications are that disk jocks playing r&r and tv stations carrying and planning "bandstand" type shows are going to be affected in Boston.

Mayor Hynes' ban of rock 'n' roll shows and the indicting of Freed by a Suffolk County Grand Jury on a charge of "inciting the unlawful destruction of property" are seen as making record hops, profitable sideline activity for disk jocks, and tv and radio rockers very unpopular.

The dick jocks, radio, tv and music trades are rallying here against any possibility of a rock 'n' roll music ban. The Pilot, official newspaper of the Catholic Archdiocese of Boston, although denouncing Freed and backing city officials, warned against an outright ban of the music.

In an editorial Saturday (10), the newspaper said:

"What we have to remember here, as so often elsewhere, is that youngsters should not be placed in situations which are too volatile for their youthful capacities. We cannot expect them to act as adults, and while we allow them areas of free decision as part of their maturing process, we do so only within boundaries that protect their best interests.

"It is no insult to the young to take care of them and to make impossible their exploitation by the unscrupulous. At the same time, however, we must not deprive them of the legitimate enthusiasms of youth even where these may seem undignified or lacking in true quality."

'Don't Knock the Rock'

Hub disk jocks are wailing "don't knock the rock." Bob Clayton, vet disk jock who has conducted record hops for a decade and who now hosts a bandstand type show, "Boston Ballroom," on WHDH-TV Saturday nights, for an hour in prime time, said: "I think Boston disk jocks could run another just like the one of the Arena and we wouldn't have a bit of trouble. The music in itself doesn't incite anyone to anything."

While the furore over Freed boiled, few recalled that he had played the Hub with the same type show at Loew's State Theatre in 1955 to mild biz and no excitement. In that show were Al Hibbler, Dinah Washington, Spmphony Sid, Bod Didley and others.

Sen. Fleming's Bill

A bill to prohibit the use of the Boston Arena "or any stateowned building or armory" for rock 'n' roll shows was filed in the State Legislature Thursday (8) by Sen. William D. Fleming (D.) of Worcester.

In filing the measure, Sen. Fleming said he had received info alleging that narcotics were sold at the Alan Freed "Big Beat" show

(Continued on page 46)

Bud Dant A&R Chief On Coast for Coral

Bud Dant, arranger and musical director, has been named Coast artists & repertoire chief for Coral Records. Dant who has been working as musical chief on several Coast-originated radio-tv shows, has been a&r assistant to Sonny Burke, Decca's Coast a&r manager, for the past couple of years. He'll now work under Paul Cohen who recently took over as Coral's a&r topper.

On the promotional front, Ray Free has been named New York rep for Coral and its subsid label, Brunswick, both of which are subsids of Decca Records. Free works under Martin P. Salkin, Decca's publicity-promotion boss.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Johnny Nash (ABC-Paramount): "I LOST MY LOVE LAST NIGHT" (Pamco†), a very sentimental ballad with a slow rocking beat, is belted for maximum impact by this fine young singer. "PLEASE DON'T GO" (Delstone†) is another slow-tempoed ballad with a more conventional message.

Felicia Sanders (Decca): "SAME OLD MOON" (Witmark*), from the WB "Marjorie Morningstar" pic, is a class ballad with potent pop chances via this sensitive rendition by Miss Sanders. "MELANCHOLY MOON" (E. H. Morris*) is another solid ballad with a lilting melody and adult lyric delivered in tiptop style.

Tony Perkins (RCA Victor): "THE PRETTIEST GIRL IN SCHOOL" (World*), a catching light rhythm tune pegged for teenagers, is handled pleasingly by actor Tony Perkins. "NO, NO, NO" (Sequence*) is a strong slow ballad also done with a winning unpretentiousness.

Joe Valino (United Artists): "GOD'S LITTLE ACRE" (Phyllis*), title song of the UA film, is a rousing revivalist number belted brightly by Joe Valino with solid backing by a gospel group. Strong potential. "I'M HAPPY WITH WHAT I'VE GOT" (Wood*) is a swinging number with a cute lyric which should draw spins.

Jimmie Haskell Orch (Imperial): "VANGUARD" (Post*), with a rocket launching motif, is a brightly swinging production which could orbit into the hit lists. "MOONLIGHT BAY" (Remick*), the oldie which has been getting a new ride recently, turns up in an excellent arrangement which should help the revival.

The Thirteens (Rev): "DEAR 53310761" (Trinity†), which is Elvis Presley's Army serial number, is a cute juve tune vocalled attractively by this juve distaff combo. "DOOWADDIE" (Desert Palms-Trinity†) is routine rocking stuff.

The Drifters (Atlantic): "MOONLIGHT BAY" (Remick*), is rocked in standout style by this combo who handle the modern beat with a restraint cued to the song's lyrics. Could be big. "DRIP DROP" (Tiger†) is a good rocker.

Laurie London (Capitol): "I GOTTA ROBE" (Beechwood†) is a fine religioso which makes a natural followup to this young singer's click on "The Whole World In His Hands." "JOSHUA" (Beechwood†) is a similarly styled religioso.

The Deb-Tones (RCA Victor): "MISS LONELY HEARTS" (Sherwin*†) is a nifty ballad showcase for this trio which recently copped the Westinghouse radio chain talent contest. "CUDDLY BABY" (Mellin*) is an okay rocking item nicely harmonized.

Frankie Vaughan (Epic): "JUDY" is an above-par juve tune belted dramatically by this British singer. "AM I WASTING MY TIME ON YOU" is also vocalled savvily in a straight forward ballad style.

Tina Louise (United Artists): "I'LL BE YOURS" (Sudbury†), a good straight ballad, is projected by actress Tina Louise with a pleasingly effortless style. "IN THE EVENING" (United Artists*), an uptempo tune is also nicely projected.

Julian Barnett & The Talents (Herald): "COME BACK TO ME" (Lark†), a Latin-styled ballad, is smoothly belted by Julian Barnett with an admixture of a rocking beat which the kids go for. "DON'T WALK AWAY" (Lark†) is an okay ballad, with a more conventional format.

Rico Henderson (Citation): "STRICTLY FOR THE BIRDS" (Coliseum†) is a nifty instrumental with some incidental vocal effects. Could come out of left field. "RICO'S SPECIAL" (Topaz†) reverts to the familiar rocking pattern.

Sheb Wooley (MGM): "THE PURPLE PEOPLE EATER" (Cordial †), an offbeat number with an out-of-this-world creature peg, is dished up with appropriate humor by this country singer. "I CAN'T BELIEVE YOU'RE MINE" (Robertson*) is a more routine ballad for the hayseed market.

The HI-FIVES (Decca): "JUST A SHOULDER TO CRY ON" (Jason†) a slow rocker with a good lyric, is worked over very effectively by this combo. "DOROTHY" (Jason†) is a so-so uptempo item in the current first-name song cycle.

Pee Wee Hunt (Capitol): "I LOVE PARIS" (Buxton Hill*), the Cole Porter showtune, turns up in a snappy dixieland slice which could give this number a whole new career. "MISS OTIS REGRETS" (Harms*), another Porter standard, gets a nifty talking trumpet workover.

Gar Bacon (Dale): "MARY JANE" (Republic†) is a pleasing juve-angled ballad with a moderate rocking beat. "CHAINS OF LOVE" (Republic†) is familiar rock 'n' roll stuff delivered in customary style.

Johnny O'Keefe (Brunswick): "REAL WILD CHILD" (Melody Lane†) is a frantic rocking number, but in a groove that's become very tired in the last year or two. "SHAKE BABY SHAKE" (Goday†) is double-speed rockability entry that also fails to go very far. O'Keefe, an Australian singer, has been listening too closely to U.S. pop disks.

Kitty Dee (Jubilee): "I WENT TO THE DANCE" (Benell†) is another standard-cut juve-angled ballad vocalled okay by this songstress. "OOH, LA LA LA" (Benell†) is a rhythm item with a simple-minded lyric and doubtful chances.

*ASCAP. †BMI.

Best Bets

JOHNNY NASH	**I LOST MY LOVE LAST NIGHT**	
(*ABC-Paramount*)	*Please Don't Go*	
FELICIA SANDERS	**SAME OLD MOON**	
(*Decca*)	*Melancholy Moon*	
TONY PERKINS	**THE PRETTIEST GIRL IN TOWN**	
(*RCA Victor*)	*No, No, No*	
JOE VALINO	**GOD'S LITTLE ACRE**	
(*United Artists*)	*I'm Happy With What I've Got*	
JIMMIE HASKELL ORCH.	**VANGUARD**	
(*Imperial*)	*Moonlight Bay*	
THE THIRTEENS	**DEAR 53310761**	
(*Rev*)	*Doowaddie*	



LAWRENCE WELK

And His Champagne Music Present THE LENNON SISTERS AND PETE FOUNTAIN On Brunswick "Mr Clarinet Man" B/W "My Dear One" (BR No. 55058)

Brit. & All That Jazz; 'JATP' All-Time Click With Ella, Oscar & Co.

London, May 13.

The biggest jazz package show of all to hit these shores, Norman Granz' "Jazz At The Philharmonic," carries its sting in its tail. Naturally enough, the tail consists of Ella Fitzgerald and the Oscar Peterson Trio who are at present introducing Britain to some of the best live jazz ever heard here.

Presented in Britain by Harold Davison, a key figure in the Anglo-U. S. band swaps, "JATP" made a smash impact at its London debut at the Rank-owned mammoth picture theatre, the Gaumont State, Kilburn. An official $2.80 top was far exceeded by eager fans willing to pay plenty for a peek at the stars.

Highlight of the first half was supplied by Stan Getz and bassist Ray Brown.

Petersen, with Brown and Ellis, came up with a brand of music that puts the trio away up front as the tops.

Then Miss Fitzgerald, sticking rigidly to her allotted 30 minutes, got in seven numbers, and although troubled by the spotlight came up with a great performance. Her impassive features and lack of stage presence were overcome by her great, flexible voice.

The "JATP" outfit opens tonight (Tues.) for two concerts at Glasgow, followed by dates at Leeds, Liverpool, Brmingham, Manchester and a farewell concert at the Gaumont State, Kilburn, Sunday (18). It's reported that all seats have long since been sold. *Bary.*

Benny Goodman will preem Andre Previn's seven-minute jazz composition, "Brussels Briefing," during his stand at the Brussels Fair May 25-31.

Goody's Album Bestsellers

(Compiled by Sam Goody's, leading New York disk retailer whose global mail order operation reflects not only the national market, but internationally).

	Artist	Title	Label
1.	**Original Cast**	**The Music Man**	**Capitol**
2.	**Original Cast**	**West Side Story**	**Columbia**
3.	**Original Cast**	**My Fair Lady**	**Columbia**
4	**Sound Track**	**Around World 80 Days**	**Decca**
5.	**Mantovani**	**Concert Encores**	**London**
6.	**Eydie Gorme**	**Vamps The Roaring 20's**	**ABC Paramount**
7.	**Lester Lanin**	**At the Tiffany Ball**	**Epic**
8.	**Johnny Mathis**	**Goodnight Dear Lord**	**Columbia**
9.	**Mantovani**	**Gems Forever**	**London**
10.	**Meredith Willson**	**The Music Man**	**Capitol**
11.	**Ella Fitzgerald**	**Sings Rodgers & Hart**	**Verve**
12.	**Sound Track**	**South Pacific**	**RCA Victor**
13.	**Frank Sinatra**	**Come Fly With Me**	**Capitol**
14.	**Original Cast**	**Oh Captain!**	**Columbia**
15.	**The Weavers**	**At Carnegie Hall**	**Vanguard**
16.	**Ella Fitzgerald**	**Sings Duke Ellington**	**Verve**
17.	**Edmundo Ros**	**Rhythms of the South**	**London**
18.	**Sonny Terry & Pete Seeger**	**Pete & Sonny**	**Folkways**
19.	**Xavier Cugat**	**Cugat's Cavalcade**	**Columbia**
20.	**Harry Belafonte**	**Calypso**	**RCA Victor**

Album Reviews

Elmer Bernstein: "Blues and Brass" (Decca). Elmer Bernstein, whose soundtrack score for "Man With The Golden Arm" clicked in its blend of jazz ideas and atmospheric motifs, turns up in this package as composer-conductor of more exciting modern swing music. On a dozen pieces written specially for this set, an enlarged orch of topflight Coast sidemen plays with drive, color and contrast in an instrumental session of continuous interest.

"Backgrounds for Brando" (Dot) spotlights Elmer Bernstein as maestro of music written by composers other than himself. Marlon Brando makes a good personality peg and permits widely diverging themes, ranging from "Sayonara" through "Julius Caesar" to "The Wild One," to be used.

Shorty Rogers & His Giants: "Music From 'Gigi' In Jazz' (RCA Victor). As with the Lerner & Loewe score for "My Fair Lady," the L&L music for "Gigi" is getting worked over by various jazz combos. In this entry, Shorty Rogers' small band gives a modern touch to the film tunes, but without losing the melodic flavor of such standouts as "The Night They Invented Champagne," "I'm Glad I'm Not Young Anymore," "Thank Heaven For Little Girls" and the title song.

Leonard Feather-Dick Hyman All-Stars: "Oh Captain" (MGM). This is a new twist on jazzing up showscores. The Jay Livingston-Ray Evans tunes for the current Broadway musical, "Oh Captain," here get a jazz treatment that extends beyond the music to the words as well. It's a nifty innovation since Marilyn Moore and Jackie Paris, who handle most of the vocals, add hep flavor to the lyrics while various quartets, quintets and octets provide solo opportunities for such jazzmen as Coleman Hawkins, Tony Scott and Harry Edison. Drummer Osie Johnson also handles one vocal assignment on "Hey, Madame" with pleasing blues pipes.

Kurt Weill's "Mahagonny" (Columbia). The Kurt Weill-Bertolt Brecht team, best known in this country for "The Threepenny Opera," have another powerful work to their credit in "Mahagonny," a musical play produced in Germany a couple of years before Hitler took over. Once again, Weill has written acidulously sharp and touchingly dramatic music for a bitter social commentary by Brecht. Although the lyrics are sung in German, except where the original lyrics were written in English, the language barrier is overcome by a fine German-English libretto. Recorded in Germany last year, the cast is comprised of able theatrical singers of the Weill school, including his widow Lotte Lenya in one of the lead roles.

Morton Gould Orch: "Billy The Kid"-"Rodeo" (RCA Victor). Two of Aaron Copland's ballet scores are performed in precise and sparkling style by a large symphonic orch under Morton Gould. Both are related via the oatune motifs, but while "Billy The Kid" accents the dramatic, "Rodeo" jumps with direct dance tempoes.

"Chansons de La Belle Epoque" (Vanguard). "La Belle Epoque" is the Gallic version of the "Gay Nineties" and the French songs of that period included in this set have that all-out melodic quality typical of that antediluvian era. The 16 songs in this collection, all in French, are delivered by six singers, Germaine Montero, Aime Doniat, Michele Arnaud, Micheline Dax, Remi Clary and Eric Amada. It's a varied program of old music hall songs.

Helen Grayco: "Lady In Red" (Verve). Helen Grayco (Mrs. Spike Jones) has been a consistently solid performer on wax and in this set continues her excellent stylistic form. Miss Grayco blends fine pipes, a sure phrasing sense and a sexy quality on a flock of Latin-styled tunes such as the title song, "Frenesi," "Besame Mucho," "Perfidia," "Temtation" and "Them There Eyes," which is dressed up with a bongo beat.

Marilynn Lovell: "Scotch Mist" (Jubilee). Marilynn Lovell, a clear-voiced songstress with a good range, dishes up a tangy Scotch stew in this LP. Included are a flock of old folk tunes such as the "Wee Cooper of Fife" and "The Laird O' Cockpen," together with some more current numbers, "My One and Only Highland Fling" and "Lullaby."

Werner Muller Orch: "Time To Unwind" (Decca). Werner Muller's orch specializes in the lushiest music. In this set, Muller has again unleashed his strings on a soothing program of standards covering such perennials as "Dancing In The Dark," "How Deep Is The Ocean," "With A Song In My Heart," "Star Dust," "I'm In The Mood For Love" and one current hit, "Twilight Time," in which the rock 'n' roll beat has been sublimated into complete respectability. *Herm.*

Lillian Randolph, radio character actress who played Madame Queen on the "Amos 'n' Andy" series, bowing on disks via the Chock label with "Satellite Love."

VARIETY 10 Best Sellers on Coin Machines

1. **TWILIGHT TIME** (5)	*Platters*	*Mercury*
2. **ALL I HAVE TO DO IS DREAM** (3)	*Everly Bros.*	*Cadence*
3. **WITCH DOCTOR** (4)	*David Seville*	*Liberty*
4. **WHOLE WORLD IN HIS HANDS** (7)	*Laurie London*	*Capitol*
5. **RETURN TO ME** (4)	*Dean Martin*	*Capitol*
6. **CHANSON D'AMOUR** (1)	*Art & Dotty Todd* / *Fontane Sisters*	*Era* / *Dot*
7. **WEAR MY RING** (3)	*Elvis Presley*	*Victor*
8. **KEWPIE DOLL** (3)	*Perry Como*	*Victor*
9. **SUGAR MOON** (1)	*Pat Boone*	*Dot*
10. **TEQUILA** (10)	*Champs*	*Challenge*

Second Group

OH LONESOME ME	*Don Gibson*	*Victor*
WHO'S SORRY NOW	*Connie Francis*	*MGM*
JOHNNY B. GOODE	*Chuck Berry*	*Chess*
BILLY	*Kathy Linden*	*Felsted*
FOR YOUR LOVE	*Ed Townsend*	*Capitol*
SECRETLY	*Jimmie Rodgers*	*Roulette*
TORERO	*Renato Carosone* / *Julius LaRosa*	*Capitol* / *Victor*
LOLLIPOP	*Chordettes*	*Cadence*
TUMBLING TUMBLEWEEDS	*Billy Vaughan*	*Dot*
THERE'S ONLY ONE OF YOU	*Four Lads*	*Columbia*

(Figures in parentheses indicate number of weeks song has been in the Top 10)

Marek Fronts for 'Live'

Boston, May 13.

Although the disk industry has made great contributions to the development of musical culture in the U.S., RCA Victor disk v.p. and general manager George R. Marek believes that "nothing takes the place of a live performance." Marek made the unusual pitch for non-canned music in behalf of the upcoming Boston Arts Festival here last week at a meeting of 300 business, civic and artistic leaders.

Marek pointed out that the growth of the arts in America is not something that can be measured in statistics alone. "Art used to be suspect," he said, "and people who loved it were considered just not quite right, not quite trustworthy—indeed not even 100% American." That however is no longer true, Marek stated, pointing to the widespread acceptance of good music today. He said that music once regarded as an "untouchable" goddess, has today stepped off the pedestal and the public has found "that the goddess is a girl very pleasant to live with."

But, Marek stated, "we still have much to accomplish. There are still millions of people in this country who need and want musical guidance. And there still lurks all around us a widespread inferiority complex about good music." The Victor exec said that his label has tried to "take snobbery and recondite estheticism out of the artistic approach and substitute for it friendliness and simplicity." He cited such LP platters as "Classical Music For People Who Hate Classical Music" as an effort to help the public reach good music. He said that disk and a couple of similarly slanted packages have sold over 300,000 copies since they were first released around three years ago.

AD SOLICITOR'S 250G SUIT VS. PETRILLO

An advertising solicitor, Simon Goodman, is suing James C. Petrillo prexy of the American Federations of Musicians, for $250,000 damages for alleged breach of contract in N.Y. Supreme Court. He claims the money is due him for advertisements which he brought into the AFM publication, the International Federation, since 1940.

Judge Irving I. Saypol last week denied a motion by the defendant to dismiss the case.

Cates' Coral-to-Welk

Hollywood, May 13.

George Cates has resigned his post as Coast artists & repertoire chief of Coral Records to join Lawrence Welk as musical consultant and director for his two weekly ABC-TV programs.

Cates, in addition to supervision of Welk's tv schedule, will work with individual Champagne Music performers on their recording schedules for Coral and Brunswick Records.

British Disk Bestsellers

London, May 13.

Whole Lot'a W'm'n . . Rainwater (MGM)
Who's Sorry Now . . . . Francis (MGM)
Too Soon to Know . . . . Boone (London)
Wear My Ring . . . . . Presley (RCA)
Shepherd Blues . . . . . Heath (Decca)
Lollipop . . . . . Chordettes (London)
Tom Hark . . . . . Jive Flutes (Columbia)
Grand Coolie Dam Donegan (Pye-Nixa)
Lollipop . . . . . Mudlarks (Columbia)
Magic Moments . . . . . Como (RCA)

Donegan's 'Irishman' Too Hot for BBC Air

London, May 13.

The straightfaced BBC has banned the latest Lonnie Donegan waxing, "Nobory Loves Like An Irishman," for Pye-Nixa, because the selection committee has taken exception to one line of the lyric which reads: "Praying all night with his el Koran."

A BBC spokesman said that it was considered that the line might be offensive. "After all, we would probably object if anyone made a similar reference to the Bible," he added. But the ban on the disk does not mean that the skiffler will not be able to sing the song on BBC. As soon as the ban was announced, a substitute lyric was provided, which has proved "quite acceptable."

Philly Fed'l Court, in Precedent, Upholds ASCAP on Wired Music Fees

Philadelphia, May 13.

The American Society of Composers, Authors & Publishers' right to collect performance fees from wired music services was established for the first time in law last week when Judge John W. Lord, in Philadelphia Federal Court, awarded damages to three ASCAP publishers. Defendants were Muse-Art Corp., a wire-service music supplier, and two Pennsylvania restaurants, the Lew Tendler Tavern and Sansom House, which used the music service.

Judge Lord ruled that use of wired service music, in which compositions are played on transcription disks and transmitted by leased telephone wires to subscribers, falls under the heading of public performances of profit and hence is subject to licensing. The judge cited numerous precedents to support his position, including the historic decision of U.S. Supreme Court Justice Oliver Wendell Holmes in the 1917 Herbert vs. Shanley case which paved the way for ASCAP's collection of licensing fees.

The judge turned down defense arguments that ASCAP's power to license music is in violation of the antitrust laws. He said that such a defense is not permitted in a copyright infringement action. He also noted that the defendants took the risk of moving for a judgment "without introducing any evidence whatever" to contradict the facts adduced by the plaintiffs in the case.

Judge Lord awarded Leo Feist Music and Williamson Music $250 apiece in statutory damages and $500 to DeSylva, Brown & Henderson Music, plus costs and reasonable attorneys' fees, which the judge put at $250. The three ASCAP publishers brought suit against the defendants for infringing the following tunes: "My Blue Heaven," "Smile, Darn Ya, Smile," "Together" and "If I Loved You."

DON GEORGE APPEALS 'YELLOW ROSE' TOSSOUT

The legal hassle stemming from "Yellow Rose of Texas" was on the bloom again last week when songwriter Don George made an appeal from a dismissal of his court action involving royalty money from the revised tune against Planetary Music, publisher of the song. Appeal was made to the Appellate Division of the N. Y. Supreme Court.

The suit claims that Planetary has only paid him 25% of the royalty and had claimed that the other 25% of the writer's money was turned over to Bill Randle, disk jockey at WERE, Cleveland. George contended that Planetary had wrongfully represented that Randle was the discoverer of the public domain song and he thereafter had signed a blanket assignment.

N. Y. Supreme Court Justice Henry Clay Greenberg had dismissed the suit some time ago on the defendant's contention that part of the royalties were turned over to Randle. Involved is more than $20,000 in royalty money which George claims is his share.

The appeal will be heard in June.

Dick Roman has been tapped by the MGM label. Crooner was a recent winner of the "Arthur Godfrey Talent Scouts" show.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 21 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Boston—(Mosher Music)	Albany—(Van Curler Music Co.)	Washington—(Super Music)	Philadelphia—(John Wanamaker)	Pittsburgh—(Steve Fords')	Miami—(Spec's Record Shop)	Memphis—(Trent-Wood)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Chicago—(Hudson-Ross Music)	Detroit—(Grinnell Bros.)	Indianapolis—(Ayres)	Minneapolis—(Don Leary Music)	Cleveland—(Customs Distrib Co.)	Kansas City—(Jenkins Music Co.)	San Francisco—(Columbia Music)	Hollywood—(Wallich's Music City)	Denver—(Denver Dry Goods Co.)	Seattle—(S. Clay Music Co.)	TOTAL POINTS
1	1	**EVERLY BROS.** (Cadence) **All I Have to Do Is Dream**	1	1	2	1	1	3	3	1	2	1	4	1	1	3	..	1	2	1	1	3	1	186
2	2	**DAVID SEVILLE** (Liberty) **Witch Doctor**	3	2	1	..	2	1	8	6	1	2	2	3	5	1	2	..	..	..	2	1	..	134
3	3	**PLATTERS** (Mercury) **Twilight Time**	4	3	3	..	4	9	6	9	3	3	..	2	..	6	1	7	3	2	3	..	9	110
4	6	**DEAN MARTIN** (Capitol) **Return to Me**	..	10	6	3	7	..	4	..	..	7	3	4	3	7	3	..	1	3	4	8	..	92
5	5	**LAURIE LONDON** (Capitol) **Whole World in His Hands**	7	..	..	..	5	2	5	..	5	..	..	5	9	5	8	..	6	4	5	2	..	75
6	4	**ELVIS PRESLEY** (Victor) **Wear My Ring**	2	..	5	..	10	..	..	2	..	8	7	..	..	9	6	..	7	..	6	5	10	55
7	7	**ART & DOTTY TODD** (Era) **Chanson D'Amour**	..	..	4	..	..	7	..	8	..	..	1	8	4	8	7	..	..	..	..	8	..	2	50
8	16	**CHUCK BERRY** (Chess) **Johnny B. Goode**	8	..	7	..	9	..	..	3	..	4	..	6	..	..	..	3	..	..	..	..	..	37
9	10	**KATHY LINDEN** (Felsted) **Billy**	..	..	..	..	..	..	..	..	..	..	..	..	6	2	4	..	..	7	..	..	..	25
10A	14	**NAT KING COLE** (Capitol) **Looking Back**	6	..	..	..	3	8	..	..	4	..	..	10	..	..	..	..	9	..	..	..	..	21
10B	..	**FOUR PREPS** (Capitol) **Big man**	..	8	..	2	..	..	..	..	8	..	9	..	..	..	..	..	..	..	..	7	..	21
12A	17	**FOUR LADS** (Columbia) **There's Only One of You**	..	5	..	..	..	..	2	10	..	..	..	..	..	..	10	..	..	9	..	..	..	19
12B	15	**PERRY COMO** (Victor) **Kewpie Doll**	..	..	..	..	..	..	7	..	..	..	..	..	10	10	..	..	..	..	..	6	3	19
12C	..	**PAT BOONE** (Dot) **Sugar Moon**	..	..	..	4	8	..	..	..	..	..	..	..	..	4	..	9	..	..	..	..	..	19
15	8	**MONOTONES** (Argo) **Book of Love**	9	4	..	..	..	..	..	..	..	9	..	..	..	..	..	4	..	..	..	..	..	18
16A	19	**JOHNNY MATHIS** (Columbia) **Teacher, Teacher**	..	9	..	..	..	..	1	..	..	..	10	..	..	..	9	..	..	10	..	..	..	16
16B	9	**CHAMPS** (Challenge) **Tequila**	..	..	..	..	..	4	..	..	..	..	..	..	7	..	..	..	..	..	..	..	6	16
18	23	**PAUL ANKA** (ABC-Par) **Let Bells Keep Ringing**	..	..	..	..	6	..	10	5	9	10	..	..	..	..	..	..	..	..	..	..	..	15
19	12	**RICKY NELSON** (Imperial) **Believe What You Say**	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	4	..	13
20A	11	**DON GIBSON** (Victor) **Oh Lonesome Me**	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	8	12
20B	24	**ED TOWNSEND** (Capitol) **For Your Love**	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	5	..	..	..	12
22	..	**JIMMIE RODGERS** (Roulette) **Secretly**	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	11
23	..	**PAT BOONE** (Dot) **Wonderful Time Up There**	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	7	..	10
24A	..	**AQUATONES** (Fargo) **You**	..	..	10	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	8
24B	13	**HUEY SMITH** (Ace) **Don't You Just Know It**	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	6	..	..	..	8

Neely to King In Label's 'Major' Bid

Hal Neely is moving over to King Records this week to take over as general manager of the diskery and its affiliated record, publishing and manufacturing companies.

According to Sid Nathan, King prexy, the appointment is the first step in a plan to give King a "new look." Neely will team with current King execs Jack Kelly, Howard Kessel, Al Miller and Jack Pearl in a drive to give the label major status within the next two years. Plans call for an all-out push to expand the artist roster with a concentration on building up the LP line. Federal and DeLuxe, King's subsid labels, also are in line for an extensive revamping and expansion program.

Neely comes to King after nine years with Allied Record Manufacturing and its subsid companies, American Sound Corp. and Urania Records, where he was veepee.

Rockefeller Fund For Study of How to Save Disks Against Nature

San Antonio, May 13.

Will Elvis Presley's records last? So far as the music is concerned, one guess is as good as another. But guesswork regarding preservation of the plastic disks will be eliminated as a result of a study being made at Southwest Research Institute here.

The institute's scientists, under direction of Dr. M. M. Lemcoe, manager of the strength analysis section of the engineering mechanics department, are investigating factors which affect disk and magnetic tape recordings during storage. A $65,000 Rockefeller Foundation grant is financing the study being made for the Library of Congress.

Lemcoe points out that the Library has an estimated 250,000 to 500,000 phono records and about 2,000 tapes, many of which are irreplaceable and of great historical importance.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

**ASCAP † BMI*

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Gallagher & O'Brien—WMCA—New York	Jerry Strong—WMAL—Washington	Jack Gale—WITH—Baltimore	Sherm Feller—WEZE—Boston	Jack McDermott—WHIL—Medford	Dick Smith—WORC—Worcester	Ray Harris—WKBR—Manchester	Danny Stiles—WNJR—Newark	Al Meltzer—WEBR—Buffalo	Jack Murphy—WTLB—Utica	Bud Brees—WPEN—Philadelphia	Henry DaBecco—KQV—Pittsburgh	Jack Bennett—WHWB—Rutland	SOUTH: Rick Stevens—WPDQ—Jacksonville	Al Martinez—WQAM—Miami	Jim Carley—WPIN—St. Petersburg	Burl Q. Womack—WSAV—Savannah	John Ademy—WBIG—Greensboro	Bill Sanders—WTOB—Winston-Salem	Bob Ramsay—KDLK—Del Rio, Texas	Beauregard Davis—WLOW—Norfolk	Chuck Lindsey—WKAZ—Charl'ton, W.Va.	MIDWEST: Jim Mills—WMAQ—Chicago	Buck Leigh—WTRC—Elkhart	Dan Daniel—WDGY—Minneapolis	Bill Dawes—WCFC—Cincinnati	Tom Edwards—WERE—Cleveland	Bill Mertz—WVKO—Columbus	Bill Dawson—WLMJ—Jackson, Ohio	Joe Aurelio—WOHO—Toledo	John Michaels—WOKY—Milwaukee	FAR WEST: Bob Furry—KTAR—Phoenix	Dick Gilbert—KPOK—Scottsdale	Jack Sheffin—KMAP—Bakersfield	Earl McDaniel—KDAY—Hollywood	Tom Brennan—KRKD—Los Angeles	Bill Adams—KSLR—Oceanside	Stev Cannon—KGO—San Francisco	Bob Blackburn—KXL—Portland, Ore.	Chuck Benson—KALL—Salt Lake City	TOTAL POINTS
1	2	5	David Seville	Liberty	*Witch Doctor		2	1			9			1	2	1	3	4	2	2		8	2	2	3	1	1		2	2	1		4	5	2	5	1	3	9		7	2	2	4	4	244
2	1	6	Platters	Mercury	†Twilight Time	1		5	7	7	10		1	9	3	3	2		3	3		1	1	1	1	8	2		3	10	3	4	5	7	3	10	3	2	1		8	3	4	9	8	233
3	5	4	Everly Bros.	Cadence	†All I Have to Do Is Dr'm	7		3	8		1	4	3		7	4	1	2	5	1				5		2	4		1	1	2	2	1		1	1		7	4	1		6	1	2	1	231
4	9	5	Elvis Presley	Victor	†Wear My Ring			2		6	3				9		9	10	1	5		9		3	8	9	3		6	3	5				4	4	2		3	3		7		1	6	143
5	4	10	Laurie London	Capitol	*Wh'le W'rld in His H'nds		1	9				9		10	4		4	3				2	3		4	3	9	4	5	8				1			6	4	2			1	3		9	138
6	3	5	Art & Dotty Todd	Era	*Chanson D'Amour		8		9			3		3	8	2		8		6			4				8		9			6	3	4	5	6	9	5			3	5			3	113
7	7	7	Dean Martin	Capitol	*Return to Me	5		4							1		6	6		4	3	3	6					9	4	7		10			3	5		7			4		8		103
8	6	4	Perry Como	Victor	*Kewpie Doll	3	3		5					4	6	5		5		7		4	10	10				5				9				10									68
9	17	6	Monotones	Argo	†Book of Love														9				8	7		6		8	5					2			5			10		6	2	53
10	8	9	Four Lads	Columbia	*There's Only One of You	2										6					1		5													1								40
11	18	4	Nat King Cole	Capitol	†Looking Back	10	7									8	5		4					4								7			8		9							37
12	19	10	Ames Bros.	Victor	*A Very Precious Love		6											1			2		9										3											34
13	12	11	Don Gibson	Victor	†Oh Lonesome Me			7												8				6	6	5		6															10	29
14		5	Sinatra-Smith	Capitol	*How Ya' Fixed for Love				3					8	5					4													9											26
15	24	5	Aquatones	Fargo	†You					2	5	1																																25
16	11	10	Chordettes	Cadence	†Lollipop																5							3								4	8								24
17	13	12	Champs	Challenge	†Tequila										10								8		5			7														8	5			23
18A	14	8	Kathy Linden	Felsted	*Billy		9		10																			8					8		7	7	10							7	22
18B		1	Four Preps	Capitol	†Big Man									6																4	4			10						9						22
18C	35	2	Dion & Belmonts	Laurie	*I Wonder Why					1		2																												8					22
21A	21	2	Chuck Berry	Chess	†Johnny B. Goode			10																		6	5		7																21
21B		1	Jody Reynolds	Demon	†Endless Sleep						2						10																							5	6			7	10		21
23	33	2	Eydie Gorme	ABC-Par	*You Need Hands	9			6																							5							4						20
24		10	Vic Damone	Columbia	*Gigi									2																				2											18
25A	20	5	Ed Townsend	Capitol	†For Your Love			8																		4					8			7											17
25B	25	12	Connie Francis	MGM	*Who's Sorry Now		4														10				2																				17
27A		1	Jimmie Rodgers	Roulette	*Secretiy						6						7				6											10													15
27B	15	4	Paul Anka	ABC-Par	†Let Bells Keep Ringing											10		7								7																	5	15
27C		1	Bobby Freeman	Josie	†Do You Wanna Dance						8	8																																15
27D		3	Link Wray	Cadence	†Rumble				1																															2					15
31A	29	4	Ricky Nelson	Imperial	†Believe What You Say			6												9																						10		7		15
31B		3	Eileen Rodgers	Columbia	*Careful, Careful				4	4																															6		9			14
31C	38	3	Bill Haley	Decca	*Skinny Minnie					3		5																																		14
34A	37	14	Andy Williams	Cadence	†Are You Sincere																8	6											6												14
34B		1	Renato Carosone	Capitol	*Torero	4								5																																13
34C		1	Elvis Presley	Victor	†Don'cha Think It's Time																																								13
37	45	2	Toni Arden	Decca	*Padre																												3		8							6	3		13
38A	10	4	Johnny Mathis	Columbia	*Teacher, Teacher	6								7																																11
38B		3	Five Stars	Dot	*Pickin' on Wr'ng Chick'n				5		7																															10				10
40A		1	Pat Boone	Dot	†Sugar Moon											9									9										9	9									10
40B	27	2	Jackie Wilson	Brunswick	†To Be Loved																		9		7														8						9
42		1	Jack Scott	Carlton	†Leroy					8		10	7																																	9
43A		1	Marty Robbins	Columbia	*Stairway of Love														8																								8			8
43B		1	Johnny Mathis	Columbia	*All the Time																		7							9															6
45	43	2	Willie John	King	†Talk to Me, Talk to Me												8														9															5

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'Top 40' as Built-In Malady

Chicago, May 13.

Chicago deejay Stan Dale told last week's Music Operators of America convention that "top 40" radio station programming is "dictatorial" and the "biggest cancer yet to hit the music industry." Spieler, who gabs here for the indie WAIT, made similar statements at the K. C. disc jockey husting in March.

"Top 40," he said, hurts juke operators as well as deejays because the system limits exposure of possibly worthy new tunes that could generate more coin machine play. Under the pattern, Dale said, shows are programmed "mechanically" by simply alternating records classed by tempo, e.g., medium, medium fast, medium slow, etc. This disregards the nature of the tune, but more than that the system "eliminates individual enterprise," replacing it by mechanical programming.

Another obvious evil, he asserted, is that many of the "top 40" tunes aren't indicative of public taste.

Inside Stuff—Music

Irving Berlin's golden anniversary as a songwriter will be celebrated on Dave Garroway's "Today" program when it originates tomorrow (Thursday) morning in Roanoke, Va. VARIETY diskologist Jim Walsh will be interviewed by Garroway and play a 1910 Columbia record by Berlin of a comic German dialect song, "Oh, How That German Could Love," written by himself (words) and Ted Snyder (music).

When the record was issued Columbia commented: "Mr. Berlin is a singer of no mean ability. He undoubtedly will be called on to do more and even better work for us in the future, as he becomes more experienced in recording work." However, the cleffer made no more records until he sang "Oh, How I Hate to Get Up in the Morning" in a Decca "This is the Army" album issued during World War II. Berlin has a copy of the 1910 record in his files, and kiddingly asked Walsh what his price would be not to play it. He says that when he last played the ditty, "I laughed my head off—not at how funny I was, but at how brave I was to do a song in German dialect that I had written for Sam Bernard."

Garroway show will also originate Friday in Roanoke, and will be on from 6-9 a.m. (EST) each day. Much of the telecast will be from Mill Mountain in the heart of the city. A portion will be televised Friday underground from nearby Dixie Caverns.

Audio Devices is getting in on the space kick with the publication of a booklet, "You Can Record The Satellites." Booklet, which will sell for 10c, instructs on how to receive satellite radio signals, record them on tape, interpret the signals and assist in space research.

Brit. Decca's 'Ace' in Hole

London, May 6.

The British Decca will issue a new cut-price label next month. The label, called Ace of Clubs, is aimed at combatting the steadily growing threat from record clubs with their more popular pricetags.

The new label will be devoted solely to classical reissues featuring international topliners. A spokesman for the diskery said that by featuring the stars, they were doing something the clubs could not. Price of the platters, would, he added, be comparable with those of the club labels. The records would be sold through the normal channels. Chances of a similar label devoted to pops was remote.

45s Tops in Germany; Longhair LPs Up 67%

Berlin, May 6.

Germany is following the general trend of preferring the 45 rpm disks to the old 78 rpm ones. While four years ago the percentage of the 78 rpm disks amounted to about 75%, it's now just the other way round. Of the 57,000 disks pressed in this country last year, 74% were of the 45 rpm type. As this trend rapidly continues, it all looks as though the old (shellac) disks have only still a short time to go.

The classical repertory has also been on a considerable upbeat last year here. Compared with the year before (1956), the sales hike amounted to 67% in 1957. The share of the LPs of this country's total disk production was 12% last year. In all, there have been 40% disks pressed more in 1957 than in the year before.

Helen Meyer's 'Gold in Tin Pan Alley' Good Try at Inside Music Biz Story

By ABEL GREEN

A real inside book on the music biz has yet to be written. Helen Meyer's "The Gold In Tin Pan Alley" (Lippincott; $3.95) is a good try.

Isaac Goldberg, who did it through the careers of personalities like Gershwin and the Witmarks, or the late Edward B. Marks' memoirs in collaboration with A. J. Liebling, and the sundry books by Dr. Sigmund ("tune detective") Spaeth have also covered the field. Not to mention the recent trends to biographies—by David Ewen, Deems Taylor and others.

Miss Meyer's book is distinguished by the fact that she had a workaday closeup on the business through her association, for two years, with the Warner Bros. group (Music Publishers Holding Corp.) headed by Herman Starr. To her credit she doesn't applepolish her ex-boss, pointing up a goof when that ruggedly individualistic publisher, vexed at what he felt an inadequate payoff for his stable of firms and such top tunesmiths as Herbert, Porter, Kern, Coward, Gershwin, Romberg, Rodgers, walked out on ASCAP. Eventually he returned to the Society.

Miss Meyer has compressed a lot into her 250 pages, tracing pop songwriting from the pre-Revolutionary patriot Francis Hopkinson ("Yankee Doodle") and William Billings (1746-1800) through Francis Scott Key and up to the 1957 manifestations of rock 'n' roll, payola, a&r execs, chiseling deejays, cut-ins, etc.

Author is frankly sentimental and eschews any source credits but it's evident that Ben Bloom, a Tin Pan Alley vet, and the late Mose Gumble—one of the deans of the music business—who gets the "dedication" in an oblique manner — were rich material sources. Her stoppage at the 1957 as the "time of writing" explains an actuarial discrepancy or two. There are other lesser errata. A major error is the identification of the late Joseph N. Weber, a past president of the American Federation of Musicians, as the Joe Weber of Weber & Fields.

Miss Meyer is consistent with her title by putting proper accent on the golden rewards of Tin Pan Alley and is realistic in appraising the professional songsmith versus the one-shot wonders born of the BMI school. She tries to be middle-road about the ASCAP-BMI hassle, but somehow her respect for the American Society of Composers, Authors & Publishers tends to outweigh the scales vis-a-vis Broadcast Music Inc.

Pioneer Publishers

From England's Gilbert & Sullivan and Harrigan & Braham, a lesser known team, she puts on the record such American pioneer publishers as Root & Cady (wiped out by the Chicago fire, although C. M. Cady continued the business for a spell thereafter), Oliver Ditson, John F. Perry, Harry Coleman (who published Sousa until the march king switched to John Church in Cincinnati), G. Schirmer, Carl Fischer, Woodward, Thomas & Alex Harms (T. B. Harms Co.), Howley, Haviland & Dresser, Charles K. Harris. The 20th Century legacy of these pioneers included such firm names as Marks, Feist, Shapiro-Bernstein, Von Tilzer, Remick, Dreyfus (Chappell), Mills and Witmark.

In her kaleidescope she traces the music business from its pioneer Bowery and 14th St. zones to 28th St. (between 5th Ave. and Broadway)—the original Tin Pan Alley—a designation which has lingered into the Brill Bldg. and Radio City environs.

The evolution of the plug into the payola—bandleaders' cut-ins, the powerful a&r men, the ditto diskery artists, the built-in tv plug (she makes much of "Let Me Go, Lover")—continues the narrative depicting the various exploitation idioms.

There are some stray nuggets of information, some familiar, some little known. Among the latter might be N. Y. Philharmonic maestro and multiple-threat composer Leonard Bernstein having tried his hand as pop tunesmith under the nom-de-guerre of Lenny Amber; or that Baltimore music store prop. Thomas Carr first arranged Francis Scott Key's poem, "The Star Spangled Banner," which he had set to an 1814 tune known as "To Anacreon In Heaven," generally credited to one John Stafford Smith.

Song Slides

An 1892 Brooklyn stage electrician, George H. Thomas, is credited with developing the illustrated song slides via "Where Is My Wand'ring Boy Tonight?," out of a legit tearjerker titled "The Old Homestead." For a time music-hall and variety artists paid for their orchestrations just as the nickleodeons paid $5 for the illustrated slides which developed into good byproduct income. Soon the acts were getting their music for free, later wooed with gifts and scenery and other devices to insure plugging specific tunes, and simultaneously the pluggers were playing a "route" of neighborhood movie houses to plug the ill. slides with robust impact designed to generate public enthusiasm. Ballparks, excursion boats, the six-day bike races, Coney Island, picnic grounds—any place and every place where crowds congregated were targets for the pluggers' enthusiasms.

VARIETY is mentioned in connection with its founder, Sime Silverman, helping to form the Music Publishers' Protective Assn. John O'Connor, of the paper's staff at the time, sparked the intratrade body dedicated to policing payola.

(Continued on page 48)

RETAIL ALBUM BEST SELLERS

VARIETY

Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Boston—(Mosher Music)	Albany—(Ten Eyck Record Shop)	Washington—(Disc Shop)	Philadelphia—(John Wanamaker)	Chicago—(Lyon-Healy)	Miami—(Spec's Record Shop)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Louisville—(Shackleton Piano)	Atlanta—(Rich's Dept. Store)	Memphis—(Trent Wood Records)	Indianapolis—(Ayres)	Minneapolis—(Dayton's Dept. Str.)	Cleveland—(Highbee's)	Kansas City—(Katz Drug Co.)	Portland—(Hunter Record Shop)	San Francisco—(Sherman Clay Co.)	Denver—(Denver Dry Goods)	Hollywood—(Wallich's Music City)	Seattle—(Frederick & Nelson)	TOTAL POINTS
1	1	**MUSIC MAN** (Capitol) **Original Cast** (WAO 990)	3	7	..	6	1	3	2	1	2	3	2	..	10	1	1	4	1	1	10	1	3	1	157
2	2	**SOUTH PACIFIC** (Victor) **Soundtrack** (LOC 1032)	7	..	4	5	8	2	..	3	1	1	1	5	9	3	..	1	2	3	..	2	..	..	119
3	4	**JOHNNY MATHIS** (Columbia) **Johnny's Greatest Hits** (CL 1133)	1	10	..	..	..	9	8	2	5	..	..	1	..	4	5	2	8	2	4	..	1	4	102
4	3	**FRANK SINATRA** (Capitol) **Come Fly With Me** (W 920)	10	..	3	2	2	6	..	10	4	2	..	..	3	2	8	..	5	4	..	6	8	3	98
5	7	**SOUTH PACIFIC** (Columbia) **Original Cast** (B-2579-80)	8	3	1	..	4	1	4	..	..	..	..	..	..	..	3	5	..	..	5	..	..	2	74
6	5	**MY FAIR LADY** (Columbia) **Original Cast** (CL 5090)	9	..	..	10	7	5	..	4	..	..	7	3	..	..	2	..	..	9	..	3	..	..	51
7A	11	**ELVIS PRESLEY** (Victor) **Golden Records** (LPM 1707)	2	1	..	..	10	..	..	6	..	..	4	8	..	7	..	..	6	5	..	..	..	..	50
7B	10	**MANTOVANI** (London) **Gems Forever** (LL 3032)	..	6	..	1	..	..	..	..	..	..	6	..	5	..	4	3	..	..	..	7	6	..	50
9	6	**JOHNNY MATHIS** (Columbia) **Warm** (CL 1078)	5	..	5	..	3	..	..	8	..	4	..	9	7	..	..	10	..	10	..	..	..	6	43
10	8	**ROGER WILLIAMS** (Kapp) **Till** (KL 1081)	..	..	..	..	..	..	6	..	6	..	3	..	6	..	..	..	10	6	..	4	..	5	42
11	14	**AROUND THE WORLD** (Decca) **Soundtrack** (DL 9046)	..	..	..	..	..	..	..	9	8	..	5	..	..	6	..	..	3	7	2	..	9	..	38
12	17	**JONAH JONES** (Capitol) **Swinging on Broadway** (T 963)	6	..	7	..	..	..	1	..	..	..	..	7	8	..	..	..	..	..	..	..	..	2	..	35
13	12	**WAYNE KING** (Decca) **Dream Time** (DL 8663)	..	4	2	4	..	..	..	..	10	10	8	6	..	..	..	..	..	..	..	..	..	10	34
14	13	**DAKOTA STATON** (Capitol) **Late, Late Show** (T 876)	4	..	..	..	..	4	7	7	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	24
15A	20	**FRANK SINATRA** (Capitol) **This Is Sinatra Vol. II** (W 982)	..	2	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	17
15B	23	**PAT BOONE** (Dot) **Pat's Great Hits** (DLP 3071)	..	..	9	..	..	..	..	5	..	6	..	..	..	..	7	..	..	..	..	..	..	..	..	17
15C	24	**BILLY VAUGHN** (Dot) **Sail Along** (DLP 3100)	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	10	8	17
18	21	**ROGER WILLIAMS** (Kapp) **Fabulous Fifties** (KXL 5000)	..	9	..	..	..	..	..	..	..	..	2	..	8	9	..	..	..	..	..	..	..	..	..	16
19	9	**CARMEN CAVALLARO** (Decca) **Remembers Duchin** (DL 8661)	..	..	..	7	..	10	..	..	3	9	..	..	..	..	..	..	..	..	..	..	..	..	..	15
20	18	**KING & I** (Capitol) **Soundtrack** (W 740)	..	8	..	..	..	..	..	..	..	..	..	..	..	..	6	9	..	8	..	..	..	..	..	13
21A	..	**NAT KING COLE** (Capitol) **St. Louis Blues** (W 993)	..	..	..	3	..	..	..	..	..	..	10	..	..	..	..	..	9	..	..	..	..	..	..	11
21B	16	**JOHNNY MATHIS** (Columbia) **Good Night Dear Lord** (CL 1119)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	5	..	..	11
23A	..	**FRANK SINATRA** (Columbia) **Frank Sinatra Story** (C 2L6)	..	..	..	..	..	..	3	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	10
23B	..	**TENNESSEE ERNIE** (Capitol) **Hymns** (T 756)	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	7	10
23C	..	**TOMMY & JIMMY DORSEY** (Columbia) **Fabulous Dorseys** (C2L8)	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	10

What Hath Rock 'n' Roll Wrought?

Continued from page 41

at Boston Arena. "I don't think that rock 'n' roll music was the primary cause of the trouble because I have been informed that certain products—narcotics—were were sold," Sen. Fleming said on the Senate floor.

"It was not the music which sent the youngsters along the path of destruction," he added.

Mayor John B. Hynes banned rock shows from Boston following the Freed show.

Previous rock 'n' roll score in Boston Nov. 16, 1957, Boston Garden, 12 arrests made and a score of teeners forcibly ejected; previous year, two juveniles were critically stabbed during a rock 'n' roll affair at the Garden.

Cambridge police banned record hops two years ago following a riot at M.I.T. in which 300 college students and teeners took part.

Dist. Atty. Garrett H. Byrne charged Friday (9) that the license for the Alan Freed rock 'n' roll show was granted despite an agreement among local officials that there would be no more such shows in Boston.

Grove Says Politics Cued Ax in Newark

Political considerations forced cancellation of the Alan Freed Show Saturday (10) at the Newark (N.J.) Armory, according to Izzy Grove who was to have promoted the event. Freed's advance, according to Grove, was $16,722 for both shows, and likelihood was that there would have been a $20,000 gross. Freed's fee would have been $6,000 and it cost Grove about $3,275 to promote the event.

According to Grove, a city election held yesterday (Tues.) was the major cause of the cancellation. City authorities apparently felt that there was too much at stake and sought to avoid criticism by recommending that the stand be called off. Grove spent a fruitless day Friday (9) in conference with city and National Guard officials in an effort to reinstate the Freed stand.

Wires were also sent by union officials and performers to Jersey authorities, but to no avail.

Washington, D. C., Wants No Part of Rock 'n' Roll

Washington, May 13.

Rock 'n' roll, which has been fiercely attacked and staunchly defended in recent days on Capitol Hill, is a dirty word, so far as Washington's city fathers are concerned. District officials have refused to allow a one-night stand of "Biggest Show of Stars for '58" at Griffith Stadium June 1. Permit was denied Irvin Feld, producer of Super Enterprises, by police officials, who cited the recent Boston r&r riots, and expressed fear that such a show might turn into a free-for-all.

Feld, who with his brother Israel also operates a large chain of music and record shops, as well as town's mammoth outdoor Carter Barron Amphitheatre, vigorously protested ban, insisting his was a reputable show and had never attracted trouble in any of its cross-country tours. He pointed to fact that Paul Anka, one of headliners in show's cast of 100, had been chosen to highlight the recent Cherry Blossom Festival, town's annual, family-type tourist attraction, which is sponsored by local business.

Israel Feld, who tends the firm's multiple home interests while brother Irvin tours with the show, told VARIETY the show had skipped D.C. last year because of officials' attitude. He pointed out that bookings rolled in faster than they could be handled, and that in past five years Super Attractions had toured such pop music shows twice a year, covering 85 cities each tour. Brooklyn's Ebbets Field, it was reported has been substituted for Washington on current tour.

Show features all types of pop music, according to Feld, and cannot be compared to the Alan Freed-type show which sparked the Boston mellee.

Freed Sez He Will Appeal to Higher Ct.

New Haven, May 13.

Local Court of Common Pleas took on heavy show biz atmosphere last week when, on successive days (6-7) Judge Sidney A. Johnson presided at cases involving an indecent nitery performance charge and also the Alan Freed injunction seeking to play a police-banned rock 'n' roller at the Arena.

Former case stemmed from action against Jim and Nino's nitery in nearby Branford, concerning an August, 1957, show femceed by Mabel Albert of New York and in which Beverly Price of Cumberland, Md., appeared as the "Champagne Lady." It was the second such charge against operators Nino Fulvi and Gisto Gargamelli, they having been previously convicted on same complaint in 1956.

Faced with revocation of license on this second count, owners drew a breather when judge decreed that nudity per se or the use of double-entendre lyrics, as presented at the show in question, did not constitute immorality or indecency in violation of the law.

In the Freed case, the jurist decreed that the local police chief had not acted unreasonably or arbitrarily in revoking the license for the troupe to appear here.

Judge emphasized that he was not weighing the merits or faults of rock 'n' roll as such and his decision rested only on the fact that, in his judgement, the police chief had not acted arbitrarily after investigating the Boston situation which involved a disturbance allegedly tied to appearance of troupe in that city.

Midway of the trial, Freed informed VARIETY that, it the decision went against him, he would appeal to a higher court to prevent a situation whereby "a little dictator in each town could tell kids what they can or can't see." Subsequently, Freed was not available for comment, as he left town before the verdict was rendered.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music)	Philadelphia—(Charles DuMont)	San Antonio—(San Antonio Mus.)	Chicago—(Lyon-Healy Music Co.)	Detroit—(Grinnell Bros.)	Cleveland—(Grossman Music)	Minneapolis—(Schmitt Music Co.)	Indianapolis—(Pearson's)	Kansas City—(Jenkins Music Co.)	Los Angeles—(Freeman)	San Francisco—(Pac. Coast Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	*World in Hands (Chappell)	2	..	1	..	1	2	1	2	3	1	1	1	4	102
2	3	†Twilight Time (Porgie)	3	8	5	1	2	3	2	..	1	..	5	8	2	81
3	5	*Witch Doctor (Monarch)	6	..	3	..	3	4	4	7	8	6	3	10	3	64
4	..	†Have to Do Is Dream (A-Rose)	1	..	6	..	5	1	..	1	..	..	10	4	1	59
5A	2	*Catch a Falling Star (Marvin)	10	..	8	..	4	..	..	3	2	4	6	6	..	45
5B	9	*Chanson D'Amour (M-Lark)	7	3	4	..	6	..	..	6	4	..	2	..	..	45
7	10	*Return to Me (Southern)	4	1	7	5	7	..	..	9	..	..	..	3	..	41
8	6	*Who's Sorry Now (Mills)	..	..	..	2	..	8	6	..	9	..	..	2	5	34
9A	4	†Sugartime (Nor-Va-Jak)	..	..	..	..	..	8	9	9	5	6	..	4	..	..	25
9B	7	†Tequila (Jat)	..	..	..	..	..	6	3	..	5	5	..	..	..	..	25
11	14	*76 Trombones (Frank)	..	2	..	..	..	..	..	4	..	..	..	9	..	18
12A	..	*Kewpie Doll (Leeds)	8	..	..	..	10	..	8	..	..	..	7	5	..	17
12B	..	†Wear My Ring (R-Presley)	9	..	..	8	..	5	5	..	..	..	..	..	..	17
12C	12	*Precious Love (Witmark)	..	5	2	9	..	..	..	..	..	..	..	..	..	17
15	13	†Are You Sincere (Cedarwood)	..	..	..	3	..	10	10	8	..	10	9	..	..	16

Hub DA to Freed: Better Show Up; D.J.'s 'VIP Atty.'

Boston, May 13.

If arrangements for Alan Freed's surrender have not been made by tomorrow (Wed.) afternoon, extradition proceedings will begin, District Attorney Garrett H. Byrne said.

The D.A. said he conferred by telephone with M. Warren Troob, Freed's New York lawyer, over the weekend and that Troob told him local counsel will contact him. So far the name of the Boston attorney who will represent Freed has not been revealed.

The Boston American in an exclusive yesterday (Mon.) said that Freed had told them by telephone that he would surrender and that his lawyer would be in Boston to make arrangements for a Hub attorney to handle the defense. The newspaper said Freed had disclosed that his Boston attorney is "very prominent and widely known in Hub legal circles."

"I cannot reveal the name of the Boston lawyer who has agreed to represent me," Freed was reported as stating. The paper quoted Freed as saying that he had heard that Boston's first weekend without rock 'n' roll saw a new outbreak of gang violence including several stabbings, beatings and attacks, and wasn't surprised at the outbursts.

"It's the same all over the nation," Freed said. "It's a shame that 97% of this country's youngsters must suffer because of the 3% hoodlum element among teeners. Something must be done to help these kiddos as much as possible. Juvenile delinquency is a major problem throughout America and the banning of rock 'n' roll won't cure it. Rock 'n' roll music in any form cannot be immoral as long as the lyrics are clean. Music in any form should be encouraged for teeners as it will develop their interest in other arts."

'Biggest Show' Off At B.O. in Regina

Regina, Sask., May 13.

"The Biggest Show of Stars for '58" drew a weak turnout of 1,428 for a gross of $3,754 in Exhibition Stadium Wednesday (7). Last October, the '57 edition with several of the same headliners attracted a near capacity 6,500. Tickets were scaled from $2 to $3.50 for the event.

Audience was well-behaved and gave Paul Anka one of the biggest mittings of the evening, a far cry from the reception in Ottawa, his hometown, where bottles and flash bulbs were heaved at him last month.

Troy Cancellation, CYO, & WTRY's Role

By JAMES A. CONNERS

Albany, May 13.

Echoes of the Catholic Youth Organization-WTRY cancellation of Alan Freed's "Big Beat" show at the R.P.I. Field House Tuesday night (6) continued to be heard in the Capital District. Stations playing any great amount of rock 'n roll debated how to remove the "black eye" that may have been given, through the episode and the previous "difficulties" in Boston.

The Evangelist, official weekly of the Albany Catholic Diocese, came out Friday (9) with a leadin editorial declaring "WTRY's act demonstrates a mature regard for the welfare of teenagers which can only be highly commended."

The editorial stated that cancellation by WTRY—the CYO was to be the beneficiary—"drew mixed reactions around the tri-city area." It continued: "Some voices were raised against the station for depriving the youngsters of the good time it had played up for them during the past several weeks. Others commended the move as the wise and prudent thing to do.

"Alan Freed, disk jockey at the Boston affair, had been booked to call the dances at WTRY's affair. Although first reports placed responsibility on Freed in no small way for the Boston outbreak, later accounts attributed the incident to several elements of which the dance itself was a minor factor."

The Evangelist added that "conflicting reports of Freed's reputation which suddenly broke into print prompted the Catholic Youth Organization, which was to benefit financially from the local affair, to withdraw." The Troy station "agreed with the CYO authorities and cancelled the show because of the 'possibility'" that the show might have been related to the disturbance in Boston. Without having all accurate facts, WTRY was unwilling to take a chance.

The HIT! OF THE WEEK
LEROY HOLMES
And His Orc.
BASIN STREET BLUES
K 12650
M-G-M Records

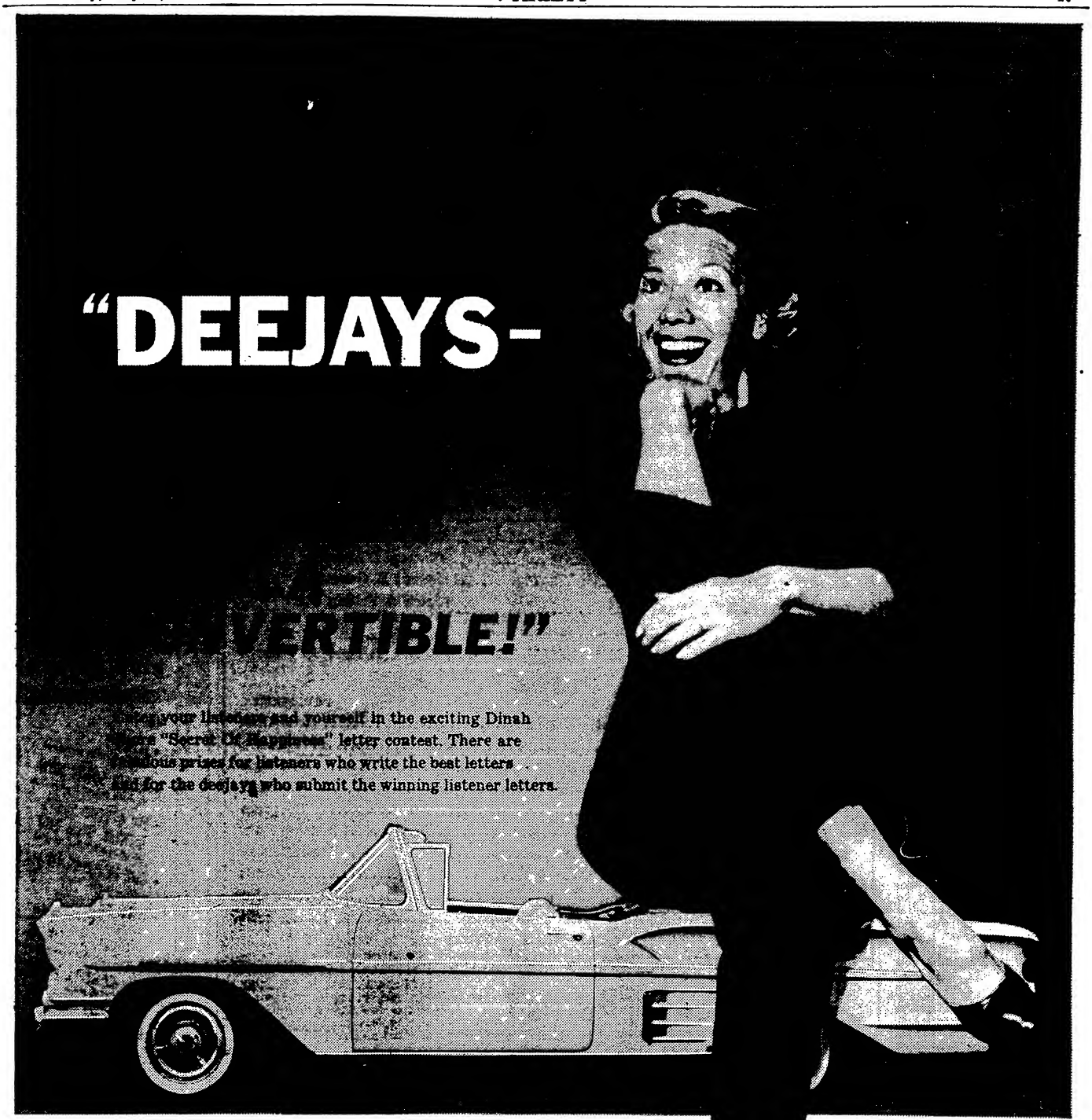
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FIRST PRIZE: TWO LUXURY CHEVROLET IMPALA CONVERTIBLES! 1 for the winning listener entry—1 for deejay who submits winning listener entry.

SECOND PRIZE: TWO RCA LIVING COLOR TV SETS! 1 for deejay—1 for listener.

THIRD PRIZE: FOUR RCA VICTOR HI-FI SETS! 2 for deejays—2 for listeners.

FOURTH PRIZE: FOUR POLAROID LAND CAMERAS! 2 for deejays—2 for listeners.

"SECRET OF HAPPINESS"

With Harry Zimmerman's Orchestra and Chorus. 47/20-7211

c/w "IT'S THE SECOND TIME YOU MEET THAT MATTERS"

(From the B'way hit, "Say, Darling")

CONTEST RULES

1. Ask your listeners to write, in a letter of 50 words or less, their own "Secret Of Happiness." Listeners must send entries to the deejay whom they heard announce contest, not to RCA Victor.

2. Listener contest ends midnight, May 31, and all entries must be postmarked before that time.

3. You select the one best entry received from your listeners and forward it to Jack Dunn, RCA Victor Records, 155 E. 24th St., New York 10, N.Y. This is your contest entry. It must be postmarked not later than midnight, June 6.

4. Winners will be announced in "Deejay Digest" sometime in June, and also on NBC-TV's "Dinah Shore Show," June 15.

5. Decision of the judges will be final and all entries become the property of RCA Victor Records. In case of ties, duplicate prizes will be awarded.

RCA VICTOR

START YOUR LOCAL CONTEST TODAY!

Grand Award's European Ties

Enoch Light, exec veepee at Grand Award Records, returned from a six-week overseas trek with a batch of European deals in his pocket. Deals, in the main, were for representation of the GA line in Europe.

Among the tie-ins set up by Light were Italy's Fonti-Cetra, Germany's Bertesmann, and Holland's Bovema. In addition, Light also had confabs with Pathe Marconi execs, Geoffrey Capstick, Jean-Paul Guiter and F. Minchin, with whom GA has been working for the past two years, which resulted in a plan for expanded activity on the GA line. Light also huddled with Hans Testreicher of Turicaphon in Switzerland to discuss plans for the forthcoming year.

In Belgium, Light met with W. Goldschmidt, of Anvers Radio In Brussels, on the expansion of business in a predominantly EP market.

The recent ties made by Light in Europe now give GA representation in almost every country throughout the world.

Randy Brooks' Comeback

Boston, May 13.

After eight years of forced inactivity as the result of a paralytic stroke, bandleader Randy Brooks is making a comeback.

Brooks reentered the musical scene with a new dance band at Sanford, Me., week before last.

What Makes Garner Better Than "The Most"?

He can't read music — never knows what key he's playing in—doesn't know how to use the foot pedals and used to think Bach was a kind of beer! Yet Erroll Garner was not only voted the No. 1 jazz pianist by Down Beat, but even the classicists think he's he's a genius!

In this week's Saturday Evening Post, you'll get a close-up of this strange talent who spends $10,000 a year on phone calls, loses brand-new cars and often forgets all his clothes in a hotel room when he's leaving town!

And you'll learn why his first piano teacher gave up on him, even though he was playing piano at the age of three—and why, today, he is completely unaware of his extraordinary, $200,000-a-year talent—all in "Man With Magic Fingers," the story of music's fabulous Erroll Garner.

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The Saturday Evening POST
May 17, 1958

A CURTIS MAGAZINE

We're Headin' For
HOT SPELL
From the Paramount Picture
"HOT SPELL"
Recorded by
MARGARET WHITING
DOT
ERNIE FELICE
VICTOR
FAMOUS MUSIC CORPORATION

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	3	EVERLY BROS. (Cadence)	All I Have To Do Is Dream†
2	1	DAVID SEVILLE (Liberty)	Witch Doctor*
3	2	PLATTERS (Mercury)	Twilight Time†
4	5	DEAN MARTIN (Capitol)	Return To Me*
5	4	LAURIE LONDON (Capitol)	Whole World In His Hands*
6	6	ELVIS PRESLEY (Victor)	Wear My Ring†
7	7	ART & DOTTY TODD (Era)	Chanson D'Amour*
8		CHUCK BERRY (Chess)	Johnny B. Goode†
9	10	PERRY COMO (Victor)	Catch A Falling Star* / Kewpie Doll*
10		PAT BOONE (Dot)	Sugar Moon† / Wonderful Time Up There†

TUNES

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	4	†ALL I HAVE TO DO IS DREAM	Acuff-Rose
2	1	*WITCH DOCTOR	Monarch
3	3	†TWILIGHT TIME	Porgie
4	2	*WHOLE WORLD IN HIS HANDS	Chappell
5	5	*RETURN TO ME	Southern
6	6	*CHANSON D'AMOUR	Meadow Lark
7	7	†WEAR MY RING	Rush-Presley
8		*KEWPIE DOLL	Leeds
9	8	†TEQUILA	Jat
10	9	*WHO'S SORRY NOW	Mills

(*ASCAP †BMI F-Films)

Smathers Bill Hearing

Continued from page 41

charged that passage of bill would create an undue hardship for studios.

The networks and the major record companies will also have their day on the witness stand next week. Richard Salant, v.p. CBS, and Joseph MacDonald, attorney for NBC, are slated to appear. In addition, Goddard Lieberson, prexy of Columbia Records, and George Marek, v.p. and general manager of RCA Records, will oppose bill.

Last week's hearings took an unexpected turn when Marlin Obie, v.p. and general manager of KWAD, Wadena, Minn., charged Sesac with "unfair tactics," stating this licensing company had actually "threatened" his station.

Up to this point, Sesac had been mentioned only in most cursory fashion. Obie, backing up his statements with similar one from about a dozen midwest and western broadcasters, said that Sesac extracted fees averaging $25-$40 per month for small stations, for music that was "extremely limited in quantity."

Raibourn claimed passage of bill would "bring about restrictions of a segment of American business which is unwarranted and unnecessary." He added that, "In the present state of the motion picture industry, which is known to all," adjunct sources of income, such as derived from Paramount's interests in L.A. station KTLA, Dot Records, and Par's two music publishing subsidiaries, Famous and Paramount Music, were vital to company's existence.

The Paramount exec emphatically stated that KTLA plays a preponderance of ASCAP music, compared to BMI tunes, and that the number of Dot tunes played on the station were infinitesimal. Like all other anti-bill witnesses, he declared only public taste and demand were considered in choice of music.

Raibourn also pointed out that films and music were so intertwined, that "many a motion picture has been helped to success just because of the popularity of a song." He cited "To Each His Own" and "Golden Earrings" as well as such hit tunes from films as "Buttons and Bows" and "Cool of the Evening" as examples.

Elder declared that conditions of bill would require his company to divest itself of its two music subsidiaries, Ampco Music and Pamco Music, even though it owned only 3,344 shares, or about 4½% of BMI's total issue of 73,864 shares of stock. Otherwise, he added, it would have to sell its owned & operated stations.

Charles Cowley, head of Muzak Corp., similarly requested amendment of bill so as "to clearly exempt from its provisions a background music service such as ours."

At one stage of hearing, Sen. Pastore expressed grave concern about the recent riots in Boston. Mrs. Mae Axton, Florida schoolmarm and writer of r 'n' r music, assured him that the uprise could not have been connected "in the slightest degree" with the music itself. Pastore questioned whether it could be the manner in which the emcee (Alan Freed) "excites" the juves, and Mrs. Axton pointed proudly to the many r 'n' r sessions sponsored by her school and others which served to "loosen the tensions" of the youngsters, rather than stimulate them.

At one point, Sen. Pastore served notice on ASCAP that he would require an explanation of Mrs. Axton's charges that, at beginning of her songwriting career, she had written two letters to ASCAP, inquiring about membership, but had received no answer.

MOA

Continued from page 41

ficial program to greet the operators and express hope for an "early and amicable resolution of our differences."

Miller implied a David-Goliath contest on the issue of performance fees. He said MOA operates for a year on $75,000, contrasting this with ASCAP expenditures last year, according to him, of $400,000 in legal fees and over $151,000 for miscellaneous.

Atty. Nicholas Allen, MOA's new counsel, said performance fees would be an "onerous burden" that would "break the industry's back." Replying to "free ride" charges from the opposition, he pointed out that ASCAP receives nothing from the motion picture industry either. Miller noted that ops are willing to pay more in mechanical royalties than the 2c. a record side they're now charged.

Passage of the bill, Allen asserted, would eliminate many operators, and would also result in raising the price-per-play. There wasn't a demurring sound in the general meetings room when the lawyer added that coin machines provide lots of "high quality" entertainment for teenagers.

Miller, who testified with other MOA'ers two weeks ago before Sen. O'Mahoney's subcommittee on Patents, Trademarks & Copyrights, questioned how such hearings could be impartial if their chairman and the bill's author were one and the same. He sounded pessimistic about the Capitol Hill trip, saying, "We felt we were talking to a wall—to closed ears."

Helen Meyers

Continued from page 45

It soon became evident that it was without teeth to enforce a supposed system of fines for payolas. She also credits VARIETY for coining the payola term itself, also disk jockey and other identifications which have become mass-accepted.

The history of Nathan Burkan and Victor Herbert in the formation of ASCAP is compared with the 1940 creation of BMI. She compares Broadcast Music Inc. attorney Sidney M. Kaye with Burkan for astuteness and strategy. The payoffs by each performing rights society are stated in broad terms, also their respective merits.

The author has organized her book with somewhat whimsical chapter headings. Thus The Trail (pioneer days of Tin Pan Alley) leads into The Road (Chapter 2) and The Alley (Chapter 3). The Big Plug; the Big Change . . . the Wire . . . and Haywire; "They're Playing Our Song"—ASCAP and BMI; Tempo Fidgets; "Pop" Goes to School (educational pop music and "building a standard"); D. J. Plus A. & R. Equal V.I.P.; Payola!; Copyrights, Copycats and Con Men; A Songwriter Has Two Heads; A Publisher Wears Three Hats; and Hits Aren't Made . . . They Happen, are the respective chapter headings and each speaks succinctly for the subjects covered. There is also an index.

Mills on top with . . .

- BILLY KATHY LINDEN on Felsted
- WHO'S SORRY NOW CONNIE FRANCIS on M-G-M
- I'M GETTIN' SENTIMENTAL OVER YOU NELSON RIDDLE on Capitol
- ONE MORNING IN MAY JOSE MELIS on Seeco
- OVER AND OVER GUY LOMBARDO on Capitol
- GIRL OF MY DREAMS GERRY GRANAHAN on Sunbeam
- HOW COME YOU DO ME SAVINA CATTIVA on Love

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wishes the best success to
FRANKIE RECORDS
and a new star
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ANOTHER
BIG ONE ON RCA VICTOR!

PAT O'DAY SINGS
ANOTHER TIME ANOTHER PLACE

(FROM LANA TURNER'S NEW PARAMOUNT PICTURE, "ANOTHER TIME, ANOTHER PLACE")

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RCA VICTOR

Reno-Tahoe In Spate of Names As Tourist Season Gets Going

Reno, May 13.

Reno-Lake Tahoe club owners have impressive list of names booked to appear in the area during the May-October tourist season.

The season officially got underway May 2 at the Lake with Vaughn Monroe opening the summer session at Harrah's Club for a 15-day engagement.

In Reno, the Mapes Hotel reopened the Skyroom with the Goofers for two weeks, the Golden teed off its Mardi Gras Room with Billy Ward & His Dominoes for an extended engagement, and the Riverside brings in the Andrews Sisters as the first show of the current "busy" season.

The Holiday Hotel, booking only lounge acts, spotted Nick Lucas and the Townaires starting Thursday (8) with the Sabres and the Strollers alternating. Holiday plans to open the plush Shore Room for dinner-dancing to a full orch.

In the Reno Harrah's Club, current behind-the-bar groups are Red Nichols & His Five Pennies, Joe Karnes Four, the Marksmen, and Deedy & Bill.

Top names booked during the season at Harrah's, Lake Tahoe, include Jaye P. Morgan, Anna Maria Alberghetti, Nelson Eddy with Gale Sherwood, Dennis Day, Liberace, Dean Martin, the DeCastro Sisters, Gogi Grant, Frankie Laine, and Teresa Brewer.

For late shows at the Lake Tahoe club, Harrah has booked the Mary Kaye Trio, the Three Suns and the Idiots.

At the Stateline Country Club will be the Fabulous Woodsons, Sons of the Pioneers, the Kings IV and Bob Scobey.

In the summer lineup at the Holiday will be the Commodores, Matha Davis & Spouse, the Lancers and others.

Harold's Club, where acts were introduced only last year, currently feature the Wiere Bros., Carl Ravazza and the Kenny Knox Fun Korral.

MEA's Vegas Office

Chicago, May 13.

Mutual Entertainment Agency is opening a Las Vegas office to be headed by Al Sherman, who's currently berthed here.

Besides Chi, agency has offices in Ft. Lauderdale, Fla., and Beverly Hills.

Autobats & Vaude Vice Clark for Ebbets Bow

Ebbets Field, Brooklyn, has booked Jack Kochman's Hell Drivers to play the former home of the Dodgers, starting May 30 for three days. Deal was made after Dick Clark called off his tour which was to have opened at the ballpark at that time.

The Kochman show will have 18 drivers as well as a group of vaude acts. They will do two shows daily.

GAC Drops Cincy; Fla., Coast Upbeat

General Artists Corp. has eliminated the Cincinnati office to strengthen the Florida and Coast branches. Frank Hanshaw, for many years in the Cincy area, has been shifted to Florida and Chuck Campbell to the Coast. The Cincy area will now be serviced out of the N. Y., Chi and Dallas offices of GAC.

Move reflects the growing importance of Florida to GAC inasmuch as the entire Caribbean area is serviced out of that branch.

In another move, Frank Taylor was shifted from Chicago to be general sales manager of GAC-Hamid, the agency's outdoor subsidiary, working out of New York.

ADD BARCLAY, TORONTO, TO ACT LIST; 500G BUY

Toronto, May 13.

The 132-room Barclay Hotel has been purchased for some $500,000 by Albert Siegel who will play top band has been hired for the Indigo, Room. Trump Davidson's six-piece band has been hired for the Indgo, which will be managed by William Gold.

Siegel at present operates the Elmwood Casino at Windsor, across the river from Detroit, and the Siegel Distributing Co., which has Canadian rights to the Wurlitzer jukebox trade. Lobby and rooms of the Barclay Hotel will be immediately renovated.

Hurok Grabs Garner

Erroll Garner has switched his longhair agency from Columbia Concerts to S. Hurok. Agency for other dates remains Joe Glaser's Associated Booking Corp. which will continue to book Garner on one-nighters, cafes, televsion, etc.

Hurok office is currently planning a Carnegie Hall, N. Y., date in October.

Hub Riot 'Freed' Big-Sized R&R For Packagers

The talent agencies interested in rock 'n' roll aren't ready to give up the cause as result of the Boston rioting on May 3. At General Artists Corp. and the Gale Agency, for example, it's felt that now that there will not be any troupes in competition with each other, the Feld Bros., who expect to remain the sole r&r impresarios, will be able to realize profits on outsized ventures. (Also see r&r roundup starting on P. 1).

At GAC, which will probably handle all future Feld Bros. tours coincident with Tim Gale's starts at that agency Monday (19) as head of the package show department, it's felt that with Alan Freed and Dick Clark out of the touring shows, there will not be the hectic competition for talent nor will there be any invasions of each other's territory which divided the market.

It is freely admitted that the current tour was unprofitable in some instances, and grosses were down in many situations which did produce a profit. However, they feel that there is still a basis of selling the tours as is seen by the bestselling record lists, and the still large numbers of juveniles that flock to all rockers and record hops.

Gilford Set for 'Fledermaus'

Comedian Jack Gilford again has been engaged by Rudolf Bing, general manager of the Metropolitan Opera, to repeat the role of Frosch, the jailer, in "Fledermaus" next season at the Met.

Gilford appeared in the role in 1950.

Wildwood Keeps Expandable B.R.; Niteries Loading Up on Top Talent

Wildwood, N. J., May 13.

Another flock of name bookings have been inked as Wildwood's night clubs complete preparations for the 1958 season. Those signed include Teresa Brewer, Frankie Laine, Buddy Rich, the Treniers, Kaye Ballard and Steve Gibson's Red Caps.

At Oscar Garrigues' Manor Hotel Supper Club the seating capacity will be enlarged by 300 to handle 2,100 per show. In addition, a larger stage and improved lighting and sound facilities are being installed. Teresa Brewer appears at the Manor the week of Aug. 25. She formerly played the Club Bolero. Frankie Laine draws the Manor week of July 4; Dean Martin will get the July 8 week while Liberace does a stint from July 18-31. Michael Francis' 18-piece orch draws the full season bandstand stint at the Manor.

Gibson's Red Caps will appear for their 12th consecutive season at Jake Diamond's Martinique. This string of successive engagements is something of a local record for boxoffice longevity.

In a surprise switch, the Treniers will return to their former boss, Ben Martin at the Club Bolero. They open there late in July and will stay until Labor Day following a European tour. In past years, they have appeared at Harry Roesch's Beachcomber which will now switch to a name singer policy.

Martin has augmented the July 18-24 show starring Sam Cooke and Connie Francis with the comedy team of the Jaye Bros. Tommy Leonetti and Pepper Davis & Tony Reese headline during the August 1-7 period. In his other operation, Martin has inked Buddy Rich and his quintet for the entire month of July at Club Mardi Gras.

The Diamond Beach Club has pacted singing m.c. Alan Foster along with Daisy Mae & Her Hepcats and the Charlie Spivak orch for the entire season.

The Corine Calvert show July 4-10 will include Lou Monte, Billy Fellows, juggler Francis Brunn and Hal Loman & The Playmates. Kaye Ballard gets the featured comedy slot and her first Wildwood appearance with the Dick Haymes show July 11-17. Others in this show will be singer Millie Vernon; wire artist Hubert Castle and the Hal Loman threesome.

Peggy King and Lou Monte will be featured July 18-24 along with Norman & Dean, Billy Murray and the Ardray Sisters. Martha Raye is switching her appearance to late August so that she may take part in a gala for the Prince and Princess of Monaco.

Joe Grady and Ed Hurst, WVUE-TV disk jockels, are set to appear all summer at a boardwalk location, while Mitch Thomas also of WVUE-TV, will appear locally all season.

Hunt's Starlight ballroom, home base for Dick Clark all last summer, has not yet announced the program for this year. Clark, of course, was a boxoffice bonanza last summer, even before he achieved national recognition via tv.

Nelson's 'Cabaret Revue'

After a series of four Saturday night "tryouts" at the New York's Netherland Club last month, Herbert Nelson is prepping his "Cabaret Revue" for a regular New York nitery run this fall. The room has not yet been set but Nelson is aiming for an October bow.

"Cabaret Revue" is written and composed by Nelson, who also appears in it assisted by his wife, Eva. In addition to the two Nelsons, production uses slides, film clips and tape inserts.

Borge, Ella in On Scot Odeon Hypo

Glasgow, May 13.

Victor Borge will play a one-nighter at the city-center Odeon Theatre here May 23, following dates at Manchester, Leeds, Newcastle and Liverpool. He is another in the series of entertainers being paged by the Rank Organization to hypo biz.

Ella Fitzgerald stars tonight (Tues.) at the Odeon with "Jazz at the Philharmonic" unit.

With cinemas, even mainstem ones, doing such downgrade biz these days, idea has been mooted that a return be made to cine-variety, with main feature film and a stageshow. Policy of live shows is paying off here.

MILLS BROS. SHATTER V'C'VER CAFE RECORD

Vancouver, May 13.

Mills Bros. topped all records for turnout to Cave Supper Club 10 days ago (3). "We had to lock the doors and turn 'em away," said boniface Isy Walters. "This hasn't happened in the last 10 years." Billy Daniels' fortnight last July came near to it.

Attendance was big throughout Mills' first frame here, had sardined by Friday, but Saturday's stint opened to an unprecedented 700 (capacity) reservations, with boxoffice trading hectic at $2.50 per. "We jammed another 100 in standing, and locked the door at 11:30" for the post-midnight floorshow, Walters said.

Brisk biz continued to closing (10) for group's 16th Vancouver click at guarantee plus percentage.

Plastic Pistoleer Wins Then Loses in Hub Club

Boston, May 13.

Latest in a series of holdups in Hub niteries was attempted by lone bandit to take the Stage Bar last week. The holdup man, according to police, was seated in the bar for a half hour before making his move.

Nearing closing time, he moved to the back of the club as some 75 patrons were leaving, and snatched $1,000 from David Baker, co-owner, who was counting up. A bartender, who had seen the robbery, rushed into the street shouting. An off-duty detective, Frank Murphy, ran into the night club and in front of an aud of screaming, cheering men and women and snatched the gun from the holdupman. After it was over, it was discovered the fullsize pistol was a plastic toy. The money was recovered.

Jane Powell Monte Carlo

Jane Powell has been signed for the Sporting Club, Monte Carlo, starting Aug. 3.

Other dates are to be set on the Continent.

Danny Rogers, comic pantomimist, will do six weeks at Stork Club in London starting May 25. Due back for Eden Roc, Miami.

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Pittsburgh Sun-Telegraph
"Penn-Sheraton seems to have struck gold . . . last week's debut with Tim Kirby was a smash."

RICHARD HARRISON
Houston Press
"A rousing round of tunes by singer Tim Kirby. He was the evening's biggest Hit ! !"

PAUL HOCHULI
Houston Press
Cork Club—"Tim was so good that Glenn McCarthy saw fit to hold him over for as long as he wants to stay."

CLEVELAND NEWS
"In singer Tim Kirby the Hotel Statler Terrace Room floor show has a tenor baritone of infectious bounce, easy movement and charm . . . polished and tasteful."

HAROLD V. COHEN
Pittsburgh Post-Gazette
"The Penn-Sheraton Hotel's Continental Room was jam packed and Tim Kirby never sounded better. The intimacy of the place complements his style perfectly."

JACK WARFEL
Cleveland Press
"Fresh entertainment at Hotel Statler's Terrace Room presents a young new singer, Tim Kirby. He has a clear, appealing voice, good phrasing and an apparently boundless repertoire."

PITTSBURGH POST-GAZETTE
"Tim Kirby a hit at Holiday House . . . John Bertera so sold on Tim Kirby he wants a firm commitment on him for six appearances over next six years."

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DRAP D'OR, LE SHAKO & LE SEXY

N.Y. License Dept. Hits Talent Agencies With 5% Commission Limit

New York City's License Dept. has thrown the town's talent agency business into an uproar with the demand that the section of the N. Y. State General Business Law limiting employment agency commissions to 5% be enforced. Letter was sent by Commissioner Bernard J. O'Connell to all agencies, accompanied by license application forms, stating that compliance with that section of the law will be required.

As a result, Abraham Males, attorney for Artists Representatives Assn., has advised all agencies to refuse to sign the license applications pending clarification.

It has long been argued that talent agencies service performers to a far greater extent that do orthodox employment offices. These services, it has been argued, frequently go into the realm of management, and they are continually called upon to provide a variety of services which other types of offices do not. Again, it has been frequently cited that the talent agencies have a nut which sometimes goes as high as 7½% of the 10% commissions now in vogue, and hence strict enforcement of that section of the law would either drive the talent agencies out of business or force them to relocate their headoffices in another area, presumably northern New Jersey. In that case, they would have to negotiate with New York buyers by phone.

Males has argued that the General Business Law was written 50 years ago when radio, films and television were unknown. The concepts of that era are outmoded, he said, and do not apply to conditions of today.

There have been several attempts to modify the law to exempt talent agencies from that provision, but the various unions have opposed any modification because they felt it would hamper their control of the offices.

Pitt's New Arena Nitery 'Here to Stay'; Banquets, Booze, Future Civic Aud.

Pittsburgh, May 13.

New Arena Restaurant, plush downtown nitery, is going to make a run of it. Status for a time was dubious when old New Nixon Cafe was reorganized under another management, headed by James Fallon, and spot reopened on an iffy basis.

By that time, the relaunching was hurriedly decided on even before place had been issued a liquor license and while dickerings were still going on with musicians and waiters union, demanding of Fallon the back pay owed by old owners. However, matters have been straightened out in the meantime. Booze permit came through and a number of banquets which previously had been cancelled when New Nixon went under have been reinstated.

Morey Amsterdam came in for 10 days during the state of flux and was held over for two and a half weeks when Fallon decided to gun the greenlight.

Heavy advertising campaign of information, because of off-again on-again state of room, was put together and newspapers, despite being owed plenty by old group, decided to go along, but strictly on a cash basis this time until credit has been reestablished.

Although new to nitery game, Fallon has a wide following locally and is pushing for business from flock of angles. His problem is to hang on for couple of years until big civic auditorium is built just a couple of blocks away, when everybody agrees New Arena can't miss being a goldmine.

Rex Van, former blackface comedian, who has been manager of the Variety Club in Houston for a number of years, has resigned to become public relations v.p. of the new Houston Executive Club.

Noga's Black Hawk Sellout

San Francisco, May 13.

Johnny Noga, partner with Guido Caccienti in the Black Hawk for the past nine years, sold out his interest to Max and George Weiss last week to concentrate on his duties with the Johnny Mathis entourage. Mathis is managed by Helen (Mrs. John) Noga.

Max Weiss is co-owner of Fantasy Records, indie folk music and jazz label. This is his second fling at night club operation. Two years ago he operated briefly the Tin Angel, a dixie club.

Portland Perks Up Via Star 1-Niters

Portland, Ore., May 13.

Northwest Releasing bosses Zolly Volchok and Jack Engerman have inked four big one-niters for the Pacific Northwest circuit during May and June. "Show Stars of '58" will tee off the season at the Paramount Theatre tomorrow (Wed.). The Nat King Cole Show follows at the Paramount May 28. The Ricky Nelson Show moves into the Civic Auditorium June 17.

Maurice Chevalier and his one-man show makes his west coast debut at the Paramount June 18. Attractions will play one-stops in Seattle, Spokane, Tacoma, and Vancouver, B.C. Frank Breall is handling all shows for NWR banner here as in past years.

HILTON'S $10,000,000 PORTLAND, ORE., HOTEL

The Hilton Hotels Corp. has reached an agreement with a Portland (Ore.) group to build a hotel in that city. Inn will have 500 rooms and cost an estimated $10,000,000.

Initial financing will come from the sale of a $3,000,000 issue of debenture bonds. After completion of this sale, Hilton will take over these debentures. Group, known as the Metropolitan Hotel Corp., is headed by Milo McIver.

Preliminary plans for the hotel are now being developed by the architectural firm of Skidmore, Owings & Merril, which also designed Hilton's Istanbul hostel.

The chain operates 33 hotels including eight outside the continental United States, and has a total of 28,240 guest rooms.

Ballet Aussie Click; N. Y. City Group Scores

Sydney, May 6.

On a population basis, Australia appears far ahead of other countries as a devotee of the ballet.

Current hit is the New York City Ballet under the J. C. Williamson banner. In New Zealand, the Borovansky Ballet is repeating its smash Aussie tour.

The Luscillo Spanish Dancers have been rebooked for a repeat tour here by J. C. Williamson Ltd., with the Covent Garden Ballet due in next September under the same management.

Garner's N. E. Dates

Worcester, Mass., May 13.

Erroll Garner is set for a concert at the Auditorium here May 16, and leaves for date at Bushnell in Hartford, Conn., May 17.

The two concerts are a return to N. E. swing by Garner who has played to capacity auds in Boston, Providence and Springfield and has smashed every attendance record at George Wein's Storyville Boston during a two-week stand.

PARIS (BOITES) IN THE SPRING

By GENE MOSKOWITZ

Paris, May 13.

During the dark days of World War I, Marechal Foch launched his famed words about being surrounded, outflanked, outmanned, etc.—so he was forced to attack. Nitery interests in Paris today are doing the same.

Though biz, except for some top niteries, has been slim all year, new boites are opening at a rapid rate and shuttered oldies are being relighted to attack the hordes of tourists, and overflows from Brussels which are expected this season.

The problem of what is to be done when the visitor ebb dies down is not even being considered. Latest clubs are the plush Mocambo, the private dansery, Le Boussole, the new discothecque L'Etoile, and refurbished additions in the lush Drap D'Or and the fiddle spot Monseigneurs.

But to get down to gilded brass tacks, this is the annual VARIETY nitery guide for visitors who do not want only shopping, culturing and gastronomic delights. To see Paris by Night, sans the bus route, these are the top boites now in flower. They will be listed in category setups instead of the usual location aspect. For addresses one can ask his hotel porter or glance at the Anglo-versioned This Week In Paris, which lists all show biz activities and addresses.

Following thumbnail lookee will encompass the spec boites, the stripperies, intimeries, danseries, offbeaters, existentialist hangovers, folk spots, etc.

The Peel Parlors

Stripperies: Once a gimmick, this is now a staple here. Both tourists and the French, surprisingly enough, go for shapely misses peeling instead of reeling out in the altogether as was usually the custom here. Head purveyor and instigator is still the Crazy Horse Saloon run by the canny Alain Bernardin. Good sight acts are interspersed with imaginative production strip numbers and it makes for a pleasant, titillating show.

Other nude spots are Le Shako, Le Grisbi, the Spaghetti Club,

(Continued on page 52)

Show Biz Names As Ballgame Hypo

Dallas, May 13.

In attempt to lift attendance at home games of the Dallas Rangers of the Texas League, George Schepps, manager, has booked name talent, with Vaughn Monroe and Dagmar booked for June 11; Julius LaRosa & Co., July 7, and Dorothy Lamour, Aug. 13.

In addition, Schepps has plans for just about every kind of special night in the book. There will be oldtimers game between Dallas and Fort Worth veterans; Ladies Nights; Knothole Gang Nights; Family Nights; Kids Baseball Nights; Rock 'n' Roll Night; field events for players and Highschool Nights, among others.

Grandfather's Will Finds Comic With His Kilt Down

Glasgow, May 6.

Alexander Cowie Willcox, 38-year-old South African vaude comedian, may be the victim of a joke—by his grandfather.

He says his Scot grandfather's will said: "To all my family with the first names Alexander Cowie I leave my money, provided they wear a kilt from May Day this year to May Day next."

Wilcox was born in Johannesburg, South Africa, and is more Afrikaans than Scottish.

He said: "Imagine . . . an Afrikaans comedian in a kilt! I don't even know the name of the thing in Afrikaans!"

See a Gang-Up at AGVA Mex Meet In Election of Anti-Bright Delegates

Stiffer opposition to the administration is expected at the convention of the American Guild of Variety Artists in Mexico City which starts June 3. Delegates known to be hostile to Jackie Bright and to some of the officers in the union have been elected from several cities, and it's likely that a coalition of potential national scope will be formed at the convention.

Balloting this year was so close that eight seats remain in doubt. There's a tie in Los Angeles, making a recount necessary. In doubt also are one delegate each from Boston, Montreal, New York, Pittsburgh, Toronto and Miami.

Those elected from New York, which includes a sizable spearhead of opposition, are Michael Abbott, Harry Baker, Monica Boyar, Sid DeMay, Bob Marshall, Eddie Miller, Solly Moore, Frank Ross, Russell Swann, Les Tully, Paul Valentine, Sally Winthrop and Johnny Woods. Name of the candidate in doubt wasn't revealed.

Mr. & Mrs. Couplings

One of the oddities in this situation is that there are two husband and wife duos from N.Y. DeMay & Moore operate as a team, while Lee Tully and Monica Boyar are two singles married to each other.

Another salient point in the New York situation is that allegiances there are sharply divided. There are several new faces in this group which administration opposition sources declare haven't made any alliances with the administration.

From Los Angeles, delegates will be Candy Candido, Leo Carrillo, Duncan Sisters (2), Bobby Faye and Penny Singleton; Chicago: Ray Conlin Sr., Red Forrest, Jack Gwynne, Al (Whitey) Roberts, Bob Sharpe and James Constance; San Francisco: Eddie Bartell, Jimmy Jamerson and Vince Silk; Philadelphia: Joe Campo and Harry (Lifty) Lewis; Boston: Charlie Brett and one in doubt; Buffalo; Lenny Paige; Cincinnati, Wally Laine; Cleveland, Linda Compton; Dallas, Charles (Think-a-Drink) Hoffman; Denver, Kathy Kohls; Detroit, Red Ace; Kansas City, not in as yet; Pittsburgh, Ted Blake; Portland-Seattle, Don George; Providence: Dick Mantell; St. Louis: Pat Patton; Sarasota: Johnny Gibson, Karl Wallenda and Elly Ardelty; Miami: Gus Van, Buddy Walker and one in doubt.

Results from Honolulu aren't in yet and Toronto and Montreal are still in doubt. Balloting was conducted by the Honest Ballot Assn.

One of the facets of the race which was closely watched was the number of votes that would be given Dick Jones of Philadelphia who recently won a libel award against Jackie Bright for which the union picked up the $20,000 tab. He lost by 54 votes.

Eye Ruban Bleu Encore

Plans are under way for the revival of Le Ruban Bleu nitery in New York. Phil Simon, who owns the title, is working out a deal with a group that intends to resurrect that cafe on the site of the Red Carpet.

Le Ruban closed several months ago when the site was taken over for the erection of an office building. Spot had been operated by the Mele family for about 15 years, prior to the shift of their eatery activities to Long Island. Simon took over the spot and still retains the name.

O'seas Tourism Hits 70% Rise

Airline officials estimate that the foreign travel season will be 70% higher than that of last year, which was considered a very good season. Reservations already set for spring and summer flights to Europe are now running at 50% ahead of last year, and ratio of growth is expected to hit a new high in air travel annals.

With European travel at record levels, the airlines will more than make up the paucity of winter travel to the Caribbean, which dropped tremendously. Airline spokesman say that Florida is the bellwether for the West Indies and Bermuda travel. However, the disastrously cold season in Florida, along with the revolt in Cuba and the strike in Nassau, cut flights to that part of the world to their lowest point in many years.

One BOAC spokesman declared that people who couldn't take a West Indies jaunt during the winter will possibly make up for it by going to Europe for the summer.

The Brussels Fair, it was stressed, will result in an increase in travel. However, it cannot account for the kingsized overage that the carriers are experiencing despite the recession.

The heavy flow of air travel from the U.S. will also mean that international junketing in Europe will be on the upbeat. For example, Portugal expects one of the biggest seasons in years, starting with Americans and Canadians in the spring and summer and with Germans following the American season and the Scandinavian tourists coming in afterward.

Al Siegel Leases Hotel In Toronto; Indigo Plans

Toronto, May 13.

Al Siegel, who has built up his Elmwood Casino, Windsor, Ont., into a first-class spot, has taken a longterm lease on the Barclay Hotel here. Idea is to build up its Indigo Room (renamed Club Indigo) similarly. It's already being advertised as Al Siegel's Barclay Hotel. William Gold, who formerly rented it with Earle Torno, will manage. Siegel also distributes Wurlitzer jukeboxes in Canada.

Current at Club Indigo are Four Winds, Phil Lawrence & Mitzi, Lynn Day, Trump Davidson & His Dixieland Quintet. Two shows a night, with dancing till 2 a. m. except Saturday, when everything in Ontario shutters at midnight.

Candy's Bail No Barr To Playing Las Vegas

Las Vegas, May 13.

Candy Barr was signed by the Desert Spa to headline its next show which preems Friday (16).

The stripper is out on bail pending an appeal of the 15-year sentence she recently got on a narcotics charge in Dallas.

Now Banducci & Aides Suing Keane & Sec'y Re Frisco Fisticuffs

San Francisco, May 13.

Echoes of the bloodless, one-punch fight between Enrico Banducci, proprietor of Frisco's basement bistro, the lower-case hungry i (for hungry intellectuals), and his ex-artist-in-residence, Walter Keane, are still bouncing 'round Frisco courts.

Banducci, his flack, Frank Werber, and his brother, Harry Smith each sued Keane and secretary Nadine Ulrich last Thursday (8). Banducci wants $150,000 and Werber and Smith will settle for a cool $100,000 apiece.

Their suits all stem from Keane's suit for $170,000 and Miss Ulrich's modest little suit for $20,000.

This is an aftermath of small fracas in a bar directly above the hungry i's basement. Banducci took a punch at Keane for being "abusive and profane" and grazed Miss Ulrich.

Banducci, Werber and Smith now claim that the Keane-Ulrich suits and post-fracas statements were "false and defamatory."

Vaude, Cafe Dates

New York

Lee Sharon to undergo surgery in Dallas on May 21 . . . **Anita O'Day** and **Mose Allison** comprise the new show at the Village Vanguard which opened last night (Tues.) . . . **Lou Mosconi Jr.** preems at the Frolics, Revere Beach, May 25 . . . **Teddi King** inked for the Americana Hotel, Beach, June 20 . . . **Blackburn Twins & Jerry Collins** to the Roosevlet, New Orleans, May 29 . . . **Allen & DeWood** set for the Carter Barron Amphitheatre, Washington, on the July 7 show topped by **Nat King Cole.**

Dancers **Tybee Afra** and **Johnny Brascia** to be a team. They may go into the Flamingo, Las Vegas, on the **Jack Benny** show now in negotiation for July . . . **Louis Jordan** tapped for the Nitecap, Newark, May 29 . . . **Eartha Kitt** resumes at El Rancho, Las Vegas, Sept. 3 . . . **Gene Baylos** goes into Mr. Kelly's, Chicago, Nov. 3 . . . **Beatrice Kay** set for Amato's, Portland, Ore., May 19.

Hollywood

Sue Carson, opens a two-week stand at Frank Sennes' Moulin Rouge June 10 . . . **Connie Towers** set for two weeks at El San Juan Hotel, San Juan, beginning July 2 . . . Nitery comic **Dave Ketchum** holds at Frisco's hungri i through June 2 . . . **Champ Butler** opens a week engagement at Hesperia Inn Friday (16) and follows with two weeks at Wilton Hotel in Long Beach, opening May 23 . . . Comic **Alan Drake** opens at Cocoanut Grove May 28 for two weeks . . . **Zsa Zsa Gabor** will headline the opening of new Cafe de Paree in Washington, D. C., teeing off Friday (16) for 10 days.

Chicago

Betsy Duncan goes into Mr. Kelly's May 26 . . . **Kirby Stone Four** and **Charlotte Rae** set for the Empire Room starting June 5 . . . **Damita Jo** inked for a pair at the Black Orchid as of June 10 . . . **Jerry Murad's Harmonicats** do a single frame at the Muehlebach, K.C., starting May 14 . . . **Tunesmen** (3) open a stand at the Guildwood Inn, Sarnia, Ont., July 14 . . . **Charley Chaney** current at the refurbished Playbowl in Calumet City . . . **Trio Shmeed** set for a pair pair at the Radisson Hotel, Minneapolis, June 2. **Denise Lor** opens there for a like stand July 31 . . . Thrush **Cathy Carr** does two weeks at Eddy's, K.C., starting May 16, followed by **Tina Robin** May 31 and **The Diamonds** June 13 . . . **Betty Johnson** does eight days at Lake Club, Springfield, Ill., May 31.

Dallas

Myron Cohen headlines Southwestern Men's Apparel Club show May 19 at Baker Hotel . . . With **Jose Greco's** troupe due May 16-29 Statler-Hilton follows with **Carol Channing**, May 30-June 11; **Marie McDonald**, June 12-25; **Vicki Benet**, July 10-23; **Betty O'Neill**, July 24-Aug. 6, and **Bobby Van**, Aug. 7-20 . . . **Will Holt** and **Doily Jonah** into private Tree Club Monday (12) for two weeks . . . Louann's has dated the **Fabulous Dorsey** band for May 16 and Harry James for May 30 . . . **Ray McKinley**, heading the **Glenn Miller** band, inked for May 16 at Oak Cliff Country Club . . . **Dave Chenault**, singing 88'er, into the new Sans Souci indefinitely . . . **Frederico** is the new maitre d' at Statler-Hilton Empire Room . . . Exotic dancer **Lee Sharon**, who retired a year ago, returning to show biz via a European tour. She's dated through a Paris agency for Spain, Monte Carlo, France, Germany and England. Before leaving she undergoes surgery here May 21 at Baylor Hospital . . . **Chuck-a-Lucks**, locally based vocal and comedy trio, have a second record out on Lin label, "Magic of First Love" and "Disk Jockey Fever" . . . **Everett E. Everett**, comic emcee, returns to suburban Theatre Lounge May 16-31, with exotic dancers **Collette Martel**, **Tori Shane**, **Jo LaSure** and **Carla Raye.** . . . Team of **Ernie Johnson**, 88'er, and **Vicki Holliday**, singer, opens May 20 at the Village Club . . . **Terry Shand** a holdover at University Club . . . **Danny Marshall** trio, longtime at Luigi's, open at La Bistro, Houston, May 28.

Atlanta

Comedians **Allen & Glen** joined the seven-girl revue at Clovis Club, where exotic **Diane Delys** is featured . . . Exotics **Lee Conroy** and **Terissa Kay** opened Monday at Club Peachtree on same bill with blackfacers **Cotton Watts & Chick.** . . . Henry Grody Hotel's Paradise Room holding over mesmerist **Arthur Ellen** and terper **Phyllis Ponn** . . . **Sammy Duncan** dixieland crew provide tunes at Hank & Jerry's Hideway . . . Pianist **Dave Townsend** is dug in at Red Carpet Lounge . . . Ballerina **Roma Prima** added to bill at Atlanta Biltmore Hotel's Empire Room, where singer **Freddie Martell** is held over . . . Emcee **Martin Boone**, exotic **Sunny Dare** and dancers **Rene & Andre** top bill at Chick Hedrick's Domino Lounge in Imperial Hotel . . . **Jerry Jordan** tops show at Latin Quarter, with Latino dancers **Themis & Emilio** heading support which includes bevy of exotics.

Saranac Lake

By Happy Benway

Saranac Lake, May 13.

Irving Greenberg, Gerald Sobin, Jack Slattery and Bill McLaughlin in to finish installation of a master antenna so that tv can be shown in every room of the institution. At present it is only shown in both of the lounge rooms of the hospital.

Joseph (IATSE) Hays planed to and from Culvert City where he pent a two-week furlough showing off his progress to his wife, family and friends.

Pierre Andre, Spanish dancer, hit the gong to rate ups for meals in the main messhall. Ditto for Robert Simril and Herschel Riley.

Special mentions from our non-TB third floor. Progress for Evelyn Ellis, Kinesha Cohen, Bill Brogan, John Pendleton, Anna W. Stumpt, Lloyd Devito.

Three-day Lake Placid Sportsmen's Show ended with a big turnout at the Olympic Arena. The Tuckers, trampoline act, and the Slickers, a trained seal act, were the top features.

Write to those who are ill.



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'Down in Depths' Foldo

Down in the Depths, N. Y., shuttered last week following a run with a book show labeled "Smalltacular." Business at the time of closing was reportedly good, but sluttering stemmed from a dispute with landlords.

Deal is on for a new group to take over the operation.

Todd-Less Friars Back to 'Frolic'; Fund Gets $65,000

Circumstances forced the Friars to revert to their ancient and reverced format which provided some of the classic entertainments in a vintage Broadway era. The organization came up with a "Friars Frolic" on Friday (9) at the Hotel Waldorf-Astoria, N. Y., that constituted one of their better artistic offerings.

The "Frolic" idea stemmed from the desire of this theatrical organization to provide its own entertainment in an annual fund-raising fest for the theatrical needy. The Friars again put on a Frolic and with excellent results, both financial and artistic. The fete realized $65,000 with about 1,000 attending.

The Friars moved into a "frolic" idea when the death of Mike Todd on March 22 forced them to cancel the dinner in his honor the following day. Under these circumstances, there could be no stand-in, and so the old format was trotted out.

Then there were the efforts of the individual performers which started with Jack E. Leonard. He emceed the first portion of the show, with his successors including Jack Barry, Lou Holtz and Joey Adams. Barry, incidentally, the tv "Twenty-One" man, is developing into a rostrum wit, and can hold his own with the professional funnymen in the organization.

The Girls Hit It

Jules Podell of the Copacabana was especially liberal with his headliners, donating singer Johnny Mathis and comedian Joey Bishop to the proceedings. Both scored. From the Latin Quarter came Sallie Blair and the Morlidor Trio. It is surprising that the two major hits of the evening were femme performers. Miss Blair gave an exciting performance, while Jean Carroll seemed to do no wrong in this large seater. Current at the Old Romanian, Miss Carroll seems to specialize in large rooms scoring most effectively in spots the size of Madison Square Garden. Of course, Sophie Tucker stacks up to all of them. She's still the first lady of the variety field as was evidenced by her stand at this show. A grade-A spot was also tendered by Georgia Gibbs. The Szonys, per always, showed a skilled routine. They danced with class and distinction.

A highspot of the show was the production. The opening number of welcome, fronted by Johnny Johnston had wit. The number stressed the new eastside character of the club that came with its move from the west side to its new location. The swish bits by the 22-man chorus were done inoffensively. The finale, also by this same group, labeled "Wives of the Friars," capped a good evening of entertainment.

'Life' of Aaron Chwait

The top sketch was devoted to a "This Is Your Life" 'takeoff on Aaron Chwait (Red Buttons' maiden name), with participants including Buttons (of course), Dagmar, Greta Thyssen, Jerry Bergen and with Robert Alda as conferencier. Another excellent sketch was a trio bit, "The Cowboy, The Singer and The Quizmaster," with Pat Boone, Jack Barry and Johnny Johnston. It has enough commercial value to warrant a reprise on tv.

Bob Hope, working another benefit in the building for the Musicians Emergency Relief Fund, also addressed the assemblage bidding the show biz stalwarts to have no fear as "somewhere on some lonely frontier Elvis Presley is defending us. His stay was brief but effective. Humor in large doses was also dispensed by Adams and doubletalker Al Kelly.

The Jackie Bright hat-passing

(Continued on page 55)

Le Shako & Le Sexy

Continued from page 51

where noodles come with the nudes, and most of the Montparnasse places where post-World War I Hemingways and Fitzgeralds once held sway. Among the latter are Venus, Jockey, College Inn, La Boule Blanche and Le Villa. But all have enough production aspects and straight acts to allow some respite for those blinded by the fleshy parades.

Razzle & Dazzle

Specs: Kingpin is, of course, the brilliantly mounted, inventive Lido. Fast paced, elegant, tasteful and expensive, this is a mecca and one must book in advance. The Nouvelle Eve reopens for the summer with a pleasing tableau-like show helped by fine costuming and some imaginative production use of the small floor. Such Pigalle spots as the Naturistes, Eve, Sphinx, Pigalls, Nouveau Moulin Rouge all have acceptable, if conventional, nude studded productions. Moulin Rouge remains a vaude-cabaret with name acts.

Le Sexy and Drap D'Or would fall in between the foregoing two types, for strip vies with production address and, usually, top-ranking headliners.

Existentialist: This is an anachronistic expression kept alive by tourists. St.-Germain-Des-Pres is still the headquarters as oglers sit at the corner cafes until it is time to sink into the caves. But the caves have become strictly dance or jazz joints by now. One holdover is the nearby Fontaine Des Quatres Saisons which offers unique acts and vestpocket theatrical revues for cerebral appeal. The Tabou also fits into this with its midnight theatre as well as the Amiral with its topical revue, and Chez Gilles with its patter comedians, songstresses and sketches.

Fiddleries & Danseries

Fiddle: After Monseigneurs, which pours music over the sentimentally inclined, there are also Novys, Florence, Ciro's and the Dinarzade, which also gives a good standup show. Sheherazade is a reminder of the more baroque violin joints.

Danseries, where one likes to be seen, are still topped by L'Elephant Blanc and Jimmy's with runners-up in L'Elephant Noir and the Calypso Club. Le Carrolls gives a neat show with its all-night dancing and is still a fave for Latinos and Yank showfolks.

Personality Spots: Where headliners might do late shows are the Night Club, Ville D'Este, A N'Import D'Ou, Chez Suzy Solidor, Mocambo. Then there are places for flamenco fanciers like La Puerta Del Sol, more commercialized, and Le Guitar and Le Catelan, nearer the needed fire; and for belly dance ogling, the El Djaziar.

Offbeaters also abound, viz., L'Abbaye where two Yank folksingers, Gordon Heath and Lee Payant, hold forth to rapt admirers who snap their fingers to applaud because of neighbors; Le Port De Salut with budding young talent, and ditto L'Echelle De Jacob; La Gallerie with standout acts; L'Ecluse, a starmaker; Chez Agnes Capri, fine offbeat evenings of poetry readings and good performers; the Scandia, for its Danish dishes and the internationally satisfying entertainment dished up; and Milord L'Arsouille for a racy, Gallic evening of wit. A smattering of the tongue helps in these places.

Who Wears the Pants?

There are the travesty places like Le Carrousel, Indifferent, Chez Moune, Monocle and Madame Arthur where one cannot tell a man from a woman; the folk spots like Le Cannibal, for Africa; Caveau Des Oubliettes and Caveau De La Bolee, for medieval French foolery; Au Lapin Agile, for more French folksinging in colorful Montmartre; and Chez Plumeau, atop Paris on the Butte, with its mixture of art clientele and solid personality purveyors.

And then all the discothecques where one dances. They are supposed to be private clubs but the folding green commands attention. There is the Discothecque on Rue Saint Benoit and one on Rue De Seine, Le Michothecque, L'Etoile, La Licorne and others.

Les Fleurs has an all night never ending show, and Au Franc Pinot is the late Borrah Minevitch's present to Paris, a smartly made, three-tiered cellar supper club on the historic Isle St. Louis. There is dancing too. La Colombe is also a taking dining spot with music.

Choice of $1 to $10

This a cursory looksee, at best, and there are many other boites, spots, etc. But that would take a book. Prices range from $1 to $10 per, but there is definitely something for everybody in Paris, and it is not called the City of Night for nothing.

The jazz spots should also be pointed out; Mars Club with Yanks Art Simmons, Quentin Foster and Aaron Bridgers as well as hamburgers all night; Bidule, Gallic New Orleans imitations, most by good, and ditto the Caveau De La Huchette, La Cigale, Chat Que Peche, Le Kentucky, Vieux Colombier; The Club Saint-Germain-Des-Pres, with top French jazzsters and Yank visitors, and ditto Metro Jazz.

Altogether, there must be way over 100 assorted night clubs in Paris.

Airport Inn Names Lane

Bandleader Eddie Lane has been named entertainment director of the International Hotel, at the International Airport, Idlewild, L. I., N. Y. He'll also handle promotion for the inn which is part of the Knott chain.

Hotel currently plans a band policy with Richard Himber going in some time in June.

HILLTOPPERS' O'SEAS TOUR

Edinburgh, May 6.

The Hilltoppers, with Jimmy Sacca, in vaude at the Empire Theatre, plan to tour Europe on a vacation-business trek before returning to the U.S. A "Sunday Night at the Palladium" tv date is also skedded.

Group play such key English cities as Liverpool, Manchester, Briston, Sheffield, London and Southampton before going to the Continent.

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Copacabana, N. Y.

Johnny Mathis, Joey Bishop, The Pagets (2), Joni Roth, Ronnie Hall, Michael Durso & Frank Marti Orchs; $5.50 minimum.

Not quite two years old as a disclicker, Johnny Mathis moved into the headline spot at the Copacabana last week (8) at little ahead of his time. And once again it's proved that the magic that can be generated in the grooves and perfected in the recording studios doesn't necessarily have to come through on the nitery floor.

It's not that Mathis, who's been pacing the Columbia Records roster in the pop single and album fields, will be a wasted two-week bet for Jules Podell. In fact, according to advance reservation reports, the Mathis booking looks like a good gamble for the room. There are a lot of Mathis rooters and they're sure to cheer him over his two nightly sets. Artistically, though, this is not in Mathis' favor and may be harmful in giving him a false sense of security.

The stuff that singing stars are made of seems to be in Mathis' makeup but it's not yet fully developed. He's got a pleasing vocal style, a fine jazz feel, and a boy-sh quality that the femmes take to their hearts quickly. But the prerequisites from a Copa headliner include many more facets. Excitement, inspiration and a savvy of showmanly values are some of the angles missing from the Mathis opener, but he was always in there trying and in that try he was at least able to show that there was a star potential somewhere within.

He relied heavily on his disclicks which went over well with the opening nighters, but there are plenty around who don't know current jock and juke product and he's missing a bet in this respect. Hitting the standard route a bit more often would serve him in better stead. In the repertoire are such as "It's Not for Me to Say," "Wonderful, Wonderful," "Get Me to the Church on Time," "I've Grown Accustomed to Your Face," "Wild Is the Wind," "Chances Are," "Teacher, Teacher," "I Could Have Danced All Night" and "All the Time."

The Copa capers began energetically with the spinning Pagets (Audrey and John) and a topflight standup comedy stint from Joey Bishop. He's got a quiet, methodical manner and he invariably hits you where you laugh. His material is tasteful as well as funny and though his style may seem unconcerned and easygoing, it's always penetrating.

The Copa cuties continue to prance in a delightful manner and the orchs under the batons of Michael Durso and Frank Martin fit the bill, as usual. *Gros.*

Drake Hotel, Chi

Chicago, May 6.

Sheila Reynolds, Jimmy Blade Orch (6); $1.50 cover.

Sheila Reynolds is a first-timer at the posh Camellia House, and looks to be assured of playback. Chirper has pipes of near-operatic quality (which she wisely tones down), and is a regal looker in blue-figured satin with train and upsweep coif.

Her tunes are an effective melange of evergreens and current pops, though she could chuck as miscast the "I Believe" religioso. Best response from first-night tablers went to a lesser-aired medley of "My Fair Lady" tunes wrapped as a special material number. Singer tried some showmanship that didn't quite come off for technical reasons, singing "Love Walked In" as she entered from the front, and "Toujours" as she exited via same route.

Her delivery is sincere but at times too emphatic—too much in the elocution vein. Fewer stilted tones and she'd come across with more warmth. Jimmy Blade orch (6) gives alert backstopping. Denise Darcel is next in June 4 for a pair. *Pit.*

Chateau Madrid, N. Y.

Carlos Ramirez, Raul & Eva Reyes, Antonia & Pepe, Ralph Font & Panchito Orchs; $4-$5 minimum.

Angel Lopez's Chateau Madrid, which has frequently experimented with non-Hispano acts, is concentrating on Spanish-flavored performers this time out and the result is satisfactory. Headlined by Carlos Ramirez, the 45-minute show blends nicely with the paella and other Spanish and latino foods.

Ramirez, a Latin-American baritone, is in good voice and he pleases with his combo of familiar Spanish and American tunes. If there's any fault to find with his stint, it's that it was too short at show caught, consisting of merely five numbers. The clientele seemed to appreciate Ramirez, but apparently they didn't applaud sufficiently for him to return. It's rare that nitery headliners put in so short an appearance.

In addition to his Spanish repertoire, Ramirez clicks with "I Could Have Danced All Night" from "My Fair Lady" and with a samba tune from "Latin Lovers," a film in which he appeared with Lana Turner some years ago.

Raul and Eva Reyes, an acrobatic and comedy dance team, are familiar to the Chateau Madrid customers. Their acrobatic dancing is fine, but their comedy seems somewhat forced. The femme half of the team tends to mugg too much. All in all, however, they're a pleasant turn and win plaudits.

Antonia & Pepe, introduced as direct from Madrid, are a handsome terping couple in the familiar Spanish tradition of castinet-clicking and heel-stomping.

Ralph Font's orch does a top-notch job in showbacking and alternates with Panchito's crew for customer terping. *Holl.*

Desert Inn, Las Vegas

Las Vegas, May 7.

Marie McDonald, Jackie Miles, Tony Dalli, Donn Arden Dancers (16), Carlton Hayes orch (13); $3 minimum.

Marie McDonald returns to the scene of her night club debut none the worse from the headline battles she's had since she lived down those that preceded the preem. The star looks beautiful as ever, she's handsomely gowned, and the pipes capably interpret the tunes selected by her teammate, conductor Hal Borne. Repertoire includes "Alive and Kicking," "Paradise," "Embraceable You," "Under My Skin," "He's Got The Whole World In His Hands," "It's All Right With Me," "Body and Soul" and an international medley. Borne superbly serves as ringleader for the act, fronting the Carlton Hayes orch (13).

Jackie Miles, extra added, is at home in this room, and gets consistently loud laughs with his parodies, one-liners, tales of the gaming industry and Las Vegas in general. The ever-present cigaret is there, and he got off some smooth ad libs on opening night when distracted by backstage voices ("now it's my turn").

Tony Dalli, newcomer singer to America, shows promise here as a powerhouse attraction with his big voice which has strong dramatic shadings. He's personable, and is especially effective with his versions of "You'll Never Walk Alone" and "If You Loved Me."

Two holdover production numbers ("Rock-A-Billy Mambo" and "Female Vs. Male") feature baritone Art Johnson and the Donn Arden Dancers (16). Package set for four frames. *Duke.*

Dorchester, London

London, May 7.

Leslie A. Hutchinson (Hutch), Howard De Courcy, Dorchester Girls (4), Cyril Grantham and George Birch Orchs; $5.50 minimum.

The Dorchester is now the only major hotel in London's West End to feature cabaret and that gives it a natural advantage, particularly during the peak tourist season. The shows are in a solid middle bracket and there's apparently no attempt to enter into competitive buying of top international stars.

The current bill is a typical and good example. Hutch, a stalwart in the London nitery scene, and a smooth and polished performer, is always good for a thoroughly prof and diverting entertainment. This time out is no exception and his growing band of loyal followers knows just what to expect. At show caught — night of the "My Fair Lady" opening — his routine included one of the hit songs, "I Could Have Danced All Night," which has hitherto been subjected to an embargo.

That is about the only departure from a routine that has developed over the years. Self-accompanied at the piano and with his fine rich voice, he puts over standards with considerable know-how and, by way of change of pace, always introduces a touch of satire. His current victims are the Dockers (recently banned from the Riviera) with a lyric which oozes biting wit. His marathon version of "Let's Do It" is, per custom, his closing, while a nostalgic roundup makes an admirable begoff item.

Howard De Courcy, an adroit magician, has a few fascinating card tricks, is a deft hand at manipulating a deck and has a neat trick in which a canary is transferred into a cage sealed in a closed chest. The resident line of four girls dance pleasantly enough and they have a quality of youthful freshness. *Myro.*

Hotel Plaza, N. Y.

Celeste Holm with George Kent; Ted Straeter and Mark Monte orchs; $2.50-$3 couvert.

Celeste Holm can hold down the floor in anybody's saloon, mass or class, and she proves it again in the Persian Room plushery. It is to the credit of her prowess as a pro that she does as well considering that her new repertoire is a little weighted down by being overproduced. It is creditable that she strives for a new format, which Ruth Hughes Aarons, the table tennis champ who has since become very professional as a special material writer for the class bistro set, but in this instance it is somewhat overdone.

Utilizing the theme of "what does a man want in a woman?" Miss Holm has a slick cycle of old and new pops, skillfully rephrased and updated to fit the format. It permits for warmth, sophistication and satire, running the entire gamut, with good special lyrics and/or rewritten and updated wordage to support the basic theme premise. A little eschewing of some of the vocal hors d'ouvres will achieve much to offset the overflow productiony feeling.

Miss Holm, of course, is a very personable blonde with a compelling cafe floor style. A new fillip is stripping to tights for a drum majorette Sousa-like finale, with the band oompahing through the room to a rewrite of "76 Trombones." Miss Holm has a slick assist in George Kent at the ivories; he also did the arrangements and is an effective special conductor of the always surefire Ted Straeter band which is surefire also in getting them up on the dance floor. Same goes for the Mark Monte Continentals with the Latin sets. *Abel.*

Riverside, Reno

Reno, May 13.

Molly Bee, The Maxwells (2), Lucille & Eddie Roberts, Starlets (8) in Moro-Landis production, Bill Clifford Orch (11); $2-$3.50 minimum.

Pony-tailed Molly Bee, making her debut on the nitery circuit, clicks through her 25-minute song and comedy stint. With personality plus, the blonde 18-year-old ingenue won repeated applause from a first-night audience that was far from capacity but was free with approval. What she lacks in show biz savvy, she overshadows with exuberance and determination.

Her solo format runs the scale from rock 'n' roll to ballads, to hillbilly stuff, to yodeling. On the jump tunes, she has the command. On the ballads, more experience before the night club set is indicated.

Mert Wertheimer's theatre restaurant show opens with the Starlets in a holdover "Old South" production by Moro-Landis, with precision choreography endorsed by the audience.

The Maxwells, a male acro team now to Reno, start the three-act bill with a slow motion presentation designed to demonstrate masscular control and coordination, and to produce laughs. The two wear Mongolian expressions during the complete routine, done in street suits and street shoes. They work with no visible strain.

Lucille & Eddie Roberts, in a well-studied bit of mentalism, amaze the audience with an intriguing demonstration of what they call "extrasensory preception." He intersperses quick wit as he takes various items from the onlookers and asks his wife, blindfolded on stage, to make identifications. Their act is the best of its type to hit Reno in many seasons.

The Starlets close the show with a second holdover minstrel dance that is good but is getting old. *Long.*

Golden Hotel, Reno

Reno, May 1.

Billy Ward & His Dominoes (5); no cover, no minimum.

The Mardi Gras Show Lounge, open during the winter to only weekend entertainment, began rocking to the music of Billy Ward and His Dominoes. Personable young showman and his four musicians can easily become Reno favorites.

The Dominoes, playing an extended engagement in the Golden's theatre-restaurant, are met with immediate approval with their interpretation of "Stardust" and "Deep Purple."

Pianist-conductor Ward keeps the varied selections in key with audience demand. His requests include rock 'n' roll, ballads, spirituals and novelties calling for audience participation.

Indications point to a successful booking at the Tomerlin Bros.' Golden Hotel. *Long.*

Where They Speak the Kings County English, Doris & Ben Maksik Reign

By JO RANSON

This is for the solid burghers of Brooklyn, the rye-on-rock-ribbed, money-in-the-savings-bank, highly insular colonists who shop shrewdly and can spot a bargain in better-couturiered garments at Loehmann's or superior comestibles and substantial entertainment at Ben & Doris Maksik's vast Town and Country Club in the upper stretches of Kings County's Flatlands.

Ecologically, the Maksik nitery is built to order for the borough's inhabitants. It has the correct amalgam of polished modern decor, not too avant garde, and the smell of the not-too-distant bay and sea. It possesses the unmistakable air of a posh joint with down-to-earth consumer, a rarity indeed in the boniface biz. It's an architectural axiom that buildings and open spaces must go together to achieve esthetic harmony and this, too, is in Town & Country's favor.

If Brooklyn is America, as often insisted, then the Maksiks have the key to the Mosler. They are giving this burg's residents a fat and bulging show for their dough on the documented theory that the local patron isn't a dope in assessing the worth of a night club routine. Moreover, management of Town and Country is working on the notion that Brooklynites are not rubes living in a sinkhole and the villagers know their show biz having been raised on professional fare at such celebrated variety lyceums as the old Orpheum, the Bushwick and the Albee, to mention a few. They instantly spot the mccoy from the bogus and they have virused this theatrical savvy to their offspring, and it is this young fry from the upper grades in secondary school, prep school and colleges who now congregate at the Town and Country. The Maksiks make a strong pitch for this huge student body as well as the constant stream of confirmation, bar-mitzvah, engagement, wedding and other socials so dear to Brooklyn parishioners.

So what are the Maksiks doing now? They have Tony Martin, the singer; Jackie Kannon, the comic; Bev & Jack Palmer, acroadagio dancers; the Buster Burnell Dancers, and Ned Harvey's orch. The patrons, with Flatbush dew on their upper lips, are hep to this brand of entertainment, and the structure is consequently crowded.

It's obvious that Martin is at home here, both with the diners and the owners. This is a far shout from the Judy Garland brouhaha with the Maksiks: this an inseparable friendship of epic proportions. The affection is so all-pervasive that Martin pays public tribute onstage to the bonifaces of the Town and Country and eagerly acknowledges the dressing room with two chairs and a wash basin they've given him, plus the flowers and other civilized courtesies seldom wished upon night club minnesingers.

Martin does all his sock recording numbers and more. His props are few, save for a skimmer and stick and two suavely-shaped sirens who aid him with their consummate dancing skill in two fetching numbers, "I've Got My Love to Keep Me Warm" and "My Shawl." They are Diane Nellis and Elvi Coronna, and they well deserve their bows. Virtually everything Martin does scores with the diners, most of all "All of You," his last year's fine RCA Victor recording; "Gigi," his latest recording; "Taking a Chance on Love," and "I'm Getting Sentimental Over You." For his recalls he produces such worthy standbys as "Begin the Beguine," "There's No Tomorrow" and "Here," long familiar to Martin record devotees.

Martin has first-rate piano accompaniment from Al Sendrey who has also done a nifty job of arrangements. Moreover, there's able support from William Galardo on the conga drum and Ray Rivera on the timbales and from Ned Harvey's orch.

The Buster Burnell Dancers, seven gals and three lads, are a fresh and friendly unit in their spirited costumes, particularly the red spangled and the periwinkle blue outfits. Kannon boffos with a string of jokes and several comedy vocal bits, his standouts being the rock 'n' roll and Indian lampoons. Nor do the Palmers have difficulty winning friends with their acro-adagio specialties; their lifts and spins are polished twins.

Martin has a five-year deal with the Maksiks for a four-week annual stint at a reported $25,000 per week.

Brooklyn has always been bullish on double-worded, double-breasted institutions, namely, Abraham & Straus, Gage & Tollner, Van & Schenck, Hyde & Behman. Now it's Town & Country that is catering colossally to a celebrating citizenry from the better-off pastures of the borough. Generally speaking, the Maksiks will continue to derive their principal biz from the dominant middle classes in such stalwart sectors as Flatbush, Manhattan Beach and Bay Ridge, but seldom from the grubby economic wastelands of Williamsburg, Red Hook and Canarsie.

Town & Country, Bklyn.

Tony Martin, Jackie Kannon, Bev & Jack Palmer, Buster Burnell Dancers (10), Ned Harvey Orch; $5.50 minimum.

Palmer House, Chi

Chicago, May 8.

Sportsmen (4) (with John Rarig), Dornan Bros., Mattison Trio, Ben Arden Orch (10), $2 cover.

Eydie Gorme's cancellation due to illness resulted in frantic last-minute bookings for the Empire Room. Substitutions, however, provide the poshery with one of its better layouts in recent months, though bill will like-y need beaucoup word-of-mouth if traffic's to hold up for the stand.

Jack Benny's Sportsmen quartet toplines with a neatly-paced catalog of oldies and novelty stuff, all allowing for showy harmonies. Fellas at first had a toughie following the middle act, finally making it with a choreographed "Me and My Shadow" and "Bumble Bee," latter with a continuous whistle and three hums that took nice palming. Group also made points with a barbershop medley (with bowlers and handlebar moustaches), but their rock 'n' roll parody seemed tiresome after the first bars. Their big click is a lengthy Las Vegas report adoitly splicing the taped ethereal voice of Sheldon Leonard admonishing "bet it all," till finally all is nothing. John Barig- responsible for the dexterous arrangements, is at the 88 for the turn.

Dornan Bros. work clever aud-participation with standup comedies for a snappy 30 minutes that had tablers doubled-up at windup. Brother Charley opens solo for some standard gagging, Leo later joining for some vocals with yodels. Several aud-planted maracas accompany "My Blue Heaven" to good laughs, but the guffaws pour when five guys are brought up to mouth silently while Charley hides behind to do bizarre voices for each. It's a sock bit anywhere.

Mattison Trio (two guys and a femme) offer sharp modern tapterping and body English that usually make sense. They mirror some Parisian moods, do a satisfactory Ravel Bolero, and cap their 15 minutes with a nicely conceived Rodgers & Hammerstein tribute that takes hefty mitting as much for its swift costume changes and segues as for the precise footwork. *Pit.*

Adolphus Hotel, Dallas

Dallas, May 6.

Ted Lewis with Eddie Chester, Beverly Marshall, Eddie Lawrence & Connie, Cathy Basic, Joe Reichman Orch (7); $3 cover.

Ted Lewis is back on the local scene after too long an absence, but again with an "all star revue." And, again, there's no diminution of top talent in his show.

Lewis, headlining a 75-minute opening before a packed Century Room, is in for two frames and augurs the heftiest biz the plushery has had since it started continuous floorshow policy a year ago. Lewis' bits are familiar—and still popular—though he adds some topical gags to his run-through. This time around he's got his original "shadow," diminutive Eddie Chester, who scores in his own solo stands. A master showman, Lewis gives each act the spotlight—and the room rocks with response.

Beverly Marshall, a looker, fractures 'em with her record panto bits of "St. George and the Dragon," "K-k-k-katy" and "Old Philosopher." She's a show stealer working solo on "Cocktails for Two" as an inebriate.

Small slot is given Eddie Lawrence & Connie for a smart terp turn. Talented duo gets over big; he's handsome and she's an eye-appealer who shows shapely gams.

Eye and ear attention is grabbed by pretty Cathy Basic, who rates palm praise with her vocals, registering big with "I Could Have Danced All Night." *Bark.*

VARIETY BILLS

WEEK OF MAY 14

Numerals in connection with bills below indicate opening day of show.

NEW YORK CITY

Music Hall 15
Carl Colello & Marta Rosa
Emilia Sherman
Corps de Ballet
Great Barton
Malini
Lucile Cummings
Rockettes
Glee Club

AUSTRALIA

MELBOURNE
Tivoli 12
Rolly Rolls
Douglas & Priscilla
Dancing Quintet
Billy Baxter
Nolas
Alcettys
Dorothy Costello
Dilrays
Patsy O'Hara
Jim Berinson
Rae Morgan

SYDNEY
Tivoli 12
Carry Griswold
Johnny Lockwood
Eagle & Man
A Robbins
Rayes & Faye
Anny Berryer
Medlock & Marlowe
Winchell & Squaw
B & D Stuchbery
Jimmy Parkinson
Edit Juhasz
Frank Ward

BRITAIN

ASTON
Hippodrome 12
Terry Cantor
Red Preston
Toiya Kee
Julie
Colleen Laine
Beverley Lambert
Kenny Cantor
Barry Young
Dale Warren
Specialties
BIRMINGHAM
Hippodrome 12
Rubs Murray
Tommy Cooper
4 Jones Boys
Gordon & Colville
Laycock & Bee
J & P Barbour
Jean Anderson
Vicki Hammond
8 Lovelies
BRIGHTON
Hippodrome 12
Mickey Katz
Manton Bros
Freddie Frinton
L & V Day
Fred Lovelle
3 Brittons
Lana Sis
Les Mallini
COVENTRY
Empire 12
Dickie Valentine
Jimmy James Co.
Brazilianos
Kemble & Christine
Ladringlos
Roy Castle
McAndrews & Mills
EDINBURGH
Empire 12
Terry Dene
McKinnon Sis
Etna Svage
Sunny Roy
Eva May Wong
3 Sparkes
Roy Lance
GLASGOW
Empire 12
Michael Holliday
Bernie & Barbara
Hal Monty
El Granadas
Peter Crawford
Skylons
LEEDS
Empire 12
Kaye Sis
M & B Winters
Dobbie 2
Mistin Juniors
Gilbert
Frank Cook
Peggy Cavell
Barry Anthony

LONDON
Metropolitan 12
Betty Smith 5
Stan White
Phyllis Craig
Jessie Robbins
Tracy Sis
4 Others
Cherry Wainer
Don Storer
Palladium 12
Johnnie Ray
Treniers
Harry Worth
Channing Pollock
Trotter Bros
Peiro Bros
Authors & Swinson
Theda Sis
Gemini Cardens
NEWCASTLE
Empire 12
Marvin Rainwater
Candy Sis
Morecambe & Wise
Carlo Sis
Phil Fernando
Freddie Earle
Falcons
NORTHAMPTON
New 12
Whittaker & Law
Luscious Goldwyns
Don & Juanita
Pamela Phillips
Les Madrigols
Benny Garcia
Maureen Gabrielle
Latin Quarter
Renee Fontain
NOTTINGHAM
Empire 12
Nitwits
McKennas
Morton Fraser's Co.
Lotus & Lila
Kirk Stevens
Tex McLeod
Billy Burden
SHEFFIELD
Empire 12
Denny Willis
Margery Manners
Carl Ames
Sonny Jenks
George Rex
Travalls
Lizette & Renay
Johnnie Mack
SOUTHAMPTON
Grand 12
Revel & Fields
Marqueez
John & Julie
Roy Mack
Gillian Prince
Roy Marsden
Jackie Fortune
Marie De Vere Co.

Cabaret Bills

NEW YORK CITY

Blue Angel
Miyoshi Umeki
Charles Manna
Geo. Matson
Mie Barnes
Reyneau
Bart Howard
Jimmie Lyon Trio
Bon Soir
Felicia Sanders
Larry Storch
Jane Dulo
Three Flames
Jimmie Daniels
Casanova
Donna Dunn
Margrit & Adrienne
Chateau Madrid
Candi Cortez
Ralph Font Orc
Parchito Orc
Copacabana
Johnny Mathis
Joey Bishop
The Teatets
Ted Morrell
Mimi
D & G Prior
Michael Durso Grc
Frank Marti Orc
Downstairs Room
Julius Monk
Ronny Graham
Ceil Cabot
Ellen Hanley
Jean Arnold
Gerry Matthews
Stan Keer
El Chico
Indios Trabajas
Rosita Rios
No. 1 Fifth Ave.
Phyllis Diller
Bob Downey
Dean Sheldon
Harold Ponville
Joan Bishop
Hotel Pierre
Stanley Melba Ore
Joe Ricardel Orc
Betty Benee
Hotel Plaza
Celeste Holm
Ted Straeter Ore
Mark Monte Orc
Hotel Roosevelt
Sammy Kaye Orc

Hotel Statler
Xavier Cugat Ore
Hotel Taft
Vincent Lopez Orc
Hotel St. Regis
Patricia Wilson
Milt Shaw Orc
Ray Bari Orc
Latin Quarter
Sallie Blair
Bernard Bros.
Seven Ashtons
Gena Genarde
Martha Errolle
Queti Clavejo
Jo Lombardo Orc
B Harlowe Orc
Le Cupidon
T. C. Jones
Ish Ugardi Orc
Old Romanian
Jean Carroll
Larry Marven
Laurette & Clymas
Bob Brooks
Mac Pollack Orc
McKenna Line
Roundtable
Joe Bushkin Orc
Teddy Wilson Orc
Town & Country
Tony Martin
Jackie Kannon
B & J Palmer
Buster Burnell
Dancers
Ned Harvey Orc
Sicari Orc
Viennese Lantern
Rosina Pagan
G & J De Los Rios
Ernest Schoen Orc
Paul Mann
Village Barn
Tony Lavelli
Pete Pederson
Marshalls
Larry McMahon
Piute Pete
Bobby Meyers Orc
Village Vanguard
Mose Allison
Anita O'Day
Waldorf-Astoria
Maurice Chevalier
Emil Coleman Orc
Bela Babai Orc

CHICAGO

Black Orchid
Frances Faye
Joe Parnello (3)
Blue Angel
"Tropical Holiday"
Carmen Romano
Pedro Roman
Glamazons
Lord Christo

Blue Note
Geo. Shearing (5))
Dakota Staton
Joe Saye Trio
Cloister Inn
Eddie Higgins 3
Beverly Kelly
Ramsey Lewis Trio

Conrad Hilton
Glenn & Coleen
Meachassys
Drake Hotel
Sheila Reynolds
Jimmy Blade Orc
Gate of Horn
Bob Gibson
Will Holt
London House
Barbara Carroll 3

Mister Kelly's
Martha Davis & Spouse
Marty Rubinstein 3
Marx & Frigo
Palmer House
Sportsmen (4)
Dornan Bros.
Mattison Trio
Ben Arden Orc

LOS ANGELES

Avante Garde
Roberta Linn
Phil Leeds
Joe Castro Trio
Band Box
Billy Gray
Pony Sherrell
Antoine & Curtiss
Billy Bagby
Bob Briley's Orc
Ben Blue's
Ben Blue
Mae Williams
Buddy Lester
Barbara Heller
Sammy Wolf
Joan Kayne
Dick Bernie
Ivan Lane Orc
Coconut Grove
Nat "King" Cole
Allen & DeWood
Russ Morgan Orc
Crescendo
The Four Freshmen
Irwin Corey
Rene Touret Band
881 Club
Johnny Walsh

Interlude
Tom Lehrer
Martin Denny Group (4)
Largo
Herb Jeffries
Tony Martinez Orc
Larry Potter's
Supper Club
Chantel Noel
Sandy Sims
Mocambo
Elaine May & Mike Nichols
Frankie Sands Trio
Paul Hebert Orc
Moulin Rouge
Jackie Barnett's "Newcomers of '58"
Dick Stabile Orc
Slate Bros.
Don Rickles
Vido Musso
Statler Hotel
Dave Barry
The Belmonts
Ed Beraman Orc
Ye Little Club
Fran Jeffries

HAVANA

Capri
Darryl Stewart
Lilia Guizar
Luisa Chorens
Somavilla Orc
Calvet Orc
Hilton
J. Moreno
Fajardo Orc
Nacional
Maria Nerlia
Cristina C Raymond
Parisien Dncrs
Ray Carson
Dancing Waters
W Reyes Orc
Riviera
Iglesias Ballet
Aida Ramirez
Maria Fabrigas
Antonio Espanol

Pepe Segundo
Felix Ultrera
Rivera Orc
Sans Souci
Cetra 4
Gloria & Rolando
Victor Alverez
Miriam Barreras
La Serie Orc
Ortega Orc
Tropicana
Erlinda Cortes
Alberto Rochi
Blanca Varela
Gladys & Freddy Riveros
Guaracheros
Monica Castel
Tropicana Ballet
S Suarez Orq
4 Romeu Orq

LAS VEGAS

Desert Inn
Marie McDonald
Jackie Miles
Donn Arden Dncrs
Carlton Hayes Orc
Dunes
"Life Begins At Midnight"
Pinky Lee
Pat Amber Halliday
Marquis Family
5 Yokois
Martine Vargas
Eva Pavlova
Gillian Grey
Bruce Yarnell
Cee Davidson Orc.
El Cortez
Dubonnet Trio
Dick Saunders
Marcie Miller
Deedy & Bill
El Rancho Vegas
Joe E. Lewis
Lili St. Cyr
Marion Colby
Barry Ashton Dncrs
Dick Rice Orch
Flamingo
Pearl Bailey
Lou Bellson
Harrison & Fisher
Four Voices
Moana Gleason
Don Kirk
Flamingoettes
Jack Cathcart Orc
Dick Contino
Fremont Hotel
Jodimars
Make Believes
Magnetics
Shirl & Earl Morgensen
Golden Nugget
Harry Ranch
Jig Adams
Charlie Boyer
L & F Maynard
Riviera
Sam Levenson
Patti Moore
Ben Blue
Dorothy Dorben Dancers

Novelites
Ray Sinatra Orc
Dukes of Dixieland
Sahara
Teresa Brewer
Harvey Stone
Terry Tones
Saharem Dncrs
Mary Kaye Trio
Louis Basil Orc
Beachcombers
Sands
Danny Thomas
Kings Four
Bob Kaye
Copa Girls
Antonio Morelli Orc
San Souci
"Havana Heatwave"
Sid Fields
Bobby Morris
Pat Moreno
Cindy & Alberto
Jeanne Massen
Mlle. Zabuda
Bobby Blue Orc
Showboat
Hank Penny
Shirley Scott
Garr Nelson
Showboat Girls
Vic Artese Orc
Silver Slipper
Hank Henry
Annie Maloney
Peggy Dieterick
Kim Athas
Jimmy Cavanaugh
Sparky Kaye
Mac Dennison
Geo. Redman Orc
Thunderbird
Frank Gusto
Joe Fornaro
Tropicana
Ernie Kovacs
Edie Adams
Elaine Dunn
Dante D'Paulo
George Chakiris
Lizanne Truex
Jack Ackerman
Nat Brandwynne

MIAMI-MIAMI BEACH

Americana
Jaye P. Morgan
Morgan Bros.
Sammy Shore
Barbara Bailey
Jackie Heller
Lee Marvin Orc
Maya Orc
Balmoral
Charlie Farrell
Billy Mitchell
Mickey Gentile
Jose Curbelo Orc
Carillon
Helen Forrest
Bob McFadden
Loita & Dario
Dick Sterling
Jacques Donnet Orc
Deauville
Smart Affairs
Larry Steele
Rose Hardaway
Sir Lionel Beckels
Wanderers (4)
Leonard Bros.
Flash Gordan
Lon Fontaine
Beige Beauts
Walter Nye Orc
Eden Roc
Marion Marlowe
George Givot
Mambo Aces
Rascha Rodell
Mal Malkin Orc
Sonny Kendis Orc
El Patio
Wingy Manone 4

Rudy Ferguson 3
Bobby Sherwood
Fontainebleau
Toni Arden
Jan Arden
Davis & Reese
Hal Loman Playmates
Murray Schlamm
Sacasas Orc
Pupi Campo Orc
Lucerne
Havana Mardi Gras
Diosa Costello
Miles Velarde
Don Casino
Tonia Flores
Tony & Francella
Juan Romero
David Tyler Orc
Luis Varona Orc
Murray Franklin's
Murray Franklin
Dick Havilland
Kay Carroll
Dolores Leigh
Phyllis Arnold
Snuffy Miller
Eddie Bernard
Nautilus
Mac Pepper
Carlos & Yvonne
Syd Stanley Orc.
Sans Souci
Mickey Katz
Freddy Calo Orc
Paul Seers

SAN FRANCISCO

440 Club
4 Sharps
Lenny Bruce
Gloria Padilla
Backstage
Joanne Beretta
Bernard Bragg

Blackhawk
Modern Jazz 4
Easy Street
Kid Ory Orc
Crow Lounge
Pete Daily Orc

Fack's II
Ruth Olay
Axidentals
Mel Young
Fairmont Hotel
Dorothy Shay
E. Heckscher Orc
Gay 90's
Bee, Ray & Ray K. Gomun
Joy Healy Dncrs 6
Wally Rose Orc
Hangover
Earl Fatha Hines Orc

Muggsy Spanier
Joe Sullivan
Hungry I
Don Adams
Marsh Bros.
Gateway Singers
Annette Warren
Jazz Showcase
Paul Bley 4
Purple Onion
Lil Greenwood
Lou Gottlieb
365 Club
Paul Gilbero
Joy Healy Dncrs
Alex Duchin Orc

SAN JUAN

Intercontinental
Ximmies Vargas Tr.
Bruni Roque
Francisco Gago Orc
Lito Pena Orc
Caribe-Hilt
Dick Haymes
B&C Robinson
Los Riviera
Miguelito Miranda Orc.
Joe Blanco Orc
Condado Beach
Bobby Capo
Cuqui & Robert

Pepito Torres Orc
Hector Nazevey Orc
Normandie Hotel
M. A. Ortiz
Raul De Meja
Alva & Rosario
Vendon Orc
Cotillion Room
Tobaco Muniz
Flamboyan Club
Manola Alvrez Mera
Rudenko Bros.
Maritza
Kiko Mendive
Joe Vallejo Orc

RENO

Harolds Club
Wiere Bros.
Carl Ravazza
Harrah's Club
Saunders & Miller
Lee Nortinas
Marksmen
Deedy & Bill Holliday
Nick Lucas
Strollers
Sabres

Mapes
Goofers
Meg Myles
Ed Fitzpatrick Orc
Golden
Billy Ward & Dominoes
Harry Ranch Orc
Riverside
Molly Bee
Lee Roberts
The Maxwells
Starlets
Bill Clifford Orc

Prom Time

Continued from page 1

turnaway business. The younger trade was lined up at 1:45 a.m. waiting for tables for the third show after two sellout sessions earlier that evening.

There was a similar lineup at the Lat'n Quarter, even though there was no male singer headlined. However, the big shows are the draw there. Also in the big business department is the Town & Country Club, Brooklyn, which opened Friday (9) with Tony Martin. The spot put out the SRO sign that night, and got a tremendous weekend trade. The roster of parties already booked is sizable.

The hotels are getting a big play too, even without any special booking provisions for the collegiate and highschool set. The hotels get a natural draught of youngsters during this season, many of them being the offspring of parents who went to their proms at the same inns.

This season always produces a scarcity of top names throughout the country. Bonifaces still feel that despite the natural increase of business at this time, they must make the cafes attractive to the kids. It's a once-a-year deal for most and most of the operators try to provide some attraction favorable to the youngsters, especially since these constitute the future audiences.

G-String in Atlanta

Continued from page 1

use any "props" during dance routines.

Gilliam said the rules will be brought up for approval at the meeting of the police committee tomorrow and he has invited club operators to appear at session to discuss his proposals.

"We do not want to appear prudish," Gilliam said, "but some of these dancers are used to appearing in cities that have fewer restrictions than we have."

Would Bar 'Fraternization'

Another rule proposed by Gilliam will forbid feminine performers from "fraternizing or drinking with the customers." Also, unescorted women will be barred from entering establishments with floorshows and wine consumption licenses. (The wine consumption license is also known as a "pouring license," under which mixed drinks—illegal in Georgia—are sold.)

Gilliam further stated that he will introduce an ordinance requiring all entertainers, musicians and employees in these establishments to be fingerprinted. These prints will be checked against local and FBI records, he said. He stated, however, that people with (police) records would not necessarily be barred from working or performing, but that the police should be aware of who they are.

Gilliam emphasized that there is no effort to "close night clubs . . . we are not getting bluenosed, nor are we on a witch hunt. We are simply trying to maintain some semblance of decency. I do not think compliance with the proposed suggestions will detract from art or make the exhibitions less attractive."

Watching over Atlanta's morals runs in the Gilliam family. His wife, the former Christine Smith, is the city's film censor.

Cinerama Inc.

Continued from page 3

and indie producers. Future success of the company's, it's stressed, is based on its ability to interest groups in addition to SW in making pictures in the Cinerama process and in opening more theathes.

New Terms

The new agreement with Stanley in addition to taking away the theatre chain's exclusivity, also gives SW the right to exhibit non-Cinerama pictures utilizing Cinerama's exhibition equipment, upon payment of 3% of the gross box-office receipts, provided such films are not referred to as Cinerama pictures.

Instead of its regular annual meeting, Cinerama Inc. will hold a special session in New York on May 28. Proxy statement lists the formal business matters to come before the meeting as the election of a board of five directors and approval of employee restricted stock options. Nominated for election as directors are prexy Hazard E. Reeves, executive v.p. Wentworth D. Fling, Wall St. broker Edward V. Otis, Stanley Warner general manager and v.p. Harry M. Kalmine and SW executive Arthur M. Rosen.

Subject to the approval of the stockholders 70,000 shares, at the market price of $1.50, will be purchased for options granted to 11 officers and employees.

2 Russ Travelogs

Continued from page 2

Khrushchev and Stalin dance awards and recently featured on Bob Hope's television show, appear in "Soviet Ballets" in excerpts from Tchaikovsky's "Swan Lake," Mussorgsky's "Boris Godounov" and a new work, "Swallow and Hawk," climaxed by a spectacular forest fire, all to symphony music.

They also perform dances from popular ballets of the Caucasus, Tartar, Ukraine, Moldavia and Uzbekistan, with balalaika, bayan (accordion) and tambourine orchestras.

On Moscow visit a few months ago, late Mike Todd negotiated to bring Suhishvili troupe to the U. S. for a tour.

"Russia Today," photographed last autumn and winter, shows the Moscow State Circus, Popov the Clown, Bolshoi Opera, Sputnik Festival, fashion parades, Kremlin, Leningrad, czarist relics, rare paintings and sculpture, Byzantine cathedrals, motion picture stars, Odessa markets, Cossack choirs, Yalta Botanical Gardens, ski champions, Sochi flower exhibits, ancient Georgian castles, soccer games, Tbilisi caravans, international chess matches, and other highlights.

London Bus Strike

Continued from page 2

Prowse, one of the largest ticket brokers, reported that the break in London's road transport has had an effect, but it is not anywhere near as serious as was originally anticipated. Advance bookings had slowed down, but by so little that it was hardly noticeable.

It is expected, however, that matinee performances may be hit because patrons would have to make their way home during the rush hour when workers are heading for the suburbs. The Ballet and opera season at Covent Garden has shown no ill effects. Big West End shows like those at the Palladium and "My Fair Lady," at the Drury Lane Theatre, are playing to capacity.

Night life has been entirely unaffected. One club owner surveyed the line of parked cars, made up mainly of Bentleys, Rolls Royce's and Jaguars, outside his premises and summed up the nightery position thus: "Should I be worried about no buses?"

Pix' New Boldness

Continued from page 1

termed it "a serious document that has undeniable integrity." According to Stross, in New York to discuss production deals with Metro, for whom he is now making "The Angry Hills," the script of "A Question of Adultery," as presented to Geoffrey Shurlock of the Motion Picture Assn. of America, had been approved "in principle" for a Production Code seal. He acknowledged, however, that MPAA officials had not seen the completed picture as yet.

Stross, whose earlier film "The Flesh is Weak," a story about London prostitutes, aroused considerably controversy but nevertheless was the fourth highest grossing film in England, maintained that "unless the cinema grows up, I don't give it seven years."

Audiences, he maintained, are not "nitwits." He strongly feels that many of formerly taboo subjects can be placed on the screen "if they are handled honestly." These types of pictures, he said, have been made on the Continent for a number of years. America, he pointed out, has only recently begun to tackle these subjects. And Stross noted that it appears that they are being accepted. He cited the success of Jerry Wald's "Peyton Place" and "Long, Hot Summer."

Stross acknowledged that he anticipated some difficulty with religious groups, but he stressed that he would fight to keep the title because "that's what the picture is about." He pointed out that the British courts had labeled artificial insemination as adultery, but that there had been no official legal opinion on the subject in the U. S. He is convinced, however, that he will have no problems with local censor boards. In England, the picture will have an "X" classification—for adults only. It has been booked, he said, on the entire ABC circuit of 700 theatres in England.

Following discussions with Production Code chief Shurlock, whom Stross said he found extremely cooperative and understanding, the producer said he agreed to change one page of dialog which had numerous references to "test tube babies." In addition, he said he consented to change a line of dialog which referred to "an act of love" to "an act of intimacy."

"A Question of Adultery" was made with partial American financing, the U. S. coin coming from Joe Harris' Essex International.

Pearson Vs. Mortimer

Continued from page 1

NKVD, etc. Pearson ended his ayem program with the crack that "Lee Mortimer is seeing things under the bed."

The following day, another Mirror gladiator, Nick Kenny, with the stamina of a James Figg, got into the fray with a defense of Mortimer. Barked Kenny: "Leon Pearson wept crocodile tears on Channel 4 yesterday over the fact that Lee Mortimer or anybody else could see anything subversive in the current tour of the Russian Ballet."

Meanwhile, Winchell continues to take pot shots at Paar in his syndicated column, while O'Brien tails the Allen show with all the tenacity of a grim gumshoe.

How come Gillette Safety Razor hasn't sponsored these bouts?

Ferber's 'Grant' Take

Continued from page 1

headed by Rock Hudson and Elizabeth Taylor, is anticipated to gross $13,500,000 domestically, with a global total of $21,000,000, thus skyrocketing Stevens production to WB's all-time top grosser. Since Stevens' share equals Miss Ferber's, his return also probably sets a record for a director.

WB financed pic and got distribution fees until 100% recoupment of costs, following which distrib fees were eliminated and film company and indie partners divided every dollar 50-50.

Warner has been dickering with Miss Ferber to buy her interest in film, but to date no deal has eventuated. Stevens also continues to retain his interest. The Ferber-Stevens-Ginsberg combine recently was dissolved.

New Acts

PATRICIA WILSON
Songs
35 Mins.
Hotel St. Regis, N. Y.

Patricia Wilson has come a long way from her first (and last) New Act-recorded entry at New York's Village Vanguard in 1953 and, if perhaps she is an unknown for the posh environs of the Hotel St. Regis' Maisonette, there is no gainsaying her professional prowess. She evidences longtime grooming and delivers a sonaglog which, on basic merit, eclipses some of the glam babes whom Pierre Bultinck, bossman of the St. Regis, books into his class bistro. Unfortunately, as a Yank entry, she hasn't the rep (for the circuit) of, say, her namesake Julie Wilson, long a standard in this room. On the other hand, when they come into a room of the calibre of the Maisonette with a French accent it's something else again; the Gallic brogue magically offsets many other deficiencies.

This Miss Wilson gives full evidence of painstaking preparation for her class big league debut. She is smartly accoutred. A tall lissome girl with a neo-comedy pan, which she only gives fuller opportunities towards the end, she presents an attractive front and plays it "class" in the main.

More important, her songalog is pro all the way. Ken Welch fashioned some expert routines for her. The arrangements are unusual. Her treatment of "I Got Rhythm" is a minor classic on arrangement and rendition, a completely different version of and away from the orthodox finger-in-the-clouds style of an Ethel Merman.

She knows her way around an upbeat tune as well as ballads, and mixes them with good variety and pace. She revives standards like "Hard-Hearted Hannah" and blends into a deft pot-pourri with "St. Louis Blues" and "I Don't Care," giving that Eva Tanguay oldie new values. "Fascinatin' Rhythm" and "Limehouse Blues," more yesteryear pop standards are likewise ultra. The finale "Goodbye Cheesecake" affords her that comedy opportunity which could be expanded with another midriff number of similarly lighter texture. Unlike the out-of-the-headlines opener, "Oh Dear," bemoaning all the lammisters to the Brussels Fair, the closer "Cheesecake" falters only on its somewhat dated theme. Marilyn Monroe "discovering" the Actor's Studio is now pretty familiar stuff, and Miss Wilson's concept of MM's rear-end projection and wide-mouthed mugging has also been explored quite thoroughly.

Miss Wilson's booking comes into the tag-end of the Maisonette season, preceding the St. Regis Roof reopening, and thus faces an automatic soft b.o. market. In fact this was true of the equally worthy Richard Hayes-Florence Henderson team, a standout combo just preceding, who did nothing but please the customers — excepting there weren't enough of them. Otherwise, per usual, Milt Shaw's sprightly dansapators give excellent assist to the headliner, along with their compelling brand of terp tunestering, and ditto for the alternating Ray Bari ensemble.
Abel.

TWO MATANZAS
Acro
8 Mins.
Empire, Glasgow

A male and a femme engage in some spirited acro routines that bring good palming. Partners indulge in energetic leaps and tumbles, the male carrying knives and a gun for added thrill-rousing. Series of somersaults, etc., with knives grasped in hands also makes for audience gasps, and male follows this with both forward and back somersaults.

Okay act for general run of vauderles. Garbing is suitably colorful. Exits to good reaction.
Gord.

DIANE HALL
Songs
15 Mins.
Majestic, Vancouver

Here's a Monroe-ish miss with an ingenue air who's patently headed for progress. Sultry blonde looker electrifies the audience from walk-on and scores on stand-out stacking, husky pipes, warm natural chatter, chic attire, and a full measure of girl-next-door appeal.

Songalog's nothing, but femme's interping is, whether she's torching "You Made Me Love You," or driving the beat into "Changes Made" with a catch here and an inventive twist to the tune in unanticipated spots.
Jay.

AL MARTINO
Songs
45 Mins.
Frolic, Revere

Al Martino, back in action with a new act after big record back in 1952, "Here Is My Heart" on Capitol, and sojourn in England, belts out a songalog of standards, ballads and novelty tunes on a swinging kick which register with sock impact and should put him up in the big time. Out for only five weeks, and not yet documented in VARIETY, the one-time hot record piper demos that he's got the touch in no uncertain fashion.

With Gene Krutch on the 88 and conducting the Cliff Natale house orch, Martino shows the English influence by putting on a longer than usual nitery singing stint, a full 45 mins. Opening with "I Love You," the personable, dark-haired, 5-8½ ft. tux-clad piper, segues to "Witchcraft" using big high baritone voice for full effect reaching furthest environs of the 400-seater. A smoothly integrated line of patter tied up with songs that he did in England, not recorded in America, wins all the way. He gives out unstintingly.

A Duke Ellington medley, with patter on compositions written in past years, puts him into swinging "I Got It Bad" followed by "Solitude." There's a little for everybody in his well rounded format. "Foggy Day In London Town" on the British kick; "Goodbye To Rome," on the Italian side with asides on his visit to Italy. He goes to show tunes with "Let's Face The Music," "Till There Was You," and wins big salvo with his "Here In My Heart." All in all 17 numbers, climaxing with a swinging arrangement of "This Moment On" with aud clapping in on the beat.

Martino has a terrific range, works hard all the way, exuding class and showmanship. His phrasing is solid. A belter in the grand style with knowhow in effortless selling, Martino looks to rank high among his contemporaries and is a surefire bet for the class rooms, video and musico comedy.
Guy.

ROLLING ROCKETS (5)
Songs-Instrumental
10 Mins.
Apollo, N. Y.

The Rolling Rockets are instrumental-vocal group fresh from the hills of West Virginia. They work in the current rockabilly genre. The group leader who plays a guitar, the only one of which isn't amplified, is an energetic citizen who does the singing and a bit of dancing. They score a good beat with their instrumental of a drum plus three other guitars all electrified.

They're proficient musically, but as yet have no act that can heighten interest. They could work the lounge circuit at this time, where they could pick up better performance values on this type of date.
Jose.

FREDDIE GAMBRELL
Instrumental
30 Mins.
Jazz Workshop, Frisco

Gambrell is a blind jazz pianist recently signed to a World Pacific recording pact and has an LP due soon. He has a forceful, driving style that has echoes of both Oscar Peterson and Bud Powell in it, is particularly effective on ballads where his innate lyric ability comes through.

On up tempo tunes he has a tendency to drive too hard. Gambrell is accompanied by a good bass player, Ben Tucker. If his LP is successful, this lad could develop into a solid draw at jazz clubs. He has an attractive personality and his jazz playing, while not yet unique, is individual enough to be attractive.
Rafe.

MOLLY BEE
Songs
25 Mins.
Riverside Hotel, Reno

Eighteen-year-old Molly Bee indicated a potential in her opening show of becoming the darling of the nitery circuit. The pony-tailed blonde, cute and vivacious, breezed through her first appearance before a night club audience with a captivating onstage personality.

Her well-chosen numbers, ranging from ballads to rock 'n' roll, offered a demonstration of her versatility. First-nighters approved with repeated applause.

In a silver-white, street-length dress, the trim songstress opened her part of the show with a fast-moving version of "Movin' On," then moved on to a sweet and easy rendition of "Please Talk About Me."

Audience intimacies, not always convincing, were attempted with a number called "Goin' Steady With A Fellow Named Freddie," before the young recording artist switched to a stool, a guitar, and a selection of hillbilly numbers she offered in a true Oklahoma backwoods accent.

With such stuff as "Hogtied Over You" she at times was more amused than the audience when she made the introductions, but showed complete control in the Dorothy Shay-type selections.

Self-assurance was obvious in such titles as "Cheatin' Heart," which she remembered was authored by the late Hank Williams during "my little brief career," and "Shotgun Boogie," which she credited to Ernie Ford.

The television guest star held positive audience attention with her version of "Steady with a Dream," one of her late recordings.

In the fast bouncy numbers, the night club newcomer works like a pro. For the slower tunes, needing more control, Miss Bee needs more onstage training to be convincing. In her Riverside opening, Bill Clifford and his orch offer solid backing.
Long.

CHRISTIANE BRETON
Songs
20 Mins.
Gatineau, Ottawa

Petite Christiane Breton has gone quite a few places in her three professional years, and will go much farther with good handlings. She's played Montreal's Chez Paree, Bellevue Casino and El Morocco, latter three times; and Le Cupidon, N.Y., last June. She records in French for Canadian Pathe and has done plenty French tv in Montreal, where she also sang in one musicomedy.

Advertised as "La Petite Gamine," she's rarely gaminesque and that period and billing are over henceforth. She's more of a straight chanteuse, though with pipes that could fill the Garden when she really belts a number. She did that with Tony Bennett's "I Am." Okay but not overboard on looks, she's appealing, her dark hair is attractively gold-touched, and she has a nice figure. Her panto is sure, uninhibited and highly expressive.

Puzzlingly appareled in a modified Charleston dress of glistening silver fringe, she led off with two French ballads—not giving even the titles in English for the mainly non-Gallic audience. After "I Am" she finally tossed in a touch of the Charleston, in a longish special-material number partly done in a top hat. This was in English, but story line of latter half needs clarifying. Also questionable whether brief Charleston bit justifies wearing the trademarked dress through two-thirds of her act.

Then she startlingly followed a rich-voiced religioso with "Street-walker's Dream of Love" in French. After outlining plot, she darted off for a lightning change to striking Apache outfit, topped with a bright red cap that made her look taller. This was a very strong, vivid number, excellently done except that ending was not clearly defined and too sudden. Applause from rather small house at early show was good, but she took no bow. That, she said afterwards, was because she was crying. Used to working with her own pianist to guide the orch, she felt lost and "hopeless" without him. She wasn't, by any means.
Gard.

Friars

Continued from page 52

act brought up a distinguished list of audience participants, including commentators John Daly and Walter Cronkite.

Todd in Absentia

With this fete, the Friars made the most of a difficult situation. There was some controversy whether the souvenir journals printed for the Todd dinner should have been distributed. They were left on the chairs enclosed in an envelope. Perhaps it was wise to handle this situation this way. At least it was an honest admission that Todd was there in spirit. There was no avoiding the feeling that this was a stand-in event.

In the Friar counting rooms, Carl Timin, club's executive director, tallied about 1,000 heads. About 1,200 would have attended for the original g. of h. and gross would have been nearer $80,000 and might have broken the record established by the Perry Como dinner.

Show was coordinated by Timin with production supervised by Buddy Arnold and Irving Gray. Arnold and the club's abbott, Milton Berle, and Jerry Seelen wrote the special lyrics to "The Cowboy, the Singer and the Quizmaster." Bobby Goron contributed "Wives of the Friars."

House Reviews

Palladium, London

London, May 6.

Johnnie Ray, The Treniers (8), Channing Pollock, Harry Worth, Trotter Bros. (2), Peiro Bros. (2), Authors & Swinson, Theda Sisters (2), George Carden Dancers (16), Reg Cole Orch.

Johnnie Ray, in his fifth headline appearance at the Palladium, makes a fitting finale to the six-week vaude season. Not even the start of the bus strike kept more than a handful of pews empty, and the regular turnout of squealing, shrieking teenage fans came in force.

Songster's act has changed little, except for inclusion of a few new items and a more boisterous delivery, which results in the usual fan rush down the aisles and bouquets tossed onto the stage. Although the routine has not changed, and the methods remain as before, Ray scores a smash hit.

During his 40-minute, 16-song spot, Ray holds his audience in the palm of his hand, controlling the ecstatic shrieks by frenzied snatches at the mounted handmike and curling up on top of the baby grand. The act is fast moving with, in most cases, no time wasted on introductions. Opening with "All of Me," Ray goes from one number straight into another. Old favorites such as "Shake a Hand," "Walking My Baby Back Home," "Cry," "Not Tonight, Josephine," "Such a Night" and "Walking in the Rain" have the audience near hysteria. The singer, sometimes seated at the piano or among the onstage orch, knows well enough the formula for success at this vaudery.

The Treniers, a slick, energetic Negro rock 'n' roll octet making their first Palladium appearance, are strong first-half closers. Their act is a perfect entry on this bill and a fine warmer for the top spot. The combination of musicianship, terping and vocals on w.k. beat numbers has not only the teenage but also the older contingent in the audience clapping and stamping to the rhythm. Vocals by Claude, Cliff, Milton and Buddy Trenier are strongly backed by group's alto sax, piano, drums and electric bass.

Channing Pollock and his immaculate brand of magic, although often seen, still carries its initial impact. The appearance of one dove after another out of thin air and his dexterous card manipulation continue to bring gasps of wonderment. Comedian-vent Harry Worth, with his hesitant humor, calculated uneasiness and double dummy routine, makes a solid contribution to the bill.

The Trotter Bros., another Yank act making its Palladium bow, have a novel and well appreciated puppet routine with its fair share of the offbeat, which switches neatly between pathos and comedy. Fifth American entry on the current line-up, the Peiro Bros., juggle their way rapidly through some novel stunts. Canadian mime act, Authors & Swinson, burlesque popular platters to glean moderate yocks, while the Theda Sisters gracefully perform acrobatics on a high trapeze. The resident line of George Carden Dancers open both halves of the show with well executed routines, and strong backing for the whole offering is supplied by Reg Cole's resident orch.
Bary.

Apollo, N. Y.

Bill Mercer, Red Prysock Orch, Bobbettes (5), Rolling Rockets (5), Huey Smith & Clowns (4), Val Martinez, Eisley Bros. (3), Linda Hopkins; "Jennifer" (AA).

With rock 'n' roll at a critical stage in its career, this Frank Schiffman flagship apparently must look ahead to find a suitable replacement for this form if this last of the vaudeville stands in the United States is to remain on that policy.

The present layout is of the r 'n' r genre, emceed by Bill Mercer and having a collection of acts that could test the durability of patrons, only because of the virtual uniformity of musical thought dispensed here.

There is, however, some cute relief, with the Bobbettes, a quintet of subteen femmes, who charm their way into encores. The yellow-clad kids are well drilled, and have a passable turn.

Other groups on this bill include the Eisley Bros. (3) who are conspicuous in white suits and red shoes and give an energetic account of themselves. This one has a high tenor lead who works sharply. Huey Smith & His Clowns is another musical unit, also with a tenor lead, but with an unappetizing song assortment. Another group, the Rolling Rockets (New Acts), comprise the ofay portion of the show.

In the singles, Val Martinez, a youthful singer with an intricately engineered hairdo, has a large voice and somehow is able to obscure a good sense of musical values with a mass of vocal affectations. Linda Hopkins comes off well with blues renditions.

The music is by Red Prysock orch. Prysock plays an eloquent tenor sax. The crew has a heavy sound, mainly because of the electric organ and amplified guitar but they do spur on the acts.
Jose.

Metropole, Glasgow

Glasgow, May 9.

Donald Peers, Aly Wilson & Co., John & Betty Royle, Larry Davis, St. Denis Sisters, J. P. Masterton Orch.

Donald Peers, smiling and dapper, has retained much of his polish and charm since last time around the Auld Lang Syne territory, where he began his early career. With smart crewcut that, oddly enough, suits his middle-aged poise, singer has lotsa bounce and resilience, and holds outfronters in his palm for heavy mitting after such tunes as "Make Me Feel So Young," "Love Me For Ever," "April Love" and "Can't Give You Anything But Love."

Opens gaily with "Oh, Oh, I'm Falling in Love Again," and goes strongly into varied songalogs, interspliced with some gabbing re his 25-years-ago bow in vaudery.

Aly Wilson, Scot comedian, clicks in some native character comedy, using local tilts at tv and "rock." John & Betty Royle are pleasing singers with Scot and other ballads, and are garbed smartly. Larry Davis gives out with pop tunes, and layout is generally adequate. Peers is in for a two weeks' stint. J. P. Masterton orch showbacks.
Gord.

Majestic, Vancouver

Vancouver, May 7.

Three Days & a Knight (4), Jerry Pastel, Shane Family (5), Johnny Haydn, Carl de Santis House Orch; "Baby Face Nelson" and "Huk" (UA).

This downtown vaudfilm layout has been cut to four-a-day on Wednesday and Friday, a midnight show on Sunday, with rest of week three-a-day Trade's declining with 65c top for a five-act bill and two feature pix notwithstanding. Poor receipts this particular week are partly owing to opposing International Trade Fair, but trouble is, says co-operator Charlie Nelson, house is hexed by played-out pictures. It's a four-theatre thoroughfare, where this "new" situation comes last on the list for preferred flickers, and remedy is urgently sought because the vaude bills, as standing, just aren't pulling them in.

Headlining Three Days & a Knight serve average fodder as a brand new act comprising Jamaican Kennie Hamilton piping Harry Belafonte faves and some easy-to-take rock 'n' roll, with native Glen McDonald belting tenor sax riffs and soles over backstop by guitar and drums, and while criticism's due for sameness of tunefest and overall low potency of offering, there's no denying group's personality or the warm mitting awarded. McDonald is late of the currently dormant Four Canucks, and shows promise of a topflight saxman, while Hamilton rates high for his local tv exposures.

Jerry Pastel is a clean-cut comic with uproarious chitchat who flips his torso around to add shock to merited howls, and draws sustained applause.

The Shane Family is an ingratiating and classy act spotted twice on the show, which first puts two small mutts through awsome acrobatics and balancing stunts, as toepoised on Shane pere's thumb, then juggling them with a confidence that rouses no concern for the pets. Following by nimble softshoe and prestige-style hoofing by Shane and his beauteous spouse. Second time around includes the three Shane boys, crewcut, tartan attired and comical, aged 4, 6 and 8, who sing, terp and tumble in an ensemble that fractures the aud.

Spread starts Welsh singer Johnny Haydn on a quartet of house-emcee frames, and vocally and in presence he's outstanding. He chatters well and gets a big raction. Whole presentation is smartly backed by Carl de Santis' resident orch in the pit. Films are reissues.
Toms.

B'way Off Again; Lunts $53,400, 'Dark' $29,900, 'Firstborn' $21,500, Holliday $48,700, Ustinov $19,100

Broadway continued downbeat last week. Business dropped for practically all shows not in the powerhouse category. Several entries are already operating on a marginal basis and are expected to close soon.

There were 24 Main Stem productions of which seven were sellouts. "Dark at the Top of the Stairs" dropped out of that category after 21 consecutive weeks. Joining the lineup, however, was the newcomer, "The Visit." The other six entries included "Look Homeward, Angel," "Music Man," "My Fair Lady," "Say, Darling," "Sunrise at Campobello" and "Two for the Seesaw."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net i.e., exclusive of taxes.

Auntie Mame, Broadhurst (C) (74th wk; 581 p) ($6.90; 1,214; $46,500) (Greer Garson). Previous week, $41,500; last week, around $38,000. Ends N.Y. run June 28.

Bells Are Ringing, Shubert (MC) (76th wk; 604 p) ($8.05; 1,453; $58,101) (Judy Holliday). Previous week, overquoted, was $48,600; last week, over $48,700.

Blue Denim, Playhouse (D) (11th wk; 84 p) ($5.75-$6.90; 996; $31,500). Previous week, $18,000; last week almost $21,000, with parties.

Dark at the Top of the Stairs, Music Box (D) (23d wk; 180 p) ($5.75-$6.90; 1,010; $33,000). Previous week, $31,500 with parties; last week, over $29,900 with parties.

Firstborn, Coronet (D) (2d wk; 14 p) ($6.90; 1,101; $35,040) (Katherine Cornell). Previous week, $15,700 for first six performances; last week, nearly $21,500. Closes May 31.

Jamaica, Imperial (MC) (28th wk; 220 p) ($8.35; 1,427; $63,000) (Lena Horne, Ricardo Montalban). Previous week, $45,000; last week, almost $45,800.

Jane Eyre, Belasco (D) (2d wk; 12 p) ($5.75; 1,037; $31,582). Previous week, $4,000 for first four performances; last week, nearly $4,400.

Li'l Abner, St. James (MC) (78th wk; 620 p) ($8.05; 1,614; $58,100). Previous week, $38,300 on twofers; last week, almost $35,000 on twofers.

Look Back in Anger, Golden (D) (32d wk; 255 p) ($5.75; 800; $25,152). Previous week, $11,800; last week, nearly $11,100.

Look Homeward, Angel, Barrymore (D) (24th wk; 188 p) ($6.90; 1,076; $40,716) (Anthony Perkins). Previous week, $41,000; last week, over $41,300.

Music Man, Majestic (MC) (21st wk; 164 p) ($8.05; 1,626; $68,658) (Robert Preston). Previous week, $69,400; last week, nearly $69,200.

My Fair Lady, Hellinger (MC) (113th wk; 899 p) ($8.05; 1,551; $68,210). Steady at $69,200.

New Girl in Town, 46th St. (MD) (52d wk; 415 p) ($8.06-$9.20; 1,297; $59,085) (Thelma Ritter). Previous week, $33,000 on twofers; last week, over $29,800 on twofers.

Oh Captain, Alvin (MC) (14th wk; 111 p) ($8.35-$9.20; 1,331; $60,000). Previous week, $55,800 with parties; last week, nearly $53,800 with parties.

Romanoff and Juliet, Plymouth (C) (31st wk; 244 p) ($5.75-$6.25; 1,062; $36,675) (Peter Ustinov). Previous week, $20,000; last week, over $19,100.

Say, Darling, ANTA (MC) (6th wk; 44 p) ($7.50; 1,185; $50,460) (David Wayne, Vivian Blaine). Previous week, $49,300 with parties; last week, same.

Sunrise at Campobello, Cort (D) (15th wk; 116 p) ($6.90; 1,155; $36,000) (Ralph Bellamy). Previous week, $35,600 with parties; last week, nearly $37,500.

Time Remembered, Morosco (C) (26th wk; 207 p) ($9.60; 946; $43,000) (Helen Hayes, Richard Burton). Previous week, $28,200, last week, almost $27,100. Closes June 28.

Two for the Seesaw, Booth (CD) (17th wk; 132 p) ($6.90; 780; $31,700) (Henry Fonda). Previous week, $22,100; last week, almost $32,000.

Visit, Lunt-Fontanne (D) (1st wk; 8 p) ($8.50; 1,402; $52,100) (Alfred Lunt, Lynn Fontanne). Over $53,400 for first eight performances.

West Side Story, Winter Garden (MD) (33d wk; 260 p) ($8.05; 1,404; $63,203). Previous week, $45,600; last week, nearly $44,600.

Why Was That Lady I Saw You With? Beck (C) (10th wk; 80 p) ($6.90; 1,280; $47,000) (Peter Lind Hayes, Mary Healy). Previous week, $36,100; last week, nearly $32,500.

Closed Last Week

Entertainer, Royale (CD) (13th wk; 97 p) ($7.50; 1,050; $43,500) (Laurence Olivier). Previous week, $27,800, on twofers; last week, almost $30,300. Closed last Saturday (10) at around $40,000 profit on a $60,000 investment.

Fair Game, Longacre (C) (27th wk; 217 p) ($5.75-$6.90; 1,101; $32,000) (Sam Levene). Previous week, $13,900; last week, $16,500. Closed last Saturday (10) at about $35,000 loss on an approximate $120,000 investment.

Le Theatre du Nouveau Monde, Phoenix (C) (2d wk; 16 p) ($4.60; 1,150; $29,382). Previous week, $8,000 for French-language presentation of Moliere's "Le Malade Imaginaire"; last week, around $5,600 for French-language presentation of three Moliere one-acters. Ended limited two-week stand last Sunday (11) as the final Phoenix entry this season.

Off-Broadway Shows

Ardele, Cricket (4-8-58); closes next Sunday (18).

Blood Wedding, Actors Playhouse (3-31-58).

Bonds of Interest, Sheridan Sq. (5-6-58).

Boy Friend, Cherry Lane (1-25-58).

Children of Darkness, Circle in the Square (2-28-58).

Crucible, Martinique (3-11-58).

Electra, Jan Hus (5-9-58).

Enchanted, Renata (4-22-58).

Evening of Katherine Mansfield, Royal (5-6-58).

Garden District, York (1-7-58).

Judge, Theatre Marquee (5-13-58).

Playboy West'n World, Tara (5-8-58).

Shaw Series, Downtown (5-12-58).

Sign of Winter, Theatre 74 (5-7-58).

Threepenny Opera, deLys (9-25-55).

CLOSED LAST WEEK

Dark of the Moon, Carnegie Playhouse (2-26-58).

Barn 'Sergeants' $18,200 For 5th Wk., Paper Mill

Robert Weiner's strawhat-touring production of "No Time for Sergeants" grossed a smash $18,200 in its fifth frame at the Paper Mill Playhouse, Milburn, N.J., last week.

The show winds up its run at the theatre this week.

ANN HARDING'S RETURN

Back To New York Legit In 'Garden District'

Ann Harding will return to the New York legit scene May 27 as successor to Hortense Alden in the off-Broadway production of Tennessee Williams' double-bill, "Garden District." As indicated by that move, the John C. Wilson-Warner LeRoy production has cancelled its scheduled May 25 closing at the York Playhouse.

The presentation is now slated to continue its run through midsummer and then move out for a six-week summer theatre tour. Miss Harding will remain with the production during its strawhat hike. The actress' last New York legit appearance was in the Broadway production of "Goodbye My Fancy," which closed in 1949.

"District" is also scheduled for production next fall by the Actors' Workshop in San Francisco.

British Shows

(Figures denote opening dates)

LONDON

Any Other Biz, Westminster (4-10-58).
At Drop of Hat, Fortune (1-24-57).
Bells Ringing, Coliseum (11-14-57).
Brass Butterfly, Strand (4-17-58).
Breath of Spring, Cambridge (3-26-58).
Boy Friend, Wyndham's (12-1-53).
Bride & Bachelor, Duchess (12-19-56)
Cat on Hot Tin Roof, Comedy (1-30-58).
***Dear Delinquent**, Aldwych (6-5-57).
Dinner With Family, New (12-10-57).
Duel of Angels, Apollo (4-24-58).
Expresso Bongo, Saville (4-23-58).
Flowering Cherry, Haymarket (11-21-57).
Free As Air, Savoy (6-6-57).
Grab Me a Gondola, Lyric (12-26-56).
Mousetrap, Ambassadors (11-25-52).
My Fair Lady, Drury Lane (4-30-58).
New Crazy Gang, Vic. Pal. (12-18-56).
Not in the Book, Criterion (4-2-58).
Plaisirs De Paris, Wales (4-20-57).
Rape of Belt, Picadilly (12-12-57).
Repertory, Old Vic (9-18-57).
Roar Like a Dove, Phoenix (9-25-57).
Salad Days, Vaudeville (8-5-54).
***Share My Lettuce**, Garrick (9-25-57).
Simple Spyman, Whitehall (3-19-58).
Something to Hide, St. Mart. (4-29-58).
***Touch of Sun**, Princes (1-31-58).
Tunnel of Love, Majesty's (12-3-57)
Variation on Theme, Globe (5-8-58).
Where's Charley, Palace (2-20-58).
***Transferred.**

SCHEDULED OPENINGS

Moscow Arts, Sadler's (5-15-58).
Verdict, Strand (5-22-58).
Big Tickle, Duke York's (5-23-58).

CLOSED LAST WEEK

Iceman Cometh, Wint. Gard. (3-29-58).
Lysistrata, York's (2-18-58).

Touring Shows

(May 12-25)

Auntie Mame (Nat'l Co.)—Victory, K.C. (12-17); Des Moines (19-24).
Auntie Mame (2d Nat'l Co.)—Regent, Grand Rapids (12-13); Mem. Aud., Dayton (14-18).
Cat on a Hot Tin Roof—Geary, S.F. (12-17, closes).
Diary of Anne Frank—Bushnell Aud., Hartford (12-13); Playhouse, Wilmington (14-17); National, Wash. (19-24).
Happiest Millionaire—Aud., Memphis (12-13); Tennessee, Nashville (14-15); Tower, Atlanta (16-17, closes).
Marcel Marceau—American, S. L. (11-17, closes).
Most Happy Fella—Curran, S.F. (12-24).
My Fair Lady—Shubert, Chi (12-24).
No Time for Sergeants (N.Y. Co.)—Denfield Aud., Duluth (12); Mayo Civic Aud., Rochester, Minn. (13); Veterans Aud., Cedar Rapids (14); Coronado, Rockford, Ill. (15-16); Wisconsin Union, Madison (17-18); Senior H.S. Aud., Appleton, Wis. (19, closes).
Tunnel of Love (Coast Co.)—Hartford, L.A. (12-17, closes).
Visit to a Small Planet—Paramount, Omaha (12-13); Aud., Denver (15-17); Hartford, L.A. (21-24).

SCHEDULED N. Y. OPENINGS OFF-BROADWAY

Comic Strip, Barbazon Plaza (5-14-58).
Sat. Night Kid, Provincetown (5-15-58).
Mandragola, 4th St. (5-28-58).
Ulysses, Rooftop (6-10-58).

Road Uneven; Bennett $55,700, Mpls.; 'King' $72,400, L.A.; 'Lady' $68,300, Chi; 'Fella' 54G, S.F.; 'Planet' $16,300, St. L.

Business on the road last week was up for some shows and down for others. The lineup of touring entries is gradually being depleted, with two bowouts last week and four others definitely scheduled to wind up this frame.

There were 14 hinterland entries, two less than the previous stanza.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates Tryout. Also, prices on touring shows includes 10% Federal tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes.

LOS ANGELES

King and I, Philharmonic Aud (MD) (3d wk) ($6-$5.50; 2,670; $73,500) (Cameron Mitchell, Gisele MacKenzie). Smash $72,400. Previous week, same.

Long Day's Journey Into Night, Biltmore (D) (2d wk) ($4.95-$4.40; 1,736; $41,500) (Fay Bainter, Anew McMaster). Almost $20,500 on Guild-ATS subscription. Previous week, $19,500, on subscription. Closed last Saturday (10).

Tunnel of Love, Huntington Hartford (C) (5th wk) ($4.95-$4.40; 1,024; $29,600). Nearly $10,500. Previous week, $11,500.

SAN FRANCISCO

Most Happy Fella Curran (MD) (3d wk) ($5.40-$4.95; 1,758; $58,000). Over $54,000 on CLO subscription. Previous week, same.

Cat on a Hot Tin Roof, Geary (D) (1st wk) ($4.95-$4.40; 1,550; $42,000). (Victor Jory). Almost $14,000. Previous week, $15,000 in six-performance split.

CHICAGO

My Fair Lady (2d Co.) Shubert (MC) (27th wk); ($7,210; $72,979). Over $68,200. Previous week, $65,500.

MINNEAPOLIS

Auntie Mame (Nat'l Co.) Lyceum (C) (single wk) ($5.50; 1,820; $60,000) (Constance Bennett). Nearly $55,700 on Guild-ATS subscription. Previous week, $44,100 on Guild-ATS subscription at Pabst, Milwaukee.

ST. LOUIS

Visit to a Small Planet, American (C) ($4.95; 1,513; $39,000) (Cyril Ritchard). Almost $16,300. Previous week, $18,000 on subscription at Shubert, Cincinnati.

BOSTON

Diary of Anne Frank, Wilbur (D) (5th wk) ($4.95; 1,241; $32,699). Over $11,700. Previous week, $16,000.

CLEVELAND

Marcel Marceau, Hanna (Panto) (single wk) ($4; 1,515; $32,000). Around $13,000. Previus week, $16,600 at Shubert, Detroit.

SPLIT-WEEKS

Auntie Mame (2d Nat'l Co.) (C) (Sylvia Sidney). Totaled over $31,400 in seven performances as follows: single, Monday (5), Jaffa Mosque, Altoona, Pa., $4,200; single, Tuesday (6), Robins, Warren, O., $2,600; single, Wednesday (7), Munic. Aud., Charleston, W. Va., $6,100; single, Thursday (8), Munic. Aud., Canton, O., $5,500; three, Friday-Saturday (9-10), Paramount, Toledo, $13,000. Previous week, $26,000 in seven-performance split.

Happiest Millionaire (C) (Walter Pidgeon). Totaled nearly $20,900 in seven performances as follows: two, Monday-Tuesday (5-6), Robinson Aud., Little Rock, $5,500; two, Wednesday-Thursday (7-8), Convention Hall, Tulsa, $7,500; single Friday (9), McMahon, Lawton, Okla., $3,900; two, Saturday (10), Aud., Oklahoma City $4,000. Previous week, $18,200 in seven-performance split.

Damn Yankees (MC). Totaled over $32,000 in seven performances as follows: two, Monday-Tuesday (5-6), Aud., Oklahoma City, $9,200; single, Wednesday (7), Forum, Wichita, $4,600; single, Thursday (8), Aud., Topeka, $3,400; three, Friday-Saturday (9-10), Paramount, Omaha, $14,800. Previous week, $38,300 in seven-performance split. Closed last Saturday (10).

No Time for Sergeants (N.Y. Co.) (C). Totaled over $14,300 in four performances as follows: two, Monday-Tuesday (5-6), Jubilee Aud., Edmonton, Alberta, $7,500; two, Friday-Saturday (9-10), Playhouse, Winnipeg, Manitoba, $6,800. Performances were limited to four because of travel. Previous week, $13,400 in three-performance split.

'ANGER' IS MAYBE HIT, 'PLANET' SO-SO, PARIS

Paris, May 13.

The abusive hero, Jimmy Porter, of John Osborne's "Look Back in Anger," has not made the impression in Paris that he did with British and American audiences and critics. But there is some interest, and "Anger" shapes up as a nervous hit that could build to smash proportions on word-of-mouth and the impact on the French counterpart of Britain's "angry young men" represented by author Osborne.

One Gallic critic found that the play's hero, Jimmy, talked more than 100 Englishmen usually do all year. Though most reviewers panned the play's form, they admitted being held by Jimmy's irascibility and anger. Some felt he was more annoying than moving. First night audience was also split.

Constance Colline's adroit adaptation and the fine, impassioned playing of a young cast are also assets. Pierre Vaneck is an excellent Jimmy, while Brigitte Auber is perfect as the hapless foil to his rantings. Pierre Trabaud and Judith Magre are also good, as is Raymond Gerome's perceptive direction.

It has a more subtle, deceptive title here, "La Paix Du Dimanche" ("Sunday's Peace"). It should give the Theatre Mahturins a lively late-season entry.

The opening of Gore Vidal's "Visit to a Small Planet," as adapted by Jose-Andre Lacour, was put off for a month at the Theatre Fontaine due to spats between producer Andre Puglia and director Rene Dupuy. It has now opened without direction credit, and appears doubtful to repeat its U. S. success.

Played more as a charade than in the more satirical Yank manner, it wears out its joke after the first act. With reviews lukewarm, the comedy may have a fair run on its laughs and word-of-mouth, is unlikely to be a major hit.

AC Wants B'way's Hits For Fall Touring Dates

Atlantic City, May 13.

George Hamid Jr., who with his father operates Steel Pier and a string of local film theatres, says that with five live shows already planned, some long-run Broadway plays, with their original casts intact, will probably be booked here next fall. He so informed the Off-Season Attractions Committee of the Chamber of Commerce.

These shows, including musicals and straight plays, would appear for short runs between the five new productions already scheduled for fall tryouts, Hamid says. He explains that they will make Atlantic City one of the first stops on road tours following their Broadway runs. Unlike the five tryouts, they will require no cash guarantees. All would play in the Warner, which is being renovated for legit use.

Michael Fiore, who heads the committee, says that sales of subscription books of tickets to the five original shows has reached $106,220.

Hamid reveals that the committee booking the five shows wants three musicals and two dramas, and hopes that they will all be tryouts. He warned that Atlantic City is going to have to do a good selling job with Broadway producers, as other tryout towns aren't going to lie down and let "us take the cream of the crop."

Fiore said the $1,735 cost of the campaign to sell subscription books was covered by a $1,000 contribution from the city, $400 from the Atlantic City Race Course, $200 by the Atlantic City Electric Co., and $100 each by the Restaurant Assn. and the city's Improvement Assn.

Inside Stuff—Legit

The ownership and operation setup of the Lunt-Fontanne Theatre, N. Y., is unusually involved, even for a New York realty venture. The land was purchased some months ago by William Zeckendorf, of the Webb & Knapp realty firm, and subsequently resold to a syndicate. However, the actual theatre structure was acquired on a longterm lease by a newly created entity, the Herrick Corp., consisting of City Investing Co., Producers Theatre and Zeckendorf. The house is managed by City Playhouses, Inc., a subsidiary of City Investing. Herrick Corp. did the renovating of the theatre.

Robert W. Dowling is involved in the project in a dual capacity, as president of City Investing and as a partner with Roger L. Stevens in the Producers Theatre. Louis A. Lotito, president of City Playhouses and vice-president of Producers Theatre, handles the booking of the Lunt-Fontanne, with Producers Theatre having first call on the house for any of its productions.

A somewhat similar situation applies to the Morosco, Helen Hayes and Coronet Theatres, which Producers Theatre lease from City Playhouses. On the other hand, Lotito is in charge of management but also has complete freedom in booking the 46th Street and Bijou Theatres, which are operated by City Playhouses, and of the ANTA Playhouse, which is owned by the American National Theatre & Academy.

As a completely independent operation, Lotito is also managing director of the Martin Beck Theatre, N. Y., attending to bookings and all management matters.

As reported recently in VARIETY, the net profit on the original production of "Auntie Mame" was $375,697.36 as of last March 29. However, the show also earned back its $186,963 production cost. Thus, while the Robert Fryer & Lawrence Carr production netted only $191,745.29 from the Broadway operation (excluding the $183,952 in film revenue and other subsidiary income), it actually earned a total of $378,708 during its first 68 weeks at the Broadhurst Theatre, N. Y. That's an average of approximately $5,569 operating profit per week. For the four-week period ended March 29, the net profit from operation was $13,655, or $3,413 per week.

Riff Memory Pages of Theatre Guild

Excerpts Climax Big Soiree Marking 40 Years and 199 Productions

By JESSE GROSS

The Theatre Guild, with two hits currently running on Broadway, brought in another winner last Sunday night (11). It was the producing organization's 40th anni celebration at the Plaza Hotel, N. Y. Nearly 750 legit tradesters turned boosters at a five-hour affair, cocktails, dinner and a "Memory Book" presentation, covering scenes from 12 Guild productions.

Excerpts represented only a fraction of the total productions since Guild inception in 1918. The actual count, thus far, is 190 in New York and nine out-of-town and in London. There are also more to come, with the Guild currently concentrating on new productions for next season.

The scenes presented, extracted from musicals and straight plays, were all good. Two were particularly standout. The topper of the evening was the recreation by Helen Haves and Helen Menken of their 1933 roles in Maxwell Anderson's "Mary of Scotland." Their performance, 25 years later, was powerful and poignant. It drew a standing ovation.

Contrasting that dramatic highlight was the hilarious Time mag subscription pitch from William Saroyan's "Love Old Sweet Song." Alan Hewitt, giving the rundown of all the editors on the periodical, and Dora Merande, as the Oakie fascinated by the names, were excellent. Both appeared in the original 1940 Broadway production.

The program of excerpts got underway with a medley of tunes from various Guild productions, including "Oklahoma" and "Carousel." Items on the bill included the following:

Ethel Ayler and LeVern Hutcherson singing songs from "Porgy

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The Realist

Young & Rubicam ad agency v.p. Joseph Moran and his wife, Thelma Ritter, currently starred in the Broadway musical, "New Girl in Town," have two grown children, a son and daughter. So last week, Moran asked his spouse the seasonal question, what she'd like as a Mother's Day present.

"Nothing," answered the actress. "I'm not your mother."

Bellamy Studying 'Draft' By Equity For Third Term

Ralph Bellamy has been petitioned by a large segment of the Actors Equity membership to run for a third term as president of the union. He previously declined to run for renomination when the regular ticket was being made up for the annual Equity election, to be held in June.

Bellamy said yesterday (Tues.) he was thinking about the move to draft him but had made no definite decision which he's held for the last six years. His decision, however, will have to be forthcoming by today (Wed.) to beat the deadline on the entry of an independent ticket.

The move to draft Bellamy is not regarded as an action to oppose Frederick O'Neal, the regular ticket's candidate for prexy. It's considered to be more a case of the petitioners wanting to keep Bellamy in office on the basis of his past performance. He's generally regarded as one of the most dynamic presidents the union has had.

However, regardless of Bellamy's decision, a partial independent ticket, with or without his name, is expected to be submitted in opposition to some of the candidates running for council.

Hub Censor May Be Fair, But He's Just One Man, CLU Lawyer Points Out

Boston.

Editor, VARIETY:

Some weeks ago VARIETY published an interview with the Boston stage censor, Walter R. Milliken. I've never had the pleasure of meeting him, but gather from the interview that he is conscientious about his job.

Here in Boston, shows run for two, three or, at most four weeks. Under those circumstances, theatre owners naturally hesitate to risk losing their licenses for failure to follow Milliken's "suggestions" as to deletions from one play.

Test cases are interesting for lawyers to read later in the law books, but they don't show up on the income side of a theatre owner's financial statement. It seems clear, therefore, that the "suggestion" of the chief of the Boston Licensing Division will have the practical force of law.

Thus, the question is not whether Milliken as an individual censors "arbitrarily." He makes a plausible case for asserting that he is as fair as the next man. Nor is the question whether or not he waits until the opening performance of a play is over before making his suggestions. Presumably he does this to avoid the rule against what lawyers call "prior restraint."

The real difficulty in Boston is that, mainly because of economic pressures, one man has the power to determine what Boston theatregoers may or may not see and hear. That is not a healthy power for a city or state to delegate to any man, no matter how conscientious he may be.

I do envy Milliken in one respect, however. It would certainly be nice to have tickets to the first night of every show that comes to town.

William P. Homans Jr.,
Counsel, Civil Liberties Union of Mass.

Mrs. V. Beaumont Allen, a New York theatregoer, has contributed $3,000,000 for the construction of a repertory theatre in Lincoln Center for the Performing Arts, N.Y.

APPOINT 35 FAT CATS TO SAVE CHI CULTURE

Chicago, May 13.

Mayor Richard J. Daley has appointed a committee of 35 prominent Chicagoans to work out a solution to Chicago's "culture" problem. As of the end of May, when the Opera House becomes a permanent showcase for Cinemiracle productions, the Windy City will have no regular house suitable for touring ballet and opera companies.

The civic committee will have to decide whether to renovate the 69-year-old Auditorium, a 4,000-seater not used since "Hellzapoppin'" in 1941, or try to put up a new, modern theatre. In either case, the committee will have to devise a plan for fund-raising.

Local impresario Harry Zelzer has booked the Bolshoi Ballet and the Metropolitan Opera for a year hence, but both bookings are tentative, pending the availability of an auditorium with more than 2,500 seats. All the legit houses in Chi are too small, Zelzer says. There's a possibility he may lease a shuttered motion picture grind house in an outlying neighborhood for the 1959 bookings.

Gerry Brooks for 'Cat' At Allentown Strawhat

John Cameron has signed a long-term lease for the Guthsville Playhouse, Allentown, Pa., and will serve as producer-director at the spot. An Equity resident company will be utilized at the operation, which is scheduled to begin a 15-week season June 6 with "Cat on a Hot Tin Roof," starring Geraldine Brooks.

Bookings for the 277-seat arena house are being handled by the Stage & Arena Guild of America. Cameron was resident director last season at the Star Theatre, Ephrata, Pa.

Plan New Fest Theatre At Pitlochry, Scotland

Pitlochry, Scotland, May 13.

A new, permanent Festival Theatre is likely to replace the present semi-canvas playhouse at this Highland resort. A $600,000 project is planned.

The new theatre, aimed largely at culture-conscious vacationers, would combine theatre and social amenities. The committee of the Pitlochry Festival Theatre believes it will take seven years to complete the project.

B'way Names Wow Court Justices

Washington, May 13.

The liveliest party of the Eisenhower administration was held at the White House past week, thanks to Broadway-film producers Robert Griffith and Harold Prince, who brought a streamlined revue to the usually staid East Room of the Executive Mansion.

Show, which featured headliners from five current Broadway musicals, highlighted the post-dinner phase of the dinner given by President and Mrs. Eisenhower in honor of the Supreme Court. In addition to the 64 top drawer dinner guests, about 125 other people witnessed the sparkling show, unique in White House history. Luckily for the performers, the late reception guest list included 25 femme White House reporters, who spread the word of the sock show and the enthusiastic reaction in news columns throughout country. Normally, the musical entertainment following dinners at the Executive Mansion are reported second hand, via guests in attendance.

Performers, who played hookey from their own Broadway hits to sing and dance were:—Carol Lawrence and Larry Kert, who sang "Tonight" from "West Side Story"; Thelma Ritter and Cameron Prud-Homme, in tunes from "New Girl in Town"; "My Fair Ladyie" Sally Ann Howes; and Eddie Hodges, of "Music Man." Pat Stanley, of "Blue Denim," Frank "Bells Are Ringing" Derbas, and choreographer Peter Gennaro teamed up to sing and dance "Steam Heat." Hal Hastings and John Lesko were at piano, while actor Hiram Sherman, now with American Shakespeare Festival in Stratford, Conn., emceed.

The presidential kudos were spread throughout company, but Ike left little doubt that 10-year-old Eddie Hodges, resplendent in minifature white tie and tails, had special appeal for his grandfather's heart.

"Command performance" was arranged by Ralph Becker, Washington counsel for New York's legit theatre owners, and prominent in local GOP circles.

Wanted Better Service; Plans New Haven Hotel

New Haven, May 13.

With the idea of getting better hotel service, New York realtor-producer Roger L. Stevens is buying a $4,307,246 building site in midtown New Haven for a three-block redevelopment project. It will be part of a 96-acre rebuilding plan.

Last autumn, while here for the tryout of his Playwrights Co-sponsored production of "Time Remembered," Stevens told various associates of the vexations he'd had on many occasions while here to attend the theatre. One of his prime gripes was the lack of late-night room service at the Taft Hotel, which adjoins the Shubert Theatre and gets most of the show biz trade. "Someday," he vowed, "I'm going to build a 'good' hotel here."

Plans for the hotel, which will form only one part of the project, call for an 18-story building with 300 rooms.

Martha Sleeper's Change

San Juan, May 13.

Scheduling of opera season here next month has caused dates for several attractions to be shifted or changed, among them Martha Sleeper's.

She will do in "Sorry Wrong Number" at the forthcoming drama festival, and not "Pygmalion" as first planned.

Summer Will Shrivel Road Again, But at Least Chi Joining Coast

Alive and Annoyed

Greenock, Scotland, May 13.

Calum Mill, 39-year-old Scot legit producer, recently presented "The Carefree Tree" at the local Arts Guild Theatre, but according to British Actors Equity he was dead at the time. His obituary notice appeared with a heavy black border in the organization's annual report.

Mills says, "I have telephoned Equity, and asked them to publish a suitable correction. I am most annoyed."

Kenneth Spencer On Concert Life In Alien Lands

By HAZEL GUILD

Wuppertal, May 13.

"An American concert artist performing in Europe can earn around $20,000 to $25,000 a year. But to do it he has to be versatile." So says Kenneth Spencer.

By "versatile" Spencer refers to the wide number of fields which he himself covers. Primarily a concert singer of romantic and baroque songs, he has—made television appearances in five countries during the last three months with performances as different as singing Bach's "St. Matthew's Passion" and playing "Emperor Jones" on commercial tv in London in a giant spectacular, making recordings for Columbia in Germany of "Nearer My God to Thee," "White Christmas" and "Homesick for Virginia"—all in German—and such spirituals as "Old Black Joe" and "O Susanna" in English.

In addition, he appeared recently playing an American soldier and singing in the German film "Brueder Joshua" (Brother Joshua); and has turned his vocal talents to singing at innumerable galas, festi-

(Continued on page 60)

SLATE 2 'TUNNEL' COS. FOR TOUR NEXT FALL

The Theatre Guild is planning to send out two touring companies of "Tunnel of Love' next fall. One is set for regular road dates, while a bus-and-truck company is contemplated for a southern trek. The Independent Booking Office is routing the tours.

The production playing the regular IBO dates will utilize the scenery from the original Broadway company. The sets are stored in Detroit, where the New York production moved following its Main Stem closing last Feb. 22. The show folded after a three-week run at the Shubert Theatre, Detroit.

It's likely that for the bus-and-truck project the Guild will purchase the scenery used by Randolph Hale in his Coast production of the comedy. Hale's production ends a lengthy Coast run next Saturday (17) at the Hartford Theatre, Los Angeles.

Anderson's 'Golden Six' Is Preemed in Boston

Boston, May 13.

Maxwell Anderson's new play, "The Golden Six," presented week before last at Boston Univ. theatre with a student cast of six. The author and his wife attended the opening, as did many regular Hub first-nighters. However, none of Anderson's fellow-members of the Playwrights Co. was seen at the preem or at subsequent performances.

The two-act drama is set in pagan Rome. Chief characters are the emperor Claudius and Gaius Caesar Caligula. Misuse of power leading to corruption of men and destruction of nations is the theme. Boston crix called the play a "powerful new drama," "chronicle of wile and destiny" and "melodramatic horror story."

Except for the Coast and Chicago, legit activity on the road will come to a standstill again this summer. Only two of the current hinterland entries are expected to span the June-September period. One of those will be sidestepping usual road dates in favor of musical tent theatre bookings.

Making the move to the canvas-tops, which may pave the way for similar action by other shows in the future, will be the Sylvia Sidney edition of "Auntie Mame." The production, which has been playing split-week stands, already has three tent bookings lined up for an eight-week spread, beginning June 10.

The other offering, figured as a summer-spanner, is the national company of "My Fair Lady," which is expected to continue at the Shubert Theatre, Chicago, where it's currently in its 28th week. Two other current road entries, the Constance Bennett edition of "Auntie Mame" and "Most Happy Fella," will be active part of the summer.

"Mame" will lay off for six weeks, beginning June 21, while "Fella" moves May 26 to the Philharmonic Auditorium, Los Angeles, where it will remain for several weeks. However, at present, the musical has no bookings beyond that stand. In addition, to these two entries, three new productions will bow on the Coast for partial summer runs.

The trio of fresh items includes the pre-Broadway tryout preem of the musical version of "Grand Hotel" at the L. A. Philharmonic, beginning July 7. The other two comprise the national company of "The Music Man," which bows Aug. 18 at the Philharmonic, and

(Continued on page 60)

'Entertainer' Net, $40,000; $35,000 Loss on 'Game'; Was Moss Hart Its Angel?

"Fair Game," one of Broadway's two closings last Saturday (10), was, it's thought, financed solely by director-playwright Moss Hart. The Joseph M. Hyman production is figured to have ended its 27-week run at the Longacre Theatre at a deficit of about $35,000 on an outlay of approximately $120,000. That's understood to have been the cost of opening the Sam Locke comedy in New York.

Although the Sam Levene-starrer is believed to have earned an operating profit on Broadway, that and income from the sale of the film rights to the property aren't figured to have been enough to cover the costs involved in bringing the production to New York. Incidentally, Hart also assisted in rewriting and restaging the vehicle.

The other closing was David Merrick's production of "The Entertainer," which ran 13 weeks at the Royale Theatre. The John Osborn play, which starred Laurence Olivier, was financed at $60,000 and is figured to have earned about $40,000 profit. The British import was originally scheduled for a limited eight-week run but was extended five additional weeks.

Goldman Acquires Locust As His 2d Philly Legiter

Philadelphia, May 13.

William Goldman Theatres Inc., which operates the Erlanger Theatre and a string of film houses here, has acquired another local legit outlet. The firm has leased the Locust Street Theatre for 20 years from the Locust-Broad Corp. Under the new management, the house will book films in addition to legit shows.

Along with its new acquisition, the firm has signed Broadway producer Alexander H. Cohen as New York booking rep for both the Erlanger and Locust. The Locust is one of several theatres disposed of by the Shuberts in line with a government consent decree. It had been operated earlier this season by Manny Davis.

William Goldman, head of the firm bearing his name, is also the plaintiff in an anti-trust suit charging the Shuberts with a theatre monopoly in preventing him from getting bookings for the Erlanger.

Shows Abroad

Duel of Angels

London, May 1.

H. M. Tennent & L.O.P. presentation of three-act drama by Jean Giraudoux, translated by Christopher Fry. Stars Vivien Leigh, Claire Bloom, Freda Jackson. Staged by Jean-Louis Barrault. Decor, Roger Furse; costumes, Christian Dior. At Apollo Theatre, London, April 24, '58; $2.80 top.

Joseph ..... Derek Nimmo
Marcellus ..... Peter Wyngarde
Gilly ..... Fiona Duncan
Paola ..... Vivien Leigh
Armand ..... Basil Hoskins
Lucile ..... Claire Bloom
Eugenie ..... Pauline Jameson
Mace-bearer ..... Beaufoy Milton
Barbette ..... Freda Jackson
Marcellus' servant ..... Brian Harrison
Mr. Justice Blanchard ..... Robin Bailey
Clerk of the Court ..... Lawrence Davidson
Justice Blanchard's Servant ..... John Hart Dyke
Customers at the Cafe ..... Sylvia Kay, Sally Home, Barbara Bolton, John Hart Dyke, Lawrence Davidson, Brian Harrison, David Maxwell, Lawrence Brooks

If "Duel of Angels" is to succeed it will be a triumph of marquee talent over matter. Jean Giraudoux's last play, translated by Christopher Fry, is a disappointment with a distinct bias towards melodrama. It will, in all probability, be a b.o. smash—but that's only due to Vivien Leigh, Claire Bloom and Freda Jackson, who share star billing.

"Duel of Angels" has the sort of impossible theme which Shakespeare handled magnificently. That its plot line is preposterous is, in itself, of little importance; but it needs the poetry and the language which the Bard commanded. The combined talents of Giraudoux and Fry fall short on this score.

With direction by Jean-Louis Barrault, decor by Roger Furse and costumes by Christian Dior, the production is technically fine and visually magnificent. The settings—in Aix-en-Provence a century ago—are outstanding and the gowns worn by Miss Leigh and Miss Bloom particularly are attractive.

The plot depicts a clash between vice and virtue. Miss Leigh, though happily married, gaily admits to dozens of lovers, while Miss Bloom, prim and prudish, abhors the promiscuity in others and readily denounces it. In a moment of revenge, the former dopes the other and during a period of unconsciousness removes her to a bawdy house and leaves her with the impression that she's been seduced in her deep sleep.

Miss Leigh's lively performance has a lot to commend it and the role gives her a natural advantage. Miss Bloom, on the other hand, tends to overdo the prudishness with the result that her characterization is colorless and at times insipid. Freda Jackson as the owner of the bawdy house is in her element, though she has a much smaller role. The principal male parts are well enough played by Peter Wyngarde, Basil Hoskins and Robin Bailey. *Myro.*

The Homecoming

Perth, Scotland, May 1.

Perth Theatre Co. presentation of three-act (four scenes) comedy-drama by Bessie Love. Stars the author. Staged by Wilfred Bentley; setting, Marv Purvis. At Perth Theatre, Scotland, April 26, '58; $1 top.

Uncle Charles ..... Phil McCall
Uncle Milt ..... David Steuart
Bud ..... Anthony Negus
Mrs. Pangborne ..... Anne Berry
Carmen ..... Nan Kerr
Babe ..... Bessie Love
Meg ..... Audrey Craig-Brown
Pension Agent ..... Laurence Herder
Carmen's Father ..... Michael Darlow
Un-American Activities Agent ..... Wilfred Bentley
Pedro ..... Ron Braden

Bessie Love, former silent film actress who has been living in England in recent years, has written a gentle, sentimental, easy-running autobiographical play, mingling farce with tender moments. She plays the main role herself.

As a play, "The Homecoming" is a nostalgic looking-back effort, pleasant enough but not likely to set the local heather afire, despite its picture of farmer days in Encinitas, Cal.

Miss Love acts capably and always with excellent diction as the star of yesteryear who returns to the old homestead and meets her two nonagenarian uncles, both desperately anxious to please the prodigal actress. It's an ingratiating performance by the ex-screen player, who is about to celebrate her 60th birthday.

There is minimum action, and family life passes leisurely as the homecomer, accompanied by her daughter, a London actress now (Miss Love's real-life daughter is a dancer in the London company of "Bells Are Ringing"), looks over old ways and contrasts life in California and London. Odd characters are pulled in, such as an un-American Activities Committee agent and a Government pension agent.

David Steuart makes the most of the part of a blind uncle, and Phil McCall is a ratchity other uncle, quick of temper but kindly underneath. Anthony Negus offers a likeable study of an American youth, and Audrey Craig-Brown does all that's needed as the ex-star's daughter, almost penniless like her mother.

Mary Purvis has designed a cozy set of bungalow interior, terrace and garden, the whole action taking place there between summer and fall 1951. Wilfred Bentley stages with leisurely pace. *Gord.*

Expresso Bongo

London, May 1.

Oscar Lewenstein & Neil Crawford presentation of two-act (16 scenes) musical comedy. Book by Wolf Mankowitz and Julian More from an original story by Mankowitz; music, David Heneker and Monty Norman; lyrics, Julian More, David Heneker and Monty Norman. Stars Paul Scofield. Staged by William Chappell; decor, Loudon Sainthill. At Saville Theatre, London, April 23, '58; $2.80 top.

Johhnie ..... Paul Scofield
Herbert Rudge ..... James Kenny
Leon ..... Victor Spinetti
Maisie King ..... Millicent Martin
K. Arnold Katz ..... Aubrey Morris
Mr. Mayer ..... Meier Tzelniker
Beast ..... Barry Cryer
Recording Engineer ..... John Shackelle
Mrs. Rudge ..... Hilda Fenemore
Mr. Rudge ..... George Tovey
Edna Rudge ..... Carol Ann Ford
Charlie ..... George Tovey
Fleet Street Editor ..... Victor Spinetti
Linda Laverick ..... Rosaline Haddon
Psychiatrist ..... Victor Spinetti
Capt. Cyril Mavors ..... Charles Gray
Head Waiter ..... Victor Spinetti
Dixie Collins ..... Hy Hazell
Lady Rosemary ..... Elizabeth Ashley
Cynthia ..... Susan Hampshire
Marcus ..... Ben O'Mahony
Airport Barmaid ..... Hilda Fenemore
Teenagers, Intime Girls and Debutantes: Jan Arnold, Anne Donaghue, Carol Ann Ford, Adrienne Marsh, Julia Musgrove, Anna Sharkey.
Teenagers, Escorts, etc.: Barry Cryer, Frank Coda, Nicholas Evans, Trevor Griffiths, Geoffrey L'Cise, John Shackelle.

A great deal of teamwork has gone into "Expresso Bongo," one of the first British musicals in recent years with a thoroughly cynical theme. The book has bite, the lyrics have wit and most of the characters are just about as unsavory as those created by John O'Hara. The show looks like a hit, but there's too much use of the local idiom to make it acceptable in its present form for America.

"Expresso Bongo" is a cynical and almost clinical study of the cult of teenage worship of rock 'n' roll stars. Wolf Mankowitz is no slouch at characterization and has used his talents remarkably well.

(Continued on page 60)

A New Paul Robeson Wows N.Y. SRO

Paul Robeson, now in his 61st year, still is a commanding figure on the stage, a personality of magnetism and authority, able to excite and thrill a vast audience. This extraordinarily-gifted American-Negro, a controversial figure in recent years due to his political beliefs, sang his first New York concert in more than a decade Friday (9) and filled Carnegie Hall with enthusiastic admirers who obviously felt he could do no wrong. A repeat performance is scheduled for May 22, and only a scattering of top-price $5 seats remained at press time for this reprise.

Robeson's performance these days are quite different from those he formerly did on the concert circuit. While under the management of Fred Schang, now Columbia Artists Management prexy, Robinson had been one of the top draws among the long-hairs and used to give a typical program of arts songs, operatic excerpts, folk melodies and spirituals. This time he interpreted many folk tunes, sang in Chinese, Hebrew, Yiddish, Russian, German, in addition to English, spoke and sang a number of phrases in African dialects.

For many in the huge audience, the high point of the Robeson performance was not singing at all, but a recitation from Shakespeare's "Othello." In the early forties, Robeson took a sabbatical from the concert stage and appeared on Broadway and the road with Jose Ferrer and Uta Hagen in a Margaret Webster-staged production of that classic for the Theatre Guild. His impeccable diction, his sense of the dramatic, his vocal palette of many shades, made this declamation a moving experience.

The actor-singer prefaced much of his program with brief commentary. Here he was completely at ease, frequently very humorous and the audience was completely under the spell of his personality. A simple "Join me" caused the sympathetic throng to sing with him on several occasions, after which Robeson applauded the audience's vocalism. His encores, including the traditional union song, "Joe Hill," evoked storms of applause, cheers and whistles, often before he started to sing.

The Vanguard record engineers were on hand, taping the entire program. If the results are approved, a "Robeson at Carnegie Hall" LP might be forthcoming in the near future. He was a Columbia Records contractee in the 40's. *Wien.*

AMERICAN BALLET CO. DUE AT MET AUG. 20

Now on a four-month overseas tour, the American Ballet Theatre returns Aug. 20 to start rehearsals for its 19th season which opens Sept. 16 at the Metropolitan Opera House, N. Y. Five new ballets will be presented during the troupe's three-week stand that winds up Oct. 4. Among the new works will be the world preem of "Blue Elephant," with choreography by Peter Gennaro, music by Luther Henderson and scenery by Oliver Smith.

Also listed is the initial American performance of "Miss Julie," with choreography by Birgit Cullberg, music by Ture Rangstrom, scenery and costumes by Sven Erixon. Company's nine principals will be Nora Kaye, John Kriza, Erik Bruhn, Lupe Serrano, Violette Verdy, Scott Douglas, Ruth Ann Koesun, Michael Lland and Royes Fernandez. Alicia Markova will return as guest artist. Soloists who'll appear include Jillana Williams, Enrique Martinez, Fernand Nault, Ady Addor, Leo Duggan, Sallie Wilson and Ray Barra.

Christopher Fry, author of "The Firstborn," has won the first of the $2,500 Theresa Helburn Awards "for the best play that records and affirms the unquenchable thirst of the human spirit for freedom."

TO MR. BROOKS ATKINSON:

Dear Sir:—It has come to my attention that in your article about San Francisco theatre, appearing in The New York Times on Sunday, March 30, 1958, you said in part, and I quote:—"In another conventional theatre, Randolph Hale puts on Broadway hits, like 'Anniversary Waltz' and 'The Tunnel of Love,' with casts that for the most part are recruited locally."

With the feeling that most of your readers, including those in the theatrical business, might believe that this blithe statement was made as the result of some research, or, at least, a checking of the validity of your mis-information, I should like to set the record straight.

Also, there is an inference in your statement which I feel is unfair to the calibre and quality of the casts and the professional standing nationally of the individual members of the casts who have performed in the plays that I have produced or co-produced for their first presentation in either San Francisco, on the West Coast, or National Tours

"Remains to Be Seen"
"The Lady's Not for Burning"
"Nina"
*"The Second Man"
"Strike a Match"
**"On Borrowed Time"
"John Loves Mary"
"Gigi"
"Oh Men, Oh Women"
"The Fifth Season"
"The Desperate Hours"
"Lunatics and Lovers"
"The Tender Trap"
"Anniversary Waltz"
"The Chalk Garden"
"The Reluctant Debutante"
"The Tunnel of Love"

* Revival.
** Revival, later sent on to N. Y. where it received the most gratifying critical acclaim, and Victor Moore received the Critics' Award for the finest performance of the year by an actor, after receiving the same award from the San Francisco critics.

Below is the complete roster of performers in the above plays:

=1. Those NOT "Recruited Locally"

Casey Adams
Janet Alexander
David Alpert
Luana Anders
Judith Anderson
Leeta Anderson
Sara Anderson
Lynn Bailey
Margaret Bannerman
Larry Barton
George Baxter
Stanley Bell
Bertha Belmore
William Benedict
Joe Bishop
William Bishop
Gene Blakely
Larry Blyden
Beulah Bondi
Helen Bonstelle
Lloyd Bridges
Pamela Britton
Malcolm Brodrick
Walter Brooke
Josephine Brown
Tom Brown
Norman Budd
Joseph Buloff
Patricia Burke
Harry Carey, Jr.
Leo G. Carroll
Toni Carroll
Ruth Chandler
Nancy Coleman
Allen Collins
G. Pat Collins
Gladys Cooper
Jackie Cooper
Melville Cooper
Irene Corlett
John Craven
Danny Davenport
Mary Lee Dearing
James Dobson
John Downey
Andrew Duggan
Richard Eastham
Richard Egan
Dick Elliott
Michael Evans
Joey Faye
Diana Florey
Brenda Forbes
Sally Forrest
Howard Freeman
Warren Frost
Eva Gabor
Reginald Gardiner
William Gargan
Peggy Ann Garner
Gerry Gaylor
Gordon Gebert
Pat Goldin
Joan Gray
Angela Greene
George Grizzard
Nancy Hadley
Paul Hahn
Eve Halpern
Kay Hammond
Elaine Hastett
Audrey Hepburn
Herbert Heyes
Russell Hicks
May Will Hill
Edward Everett Horton
Marsha Hunt
Hollis Irving
Anne Jackson
Richard Jaeckel
Michael Jeffrey
Allen Jenkins
Lamont Johnson
Robert Karnes
J. M. Kerrigan
Anne Kimbell
Walter Kingsford
Jack Knoche
Mitchell Kowall
Jewell Lain
Rusty Lane
Ann Lee
Jean Lewis
Marta Linden
Frank London
Marjorie Lord
Irene Manning
Melinda Markey
Hugh Marlowe
Joel Marston
Gerard T. Masterson
Mara McAfee
Sean McClory
Roddy McDowall
Laurie Mitchell
Steve Mitchell
Tom Monroe
Victor Moore
Rolland Morris
Zero Mostell
Rosemary Murphy
Tommy Noonan
Russell Nype
Pat O'Brien
Damian O'Flynn
John Olson
Nerda Onyx
Deirdre Owens
Milton Parsons
Lee Patrick
Doris Patston
Kenneth Patterson
Ruth Perrott
Christopher Plummer
Tom Powers
Judson Pratt
Vincent Price
Gene Raymond
Audrey Ridgwell
Janet Riley
Thayer Roberts
Rose Marie
Mary Jane Saunders
Mark Slaten
Craig Stevens
K. T. Stevens
Edward Stevlingson
David John Stollery
Sandra Stone
Ludwig Stossel
Barbara Stuart
Liam Sullivan
Ronald Telfer
Franchot Tone
Philip Tonge
H. T. Tsiang
Betsy von Furstenberg
Elsa Walden
Mary Webster
Frederic Worlock
Gig Young

=2. Those "Rrecruited Locally"

Maurice S. Argent
Sidney Carlyle
Del Courtney
James Downs
Roy Franklyn
Richard Glyer
Edgar Iversen
Robert Kalino
Rod Kurry
Robert Lawler
Mickie McCormic
Ralph Paul Manza
Stafford Repp
Joey Santana

I am proud of, and indebted to, the above listed stars, featured players, and supporting players who constitute what I feel is a rather formidable list of talent for 17 plays.

I leave it to your arithmetical ability to determine of which group consists "the most part."

Very truly yours,

RANDOLPH HALE

Off-Broadway Reviews

The Enchanted

David Kanter & Charles Pratt Jr. revival of three-act fantasy by Jean Giraudoux, adapted by Maurice Valency. Staged by Ernestine Perrie; settings and costumes, Robert Soule; lighting, Tom Skelton; incidental music, Francis Poulenc. At Renata Theatre, N.Y., April 22, '58; $3.50 top ($4.50 opening).

Cast: Skedge Miller, Thomas Barbour, Sushelagh Ree, Deborah Moldow, Janice Tanzillo, Donna Friia, Catherine Rosato, Mara Joyce, Paul Ballantyne, Gerald Hiken, Frances Ingalls, Viola Swayne, Page Johnson, Charles Goff, Maurice Edwards, Robert Diehl.

The off-Broadway faculty for taking a Broadway failure and making of it a worthy production has been achieved once again, this time with Jean Giraudoux's "The Enchanted." Of the Giraudoux plays to be produced in the U.S., this was the least well received, managing only 45 performances at the Lyceum Theatre, N. Y., early in 1950. Although it was selected as one of the best plays of the season in the Burns Mantle series, then edited by John Chapman, it was considered a flop by commercial standards, a succes d'estime by its adherents.

At Bleecker St.'s comfortable, elongated Renata Theatre, a new producing team of David Kanter & Charles Pratt Jr. have revived "The Enchanted" with conspicuous good taste. Ernestine Perrie has staged it with an assurance born of confidence in its virtues, and Robert Soule has designed for the small stage a pretty clearing in the French countryside, and a charming room just off the square of a provincial town.

"The Enchanted" is a quest into many things, but principally into the eternal mysteries of life, love and death. Through the eyes of a susceptible school teacher who falls in love with a phantom, a fantasy world is seen that is understandable in its ability to almost lure the girl away from the realities of mortal existence.

Being one of the forefathers of 20th century gallic insouciance, Giraudoux naturally comments on normal views with what might be called reverse English. It's a neat playwriting device, dear to the French, seldom successfully copied by writers of other nationalities, and it does much to keep an audience from guessing that in "The Enchanted" the important things are only slight dramatically.

The cast is very good, and not least of its virtues is director Perrie's success in getting charmingly professional performances from five little girls, ranging from five to 10 years old, who play students. Without doubt, the sprightliest, freshest scenes are when the Misses Moldow, Tanzillo, Friia, Rosato and Joyce are scampering through their paces, prattling with artless gaiety.

Thomas Barbour as town doctor, Paul Ballantyne as the inspector and Skedge Miller as the mayor create together and individually moments of civilized comedy. Sushelagh Ree as the susceptible schoolmistress is sweet-voiced and attractive, while Gerald Hiken as her suitor and town supervisor uses a commendable romantic style and easy humor to carry off a sizeable portion of the adult acting honors. Viola Swayne as a deaf town gossip has a true flair for catching every legitimate laugh her short part contains.

This revival of "The Enchanted" has brought more enchantment to Bleecker St. than its predecessor did to West 45th St. It is becoming fashionable to opine that off-Broadway has had it, but it will be hard to make the case while this kind of freshness can be found in the by-ways.

Geor.

From Here to There

Dorothy Raedler & Virginia Card, in association with Lee Paton, production of three one-act musicals: "Otherwise Engaged," music and book, Allan Davis, as adapted from a short story by P. G. Wodehouse; "Slow Dusk" by Carlisle Floyd; "A Real Strange One," music, Bob Holton, book, Terese Nelson, lyrics, Easter Yahya. Staged by Miss Raedler; music direction, Ronald Bush; at the two pianos, Bush and Arthur Komar; scenery and lighting, Arthur De Cenzo. At Sullivan St. Playhouse, N.Y., April 23, '58; $3.45 top.

Cast for "Engaged": Raymond Allen, Joan Brainerd, John J. Smith, Thomas Boyd, Donald Slagel, Richard Krause, Bruce Graham.

Cast for "Slow Dusk": Ruth Ray, Donald Slagel, Joan Brainerd, Richard Krause.

Cast for "Strange One": Lorraine Phillips, Raymond Allen, John J. Smith; Helen Guilet, Thomas Boyd.

Director Dorothy Raedler's penchant for taking curtain calls with her opera and operetta companies has this to be said for it. She's willing to face the music.

In the program of three one-act musicals that she has mounted at the Sullivan St. Playhouse under the collective title of "From Here To There," one, Carlisle Floyd's "Slow Dusk," is a dark and moody tone poem of frustrated love and death that is rewarding by virtue of being a small work of art by the composer of the more ambitious "Susannah."

The other two are trifles, however, of strained slapstick humor and negligible worth. The first, "Otherwise Engaged," with music and book by Allan Davis, as adapted from a P. G. Wodehouse story, threatens to become amusing without ever genuinely succeeding.

Raymond Allen, as a timorous suitor, Joan Brainerd, as the maiden fair, and Thomas Boyd, as her be-knighted father who carries a horsewhip to deal with uncooperative wooers, all sing and perform with twinkling eyes, but Davis has not brought the music together with the nonsense.

"A Real Strange One," with music by Bob Holton, book by Terese Nelson, and lyrics by Easter Yahya, seems like a prank concocted at music school over some freshman beers. Its one unfunny joke is that it takes place on Mars where up is down and vice versa, people grow from old to young, a slap replaces the kiss as a token of affection, and the house pet is called a normagatroyd. Among those trapped are Lorraine Phillips, as the mother, and Thomas Boyd, as an earthling.

What is a dignified piece like Floyd's "Slow Dusk" doing sandwiched between two such pieces of trivia? It is making what is left of the evening worthwhile. A girl falls in love, her lover is drowned. That's all that happens, but as sung with dignity and feeling by Richard Krause as the boy, Miss Brainerd as the girl, Donald Slagel and Ruth Roy as their elders, it is a deeply-felt piece of life and Americana.

Miss Raedler has given Floyd's mood piece her preferential treatment, and it's a great pity that it has had to be programmed with two other works that have only their youth to excuse them.

Geor.

Legit pressagent **Arthur Cantor** will be the sole producer of **Paddy Chayefsky's** "The Dybbuk From Woodhaven," scheduled for a Nov. 6 Broadway opening. **Joe Harris** will be general manager of the presentation.

Industrial Shows' Cloudy Lining; Big B.O., But What About Pro Acts?

By JESSE GROSS

Business for industrial show producers is expected to hit a record high this year. Ironically, the anticipated boom may not be reflected in increased employment of professional performers. That's the two-sided opinion of Rankin Bingham, head of Dramaturgy Inc., which has been producing industrial shows for 30 years.

Bingham's forecast of a banner year is based mainly on industry going all-out in a selling campaign to buck the current economic recession. This, he claims, is already reflected in the business upturn registered by Dramaturgy over prior years. On the negative side, however, Bingham feels that unless the quality of industrial productions improves, manufacturers will begin using fewer actors and more scenery.

The scenic angle refers to manufacturers dropping shows in favor of professionally-staged meetings, with their own execs delivering the speeches. In line with this, Dramaturgy, which retains a full staff of writers, directors and other personnel, instructs industry brass in speaking techniques, besides editing speeches and providing sets, speakers, turntables, etc., for the performerless confabs.

Classroom Curriculum

It's Bingham's contention that there's a shortage of trained personnel in the industrial show field. On this score, he asserts that several manufacturers were burned last year over the poor quality of productions put on for them. His attitude is that more than vaude acts are needed for the presentations and that although the field is looked upon as a soft touch for pro writers, a special scripting technique is needed. He even advocates the incorporation of industrial show training in college dramatic courses.

Bingham also feels there's a question as to whether industrial show producers should specialize in one field or take on a variety of accounts. Meanwhile, regarding the bullish prospects for this year, he notes that appliance manufacturers are expected to spend more this year on industrial shows and that the roster of firms using such shows is constantly growing. On the other hand, he states, those manufacturers that are dropping performers are maintaining industrials show budgets for the staged meetings.

Dramaturgy, Bingham points out, is also entering a new phase of industrial show production. The outfit has staged a Westinghouse exhibit for Pacific Ocean Park, which is scheduled to open in Santa Monica early in July. POP will combine amusement facilities with industrial exhibits. The exhibit, mounted by Dramaturgy, takes in one huge set, with the displays ranging from a simple electric toaster to a full-scale model of the interior of the atomic-powered sub, the Nautilus. Pro performers will carry on a story line while patrons walk through the exhibit.

Stratford's Side Events

Stratford, Ont., May 13

"Beggars Opera" and New York Fro Musica will be side attractions at the Shakespeare Festival here this summer. Former, directed by Tom Brown and conducted by Louis Applebaum, runs July 29-Aug. 16, interspersed on July 30 and Aug. 1 by Pro Musica.

Ann Casson, daughter of Sir Lewis Casson and Sybil Thorndike, plays Mrs. Peachun and Mrs. Vixen, with Robert Goulet and Maxine Miller of Canadian tv in leads. Both shows will be in 999-seat Avon Theatre, normally a cinema.

Princess Margaret will attend "The Winter's Tale" here on July 31.

Attention— THEATRE PARTY AGENTS!

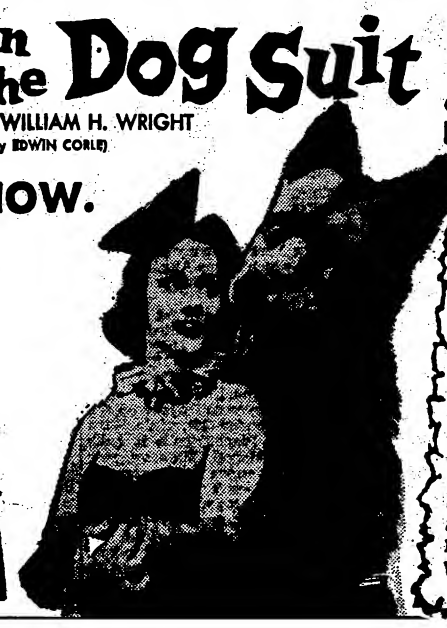
Dates for the long-awaited Broadway production of the new comedy

JESSICA TANDY and HUME CRONYN in

The Man in the Dog Suit

By ALBERT BEICH and WILLIAM H. WRIGHT

(From the novel by EDWIN CORLE)



are being allotted NOW.

Opening October 30

CORONET THEATRE

For further information phone or write to Victor Samrock or Raymond L. Broeder, 1545 Broadway, New York 36, N. Y.

This is the play that broke all box office records in the 27 year history of the Westport Country Playhouse.

VARIETY

Man in the Dog Suit

Chicago, June 18.

This delectable comedy, making its trial run on the summer theatre circuit, is practically a cinch for the Broadway calendar this fall. In its present form, as would be expected, it needs some retouching and a lot of cutting, but the next time "Dog Suit" plays the straw-hats it should have the status of a perennial.

The story, told often enough, but seldom as brightly, involves a polite bank teller who suddenly discovers how much fun it is to be stripped of his inhibitions. Here his escape vehicle is a dog costume, which accidentally became his for a masquerade party and in which he repeatedly gets a sense of fulfillment.

In it he becomes a wolf, a fox, a lion. But to his wife's family, he becomes an eccentric, a threat to their standing and, eventually, to their standards. The situation gives the script leave to spoof the snob, the climber, and the whole scheme of country club values.

Hume Cronyn is brilliant in the tickling Jekyll-Hyde changes of the bank teller, and his scenes with Jessica Tandy, his offstage as well as onstage wife, whose role is mostly that of a fulcrum, vibrate with two-part comedy skill.

Les.

Legit Bits

Century Lighting Co. prez **Edward F. Kook** and his legit investor-wife **Hilda** are due back this weekend from six-week tour of theatrical centers in Europe.

Maxine Barrat, who appeared professionally as a dancer when partnered with **Don Loper**, is making her legit debut as the femme lead in the current production of "Biography" at the Studio M Playhouse, Coral Gables, Fla.

New York ticket broker **Lou Schonceit** sails in two weeks with his wife, **Renee Carroll**, for a European vacation.

"Come and Kiss Me," by scenarist **Lewis Meltzer**, opens May 27 at Las Palmas Theatre, Hollywood, as a presentation of **Sid Melton** and **Mike Cazden**.

British author-producers **Joyce Adcock** and **Gordon Caleb** have completed a musical version of Jane Austen's Victorian novel, "Pride and Prejudice." Another song and dance treatment of the same work, with score by **Glenn Paxton** and book and lyrics by **Robert Goldman**, is on the indefinite future schedule of Broadway producer **George Gilbert**.

"Method or Madness," the text of the lectures given at the Playhouse, N.Y., last year by director **Robert Lewis** for legit professionals will be published next October by Samuel French.

General manager-producer **Walter Fried** says he remembers when Playwrights Co. g.m. **Victor Samrock** was an usher at Carnegie Hall, N.Y., as he also ushered there at the same time.

Artist-illustrator **Don Freeman** is touring in a one-man "Sketch Book Revue," using fluorescent theatrical drawings done on the spot, with a recorded sound track. He's been playing college and civic dates.

Author's agent **Janet Cohn**, of the Harold Freedman Brandt & Brandt agency, is conducting a series of seminars this summer at N.Y.U., with such names as producer **Gertrude Macy**, designer **Paul Morrison** and costumer **Helene Pons** as guests.

An adaptation by **Melchior Lengyel** of D. H. Lawrence's "Lady Chatterley's Lover" is planned for Broadway production next fall by **William Gyimes**.

"Doomsday," by **Harry Jenkins**, formerly with the Associated Press in Europe, is scheduled for off-Broadway presentation by the newly-formed Pioneer Players at the Jan Hus Theatre, beginning June 2.

Hartney Arthur, a partner in the Brisco, Goldsmith & Arthur talent agency, and **David Pelham**, assistant to producer **David Merrick**, will be associated with **Robert Fryer & Lawrence Carr** in the projected London production of "Auntie Mame," in which **Beatrice Lillie** is scheduled to star. Arthur, in partnership with strawhat operator **Nat Stevens**, is also planning a Broadway production next October of **Reginald Lawrence's** "The Legend of Lizzie."

Sholom Secunda will compose the music for the new untitled Yiddish-American musical scheduled for presentation next fall at the Downtown National Theatre, N. Y., by **Irving Jacobson**, **Irving Grossman** and **Julius Adler**.

Gene Kelly, who's directed several films, will debut as a legit stager on the upcoming Broadway production of "The Flower Drum Song."

John Alderman, who left New York recently for Hollywood to appear in the **Gregory Peck**-starrer "Pork Chop Hill," will also appear in a Coast production of "The Cave Dwellers" in the role of the mute which he originated on Broadway.

Denise Dracel will pinchhit as the femme lead in the Broadway production of "Oh Captain" when **Abbe Lane** takes a leave of absence Aug. 18-Nov. 8 to make a film in Italy. Miss Darcel will also take over the role during Miss Lane's one-week vacation, beginning next Monday (19).

Jo Mielziner has been tagged to design the sets for the forthcom ng Broadway production of "Whoop-Up."



Had a helluva good time
starring in
"DAMN YANKEES"

"LEON JANNEY walked off with the show!" —*Birmingham News.*

"LEON JANNEY is the funniest Hell master to hit the stage in many moons." —*Nashville Banner.*

"LEON JANNEY steals the show." —*Charlotte News.*

"LEON JANNEY, a captivating Evil One, with neither morals nor scruples about stealing the show." —*Memphis Commercial Appeal.*

"LEON JANNEY walks off with the show." —*Atlanta News.*

"LEON JANNEY has the opportunity for stealing nearly every scene he's in and takes advantage of every one." —*Evansville Courier.*

"LEON JANNEY'S song and dance routine brought down the house." —*Lafayette Journal & Courier.*

"LEON JANNEY can sell a song in a delightful manner. He stopped the show." —*Arkansas Democrat.*

"LEON JANNEY is the star of the show." —*Richmond Times Dispatch.*

Contact Agents
HARRIET KAPLAN-LILY VEIDT, Inc.
527 Madison Ave., PLaza 5-2214

Shows Abroad

Continued from page 58

Expresso Bongo

The first half is exceptionally good. It's full of life, although a little too noisy, and has a vigorous quality.

In the second act the tuner has a tendency to get bogged down in its own plot and doesn't quite maintain the earlier promise. Nevertheless, it is overall a lively entertainment.

It was a master stroke to get one of the West End's finest classical actors and put him into a musical. Paul Scofield plays a shady small-time talent pedler who discovers a bongo player from the slums in an expresso coffee bar and immediately puts him under a five-year contract on a 50-50 deal. And almost with startling suddenness he discovers he has a hit on his hands.

The boy, played by James Kenny, turns out to be a smash on disks, cabaret, television, the lot. Unfortunately, he also turns out to be a minor and Scofield is forced to agree that the contract he signed is void.

Mankowitz's satirization has been done with almost malicious glee. It's a cruel, yet penetrating takeoff and there is one outstanding number to establish "mom identification" between the singer and his audiences. This number, "The Shrine on the Second Floor," with a church-like setting and choral effects, brings the first act curtain in great style.

The songs are always an integral part of the plot and most are in the same cynical key as the book. There are, however, a couple of pleasant ballads sung with a great deal of charm by Millicent Martin. Among the better numbers are "Nausea," which another legit actor, Meier Tzelniker, does with surprising skill; "I Never Had It So Good," which is Scofield's first song in the show; and "Nothing Is for Nothing." Also, "The Dip Is Dipping," a lyric describing the hard times that have befallen a night club (uncannily like the Cafe de Paris) is distinguished by its wit.

Probably the weakest part of the production is the score. The music is rarely melodious, not particularly tuneful and often far too vibrant and noisy. But, in a way, it matches the tempo of the story and is in character. The dancing, not unduly ambitious, is attractive enough and William Chappell has staged the show with commendable vitality and obvious enthusiasm.

The cast is full of surprises. Scofield's starring performance is extremely good, while James Kenny, another dramatic actor, makes quite a hit as the young discovery and does his vocal chores with surprising energy and skill. Millicent Martin as a young stripper who fancies herself as a second Judy Garland, acts with charm and takes fine care of the ballads. Meier Tzelniker as a disk company exec, Hy Hazell as a famous actress who takes the young boy under her wing, Elizabeth Ashley and Susan Hampshire as representatives of high society, and Hilda Fenemore and George Tovey as the boy's parents, head a good team of performers. *Myro.*

Summer Shrivels Road

Continued from page 57

the New York company of "Auntie Mame," which opens Aug. 4 in San Diego, with Eve Arden in the title role.

Of the other current touring shows, three are scheduled to fold next Saturday (17). They're "Cat on a Hot Tin Roof," "Happiest Millionaire" and the Coast company of "Tunnel of Love." "No Time for Sergeants" wraps up the following Monday (19), while "Visit to a Small Planet" calls it quits June 28. Marcel Marceau may play a Philadelphia date next week, but if that doesn't materialize the mime will end his tour next Saturday. "Diary of Anne Frank," the remaining entry, goes into the National Theatre, Washington, next Monday where its figured to run a few weeks as the season windup.

Last year, Chicago was dark much of the summer, so the road consisted solely of the Coast.

Riff Memory

Continued from page 57

and Bess," Glenn Anders and June Havoc in a scene from "They Knew What They Wanted," Jet MacDonald and Jerry Lazarre in a workover of some "Carousel" numbers, Uta Hagen delivering a speech from "Saint Joan," Edith Meiser singing the "Queen Elizabeth" number from "Garrick Galeties" and Alexander Kirkland and Frank Conroy in a scene from "Wings Over Europe."

Also, Judy Holliday and Sydney Chaplin reprising from "Bells Are Ringing" and Ralph Bellamy and Mary Fickett in a scene from "Sunrise at Campobello." Those shows are the Guild's current Broadway hits. Betty Comden and Adolph Green, who wrote the book and lyrics for "Bells" also appeared with Miss Holliday in a takeoff on "Drop That Name," a number from the musical.

In the closing portion of the presentation, June Walker and Franchot Tone recreated their roles in Lynn Riggs' "Green Grow the Lilacs." The play, a failure during the 1930-31 season, was later the source for "Okalhoma," which put the Guild back in the money In 1944.

As the windup item, following the "Lilacs" segment, Theresa Helburn; Lawrence Langner and his wife, Armina Marshall, co-administrators of the Guild, appeared on stage to recreate a backers audition for "Away We Go," which was subsequently retitled "Oklahoma." Joining them were musical's authors, Richard Rodgers and Oscar Hammerstein 2d, and Alfred Drake and Celeste Holm, who appeared in the original Broadway production.

For Miss Holm, her appearance constituted a switch from one Plaza room to another since she's currently headlining in the Persian Room. Warren Caro, Guild production associate and executive director of the Theatre Guild-American Theatre Society, hosted the presentation, which was staged by John Effrat.

B'way Theatres

Continued from page 1

born's adaptation of Richard Mason's novel, which Josh Logan is co-producing.

Broadway: Open.

Coronet: "Man in the Dog Suit," William H. Wright and Albert Beich's adaptation of the late Edwin Corle's novel, "Three Ways to Mecca," to costar Jessica Tandy and Hume Cronyn.

Cort: *"Sunrise at Campobello."

46th Street: "Grand Hotel," musical version of Vicki Baum's novel, with book by Luther Davis ond music by Robert Wright and George Forrest. Paul Muni will star.

Golden: Open.

Hayes: "A Touch of the Poet," by Eugene O'Neill.

Hellinger: *"My Fair Lady."

Imperial: "Jamaica," continuing indefinitely, with the David Merrick-Leland Hayward production of "Gypsy," a musical adaptation of Gypsy Rose Lee's book, "Gypsy, A Memoir," with book by Arthur Laurents and songs by Harold H. Rome, scheduled to follow later in the season.

Longacre: Open.

Lunt-Fontanne: "Goldilocks," musical with book and lyrics by Jean and Walter Kerr, other lyrics by Joan Ford and music by Leroy Anderson.

Lyceum: "A Swim in the Sea," by Jess Gregg.

Majestic: *"Music Man."

Miller: "Patate," Irwin Shaw's adaptation of Marcel Achard's French play.

Morosco: "Cold Wind and the Warm," by S. N. Behrman.

Music Box: *"Dark at the Top of the Stairs."

National: "Once More With Feeling," by Harry Kurnitz.

Playhouse: Open.

Plymouth: "Marriage-Go-Round," by Leslie Stevens, to star Charles Boyer and Claudette Colbert.

Royale: "Pleasure of His Company," by Samuel Taylor and Cornelia Otis Skinner.

St. James: "Flower Drum Song," Richard Rodgers & Oscar Hammerstein 2d production of musical with book by Joseph Fields and Hammerstein, lyrics by Hammerstein and music by Richard Rodgers.

Shubert: *"Bells Are Ringing, continuing indefinitely, with "Whoop-Up," Cy Feuer & Ernest H. Martin's production of a musical based on Dan Cushman's novel, "Stay Away Joe," with book by Feuer & Martin, music by Morris I. Charlap and lyrics by Norman Gimbel, scheduled to follow later in the season.

Winter Garden: *"West Side Story."

Kenneth Spencer

Continued from page 57

vals, balls, in Western Europe plus India, Pakistan, Ceylon, Greece, Israel.

To accomplish all these fetes, he sings in French, German, Russian, Spanish, Hebrew as well as his mother tongue.

Los Angeles-born Spencer came to Europe a decade ago at the invitation of the French government to sing at a music fest in Nice—and has been making his home in Europe since, residing recently in Wuppertal, West Germany.

He stresses that to make a success of living in Europe you must become part of the community, land he's so well identified with Germany through his free benefits and paid performances that he's often erroneously termed a German citizen. But he's proud of his U.S. origins and plans some day to return to the States and resume his singing there—preferably alternating half the year in America and half in Europe.

"In Europe, a performer is paid far less than for comparable appearances in America," says the young basso. "But on the other hand, you pay out less.

"Travelling and living are cheaper here. And the concert agents generally get 10% instead of the 20% in the States."

Paris Olympia Sets Up Tel Aviv Season

Tel Aviv, May 6.

The Paris music hall, the Olympia, will establish a similar enterprise in Israel this month, using the 1,500-seat summer garden of the Zionist Organization of America in this city. Programs will be presented 14 nights in Tel Aviv and 14 to 16 times around the country.

Most of the artists will come from abroad but local artists also will participate. The Peter Sisters will be featured in the opening show.

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Literati

Chi's Mayor Daley Acts As Result of Kogan's Cry for More Culture

Chicago, May 13.

Herman Kogan, Chicago Sun-Times arts and amusement editor, has stirred up the Windy City to do something about its lagging cultural achievements. In the pages of the Sun-Times he's been charging that the nation's second biggest city could easily turn into a cultural wasteland sparked in a measure by diminishing sites for visiting opera, ballet and other major show biz productions.

Result of the current crusade by Kogan and other staff men, Mayor Daley created a Chicago Cultural Committee in an effort to halt the city's blight on cultural fare. Cutting down the Opera House's use for live productions in order to make way for showing of wide-screen film, "Windjammer" points up the need for additional quarters for upcoming attractions. Public response to Sun-Times' expositions of Windy City's cultural dilemma has been large and intense.

Kogan, incidentally, is one of Chi's biggest rooters. He's one of the city's foremost historians and his most recent tome, "The Great E. B.," informal history of the Encyclopedia Britannica, will be published May 29 by University of Chicago Press. In the fall, Dutton will publish "Chicago: A Personal History" by Kogan and his frequent collaborator, Lloyd Wendt.

Blum's '58 'Screen World'

Daniel Blum's "1958 Film Annual Screen World" (Greenberg: $5.50) ninth in the series, follows the pattern of his annual "Theatre World" volumes.

Again it is the calendar year reprise of all the films released the year preceding. The 1957 pictures list full credits plus stills of scenes from the respective pix. There is a department for promising new personalities, also foreign films wherein Brigitte Bardot (natch) and Maria Schell are most prominent. There is also a chapter of the year's obits and an index.

John Willis gets credit as assistant editor. And readers may ask "who she?" in the book's dedication to Ethel Grandin "one of my favorite silent screen stars," says Blum. Per usual, this is a solid library and reference item.

Abel.

Honest John Gunther

John Gunther's current "Inside Russia Today" triggered some reminiscence that the American Winston Churchill had written a novel, "Inside The Cup."

Gunther conceded that he "hasn't any sovereign rights to the title" adding that "VARIETY for years had had 'Inside' columns."

Simultaneous Submissions?

There is considerable talk nowadays among the membership of the Authors League of America in Manhattan about starting a "new custom" which would allow authors to submit their manuscripts simultaneously to many different publishers, especially novels where a year can elapse collecting three negatives responses.

Novels are often huge manuscripts and postage or expressage has been costly for out-of-town authors. Under new book rate interpretation of the Post Office writers will enjoy a substantial economy.

Holt's Stock Divvy

Board of directors of Henry Holt & Co. Inc. declared a stock dividend on common stock of one share for each 20 outstanding. No fractional share certificates were issued but in lieu thereof stockholders otherwise entitled to a fractional share, were paid the cash equivalent figured at $22.65 per share.

For each share issued in connection with recent stock dividend, earned surplus was charged $15 per share.

Boston Globe's New HQ

The Boston Globe ankled newspaper row after 86 years for a new $3,000,000 plant in Dorchester Monday (12) when the first newspaper from the new plant hit the street. The Globe moving spelled the end of a famous Boston landmark and the end of newspaper row. The Globe, under the same family management for 85 years, was the last newspaper left on the stretch of Washington St. where, for 268 years, Boston newspapers and new services were housed.

Two years ago the Boston Post suspended publication. Eighteen years ago, the Boston Transcript died. A year ago, the Associated Press moved out of the Globe building to new quarters in the Western Union Bldg. Only newsgathering agency left in the section is the United Press housed in the old Boston Journal building.

The row was unique in America. Lunchtime crowds paused in the narrow twisted street to catch the latest news off posters displayed in the front of the Globe, Post and Transcript buildings in recent years. The last Globe board, last newspaper board to be displayed in Hub, said: "Globe Says Goodby to Newspaper Row."

Adlai's Author Pitch

Adlai Stevenson will travel to Russia soon on behalf of the Authors League, seeking payment by the Soviet for publication of American works, now circulated without any financial returns to U.S. writers. The two-time Democratic presidential candidate revealed this during the course of a sidewalk interview, from Albany, over WRGB-TV, Schenectady, Thursday (8).

Stevenson pointed out that "we are members of the International Copyright Convention and they (the Russians) are not." Americans pay for publication of Russian works, he continued, but the reverse is not the case. "They" (the Russians) should pay, Stevenson added.

Thurber on Ross

The forthcoming publication by Atlantic-Little, Brown of James Thurber's book about the late New Yorker editor, Harold Ross, represents the culmination of about six years' efforts by Atlantic Monthly associate editor Charles Morton. It was the latter who finally persuaded Thurber to write a mag piece about Ross, an article that has expanded into a series.

Morton was long ago convinced that there was at least one piece and probably a series in the colorful editor of the New Yorker and the fabulous happenings in the mag office. No one closely associated with Ross was willing to write such an article, but Morton kept after Thurber about it, although his letters were unanswered, his phone calls weren't accepted and his approaches through various emissaries were unsuccessful.

When Thurber finally agreed to undertake the assignment he stipulated that if a book should result, he was committed to Jack Goodman, of Simon & Schuster, for first refusal. However, with Goodman's death and the reorganization at S & S, Thurber felt that he was no longer under obligation to that firm.

Thurber has had a number of different publishers in the past, but never Atlantic-Little, Brown. In agreeing to switch to the latter house he commented to Morton, "I need a new publisher the way a dog needs more fleas."

CHATTER

International Bride & Groom Magazine Inc. authorized to conduct a publishing business in New York.

The Sciences Inc. has been authorized to carry on a publishing business in New York, with capital stock of $20,000.

Samuel Fuller closed deal with Bantam Books to novelize his screenplay of "Verboten!" which he's currently producing for RKO release.

Olympia Press, Paris, will publish Henry Miller's newest, "Nexus," part three of the trilogy, "The Rosy Crucifiction" ("Sexus," "Plexus" were the first). Miller has been dubbed "America's most banned author."

Henry Hay taking over show biz pillars in Scottish Daily Record, Glasgow, following Gordon's Irving's switch to TV Guide. He was formerly tv scribe of that sheet and, prior to demise of Glasgow Evening News, film and stage columnist and tv critic of that evening paper.

Encyclopaedia Brittanica Inc., a New York corporation, has changed its capital stock structure from 29,490 shares at $1 par value, 4,375 shares at $100 par value, and 3,500 shares at no par value, to 74,490 shares at $1 par value, 3,475 shares at $100 par, and 3,500 shares at no par. Davis & Gilbert, N. Y., were filing attorneys at Albany.

Still another book on the composer due via Duell, Sloan & Pearce late this summer, "George Gershwin: The Man and the Legend" by Merle Armitage. Same pub "poured" for Viola Ilma at Christ Cella's on Monday (12) in connection with her new book, "The Political Virgin," in which Leah Salisbury, her agent, has 20th-Fox interested.

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20th Repeating: 31

Continued from page 3

sufficient backlog of important pix to afford the opportunity to presell a picture, rather than, because of scarcity of product, rush a film right from laboratory to the theatre. In line with this, Adler said that he can right now name the 20th-Fox releases for the first four months of 1959, although not all of them have been short as yet.

January: "The Sound and the Fury," Jerry Wald production, starring Yul Brynner and Joanne Woodward; 'Bachelor Baby," Dick Powell production.

February: "Blue Angel," as yet unassigned, and "The Brothers of Flaming Arrow," Nunnally Johnson production.

March: "Blue Denim," the hit Broadway play to be produced-directed by Mark Robson; "Warlock," to be produced-directed by Edward Dmytryk.

April: Elia Kazan's "Mud on the Stars" and Darryl F. Zanuck's "Compulsion."

Definite release dates aren't set as yet for Sam Engel's upcoming Biblical epic, "The Story of Ruth," Zanuck's "DeLuxe Tour" and David O. Selznick's "Tender is the Night," but Adler expects that these top "A" productions will be completed in plenty of time for May, June and July, 1959, release.

Adler said the continued flow of 20th-Fox production is helping materially in cutting studio costs. The overhead is a fixed 30% at the year's start, but then computed at year's end and rebates, if any, are made. Last year, according to Adler, a rebate of 5.8% was made, brinsing the overhead down to 24.2%, and he expects that the same ratio will apply this year.

Ability of the studio to plan and cast so many pictures is attributed by Adler to the emphasis that the story comes first, following which everything else falls into line. In carrying through this principle, Adler chairmans a weekly story conference including story editor Arthur Kramer; story exec James Fisher; executives David Brown and Frank McCarthy; Molly Mandeville, of the story department, and one or two readers. These once-weekly roundtables are strictly for the purpose of exploring story ideas and suggestions, and Adler says the uninhibited discussions have proved highly successful in uncovering likely film material and, at the same time, eliminate possible wasteful consideration of unlikely ideas.

Once the roundtable meeting agrees on certain story possibilities, they are sent around to the various producers for their consideration. Adler says the discussions have also proved valuable in reviving interest and new thoughts on several properties owned by 20th-Fox but, for some reason or other, never produced.

Senile Casters

Continued from page 7

back on an individual, especially when that individual has film to attest to his ability," he states. "An 'I'm too busy' answer is not a valid excuse."

Charging the entire casting setup needs a thorough house-cleaning, March contends that it is impossible to sell a client for a role without knowing what the role contains. It is only fair that every recognized agent—not just the big ones—should be given scripts of upcoming pictures, March says. "At least that would put them on an equal footing at the start."

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, May 13.

More and more I'm beginning to feel like a B-girl who is always praised for her charm but never gets paid for her services. Or, to get among more house-broken metaphors, what I need is a personal manager to lock my stable door now that practically all my horses have been stolen.

It probably is too late to stop this trend as far as my career is concerned, but there are young writers coming up and these might be benefited by a little personal history. I had always held the view that if the yacht race is to the swift you'll never win it by going back and picking up deck chairs that have blown overboard. In fact, the time spent in recovering such losses might better be spent on a new project because it's a cinch you can't go backward and forward at the same time. But I may be wrong.

The Ghost Of 'Cowboy'

For instance, there's a hit picture around these days based on a book I ghosted for Frank Harris 30 years ago. It's called "Cowboy," the one that stars Glenn Ford and Jack Lemmon. In the book version, it was called "My Reminiscences as a Cowboy" in America and "On The Trail" in England.

I wrote it with all the calculation and precision of an engineer using a micrometer. I figured that the name of Frank Harris in juxtaposition to the word Cowboy would arouse the curiosity of the literati who would be surprised to learn that a man of letters didn't have lose wrists. By writing it with all the romantic props of a western treated unromantically, I figured I'd gather in the hardboiled readers as well. This was in our period of history when everybody was disillusioned by Wall Street's laying of that infamous egg.

My part was 30%, and I even split this with George Bye who negotiated the book contract with Charles Boni. The Boni contract, however, was signed with Nellie Harris whereas mine was signed with Frank Harris.

How To Break 'Em Up

Lest you should suspect that this was a neat scheme to let me fall between two stools, Nellie Harris explained that creditors in America would attach the royalties if Harris' name appeared on the contract.

It never occurred to me at the time that in that event why didn't they ask me to sign the contracts as well as write the book? I had no creditors. I had no assets either, but that was not as important in those days as creditors. I got $300 on the first royalty and from that day to this have never seen another dime.

Trying to trace the cast of characters who bilked my heirs out of their just share, I find that most of them at the New York and Nice end are dead and have left no issue. Tracing back from the Hollywood end, I find Columbia bought a screenplay by John Huston and Peter Viertel plus the film rights from Huston and Sam Spiegel of Horizon Pix.

Nice Bargain

Jerry Wald, who was executive producer at Col at the time, says the rights were bought for $40,000. It will gross millions.

The screenplay in the released pic, however, is credited to Edmund North. North was no longer at Col when the property went into preparation. Wald says the script used was just about the same as delivered by Huston and Viertel.

The gap between Boni and Nellie Harris on one side and Spiegel and Huston on the other still remains a gap. It is quite possible, of course, that the copyright had lapsed unless some one had renewed it. But it is an excellent example of how rights, like muscles, tend to atrophy unless exercised.

As to how I got into it in the first place, Harris gave me a copy of his four-decker "Life and Loves" which had been barred from the United States. Compared to modern fiction the sexy sections were as dull as neglected pewter. But in between were grand adventure tales in Africa and America. I was particularly fetched by his ditching a job as assistant manager of a Chicago hotel and going to the southwest to buy cattle and drive them overland to Kansas City and thence by train to Chicago. He had made three trips in as many years.

I thought it was fascinating stuff but a little disconnected and believed if the material of three years could be packed into one year and given a beginning, middle and end, it would make a new kind of western.

Serves Them Right

In Harris' reminiscences one herd had been stolen from Mexican ranchers. Another was lost in great numbers to marauding Indians. A third suffered severe losses in the Chicago fire. I decided to put purpose and design in all this sweat. So I had the cattle Harris and his partners stole in Mexico burned in the Chicago fire!

Columbia didn't quite go for that but they followed the story line of the book rather faithfully otherwise. They muffed, though, on Wild Bill Hickok, but this may have been due to the fact that he has become quite a character since on television, and they didn't want to advertise a competitor.

Harris had told me that he had only three heroes—Wild Bill Hickok, Mild Miguel de Cervantes Saavadra and Tame Bill Shakespeare. All dead. He also made something of the fact that he was so nearsighted that when being chased by Indians he had to pull up his horse and put his glasses on before he could shoot back at them. I thought this very funny. But that bit, too, hit the cutting room floor, if it ever got in the script at all.

Now You're Talking

Of course, were I as hardboiled as the times demand I would have been ready to slap a nuisance suit on this picture just before it was about to be released, as this is when time is money and payoffs, whether just or unjust, are usually made.

And lawyers don't always help. The one time I decided to sue in a similar situation I was advised that the major studio wasn't the culprit.

"Why not?" I wanted to know.

"Well, they bought in good faith."

"They bought a faulty title. If I bought land like that I'd have to pay to clear the title."

"This is different."

So he talked me out of it.

Call Me Chump, Chum

Neither was the independent producer who sold the package to the major studio for $1,000,000 culpable, according to my lawyer.

The party to sue, he said, was the collaborator. In all the delaying actions that followed, the collaborator died and the estate settled for half what it was claimed the estate received. When the lawyer took his half of this I was lucky to come out with $5,000—this on a picture that grossed $3,000,000!

Another one was shelved when the producer learned how the seller had come to his door with his version of my story.

And there is one coming up which involves a partner who has been barred from this country. He had to meet indie producers in Mexico before returning to his homeland where he was clinked again, not this time for millions but a petty theft.

No wonder Whit Burnett wrote, "The Literary Life And The Hell With It."

Broadway

Prima ballerina Maria Gambarelli received AMITA (American Italian award for women of achievement) for 1957.

David Lean, who directed Col's "Bridge on the River Kwai," sailed for Venice Monday (12) on the Saturnia.

Cary Grant in from Europe on the Ile de France yesterday (Tues.) after completing location shooting on Warners' "Indiscreet."

"Blue Murder at St. Trinian's," based on characters created by cartoonist Ronald Searle, will have its U. S. premiere at the Baronet Theatre following "Uncle Vanya."

RCA exec Frank M. Folsom, who already has six honorary doctorates from U.S. colleges and universities, was given another award yesterday (Tues.) by Bellarmine College, Louisville, Ky.

Phil Gerard, Universal's eastern publicity manager, back at his homeoffice desk after screening "A Time to Love and a Time to Die" for Boston and Washington opinion makers.

The Friars Frolic's souvenir menu-program cover by artist Lisamby satirized the new femme couture with "Two Sad Sacks"—the traditional friar in cowl and the 1958 femme.

Annual film industry golf tournament—seventh sponsored by New York's Cinema Lodge of B'nai B'rith—will be held at the Vernon Hills Country Club at Tuckahoe, N. Y. on June 12.

H. Ch. Gomperts, prez of the Amsterdam (Holland) music publishing firms of Basart and Strengholt, in town for two weeks on business, headquartered with the Netherlands Chamber of Commerce, contacting the music biz, publishers, diskeries, etc.

New Rockefeller Center restaurant, The Forum of the 12 Caesars, takes no chances on goofing the street address, which is indicated in proper Anglo-Saxon English, but the Plaza 7-3450 phone number is given the Roman numeral touch and comes out Plaza VII-III-IV-V-O.

Mary Jane Sloan, former legiter, to accompany her husband, Emil John Koop to the John Tracy Clinic, Los Angeles, while completing a course on speaking without a voice box. Miss Sloan recently completed a pamphlet on the subject for use by the state of Connecticut.

Claude C. Philippe, in accepting the Lambs' silverplate on behalf of his boss, Conrad N. Hilton, turned a neat phrase in saluting the outfronters "who, after all, are my bosses." As major domo of all the Waldorf functions, veepee Philippe's direct rapport with VIPs and customers is wellknown.

Philly newspaperman (and VARIETY correspondent) Jerry Gaghan accompanying the Philadelphia Orchestra, conducted by Eugene Ormandy, on its 8-week European tour. Two airliners, plus a third cargo plane carrying $1,000,000 worth of musical instruments, transported the party of 130 overseas.

Scripter Eddie Davis in Roosevelt Hospital with a recurrent asthma attack. For a time he had to reside in Arizona for the climatic rest cure and, coincidentally, he turned out a bedside reader called "Flat On My Asthma." This time he's working on "I Don't Want To Get Well" as the N. Y. counterpart.

The Lambs presented $1,000 check to Maurice Chevalier at their 87th annual Gambol for his favorite charities. The Frenchman stated it would be divided half for the Home for Old French Music Hall Artists and the other to the SACEM (the French ASCAP) rest home on the site of Chevalier's former Riviera estate.

Impresario Albert Gins of N. Y. to Puerto Rico for fifth annual spring opera season there. Empressa Ferre stores are underwriting part of deficit, with Herman Nigaglioni and Gins the rest. Runs from June 13 to 21. Eleanor Steber, Lucine Amara, Belen Amparan, Richard Tucker, Walter Cassel, Jerome Hines set to warble in eight different operas.

Rome

By Robert F. Hawkins

(Foreign Press Club; tel. 65 906)

John Derek and Ursula Andress in town.

Haya Harareit, Israeli star, set for role in "Ben Hur."

Mitzi Gaynor slated to arrive in Rome from Cannes Felm Fest on European swing.

Gene Lerner of Kaufman-Lerner flackery leaves for three-week coast o.o. via SAS Polar route.

Charlton Heston being feted at Rancho Grande nitery this week before starting on his "Ben Hur" stint.

Eleonora Rossi Drago skied to Buenos Aires for role in "From The Appenines To The Andes," directed by Folco Quilici.

Don Murray skies back to U.S. after visit to his Sardinian d.p. settlement, starts work soon on 20th's "These Thousand Hills" on coast.

Biopic of Beniamino Gigli is planned by a new Rome company, Cine Italia Film. Tenor Ferruccio Tagliavini slated for lead in German-Italian co-production.

"Ten C's" (Par) has now topped previous b.o. record for Rome as well as many other Italo centers, with a to-date gross of more than $202,500. "War and Peace" held previous record here.

Producer Sam Bronston in from Madrid to supervise final work on ships being built here for his Warner "John Paul Jones" production. Capt. Villiers, who skippered Mayflower II to U.S., will sail ships to Spanish locations.

Eleven new pix started in Italy during the month of April, as against 14 during April of last year. Of these, nine are all-Italian, one is Italo-French, and one Italo-Spanish. Four are in color, six in one of several wide-screen systems.

Frankfurt

By Hazel Guild

(24 Rheinstrausse; 776751)

Rivoli, Hannover, fifth German theatre to install Todd-AO opened with 20th's "Oklahoma."

Hildegard Knef starring in new pic, "Das Maedchen aus Hamburg" (The Maiden from Hamburg) for Passas release.

Since "Brothers Karamazov" is an official contestant at Cannes Festival, invitation to show it at Berlin has been withdrawn.

German actress Annemarie Dueringer, who appeared in 20th-Fox "Count Five and Die," will do her own synchronization of role into German.

Bavarian Television in Munich has bought four dubbed feature films from Screen Gems to show on its tv net: "Man Without Fear," "Too Old For Dolls," "Double Exposure" and "Wedding March."

Renate Hoy, "Miss Germany" last year, representing this land in Miss Universe Contest, has been signed by Henry Ephron for part in new 20th-Fox film, "A Certain Smile," based on the Francoise Sagan novel.

Las Vegas

By Forrest Duke

(DUdley 2-6100)

Ziggy Elman greeting Jack Cathcart and other pals at the Flamingo.

Hal Belfer inked by Flamingo to stage and direct the upcoming Ray Bolger show.

Jack Denison, Riviera maitre d', celebrating his 13th anni in Vegas, and his 10th with present Riv owners.

Lionel Crane Hollywood rep for London Daily Mirror, in town for one night with boss Dick Dinsdale, paper's deputy editor.

Leo Gutman, director of advertising for Ziv films in Cincinnati, weekending here at El Rancho after NAB convention in L.A.

Louigi Coniglio, whose Italian restaurant "Louigi's" is on the Strip, has opened branch eatery in new Silver Palace casino downtown.

Flamingo's Abe Schiller at the Kentucky Derby, was made a Kentucky Colonel, in addition to getting the keys to City of Louisville from Mayor Holitzell.

Shecky Greene's opening in Riviera lounge brought out Sam Levenson, Patti Moore, Sammy Lewis, Tommy McDonnell, Patrice Wymore and Mr. & Mrs. Austin Mack.

Arturo, maitre d' at El Rancho Vegas, got a letter fro mhis mother in Chicago which enclosed a $2 bill for Joe E. Lewis instructing him to "bet on something" and give winnings to her son for his birthday.

Marie Boggio, administrative assistant to Burns & Allen for 15 years, was wed to L.A. physician, Dr. George Cech, at the Tropicana. Graice Allen was matron of honor, and Carol Channing acted as bridesmaid.

Ivan Paul, San Francisco Examiner columnist, hosted Sahara's choreographer-music team of Sonia Shaw and Bill Hitchcock during their visit to Bay City. Looks like something might be cooking in SF for Shaw-Hitchcock Productions.

Ted Fio Rito, former El Rancho maestro, back in town after completing arrangements for his RCA album, "Ted Fio Rito Alumni." Album will feature songs he's cleffed, sung by artists who've worked with him, including Betty Grable, June Haver, Lou Bellson, Patti (Palmer) Lewis (Mrs. Jerry), April Stevens, Leif Erickson, Nick Lucas, Muzzy Marcellino and Dale Robertson.

London

(COVent Garden 0135/6/7)

Agent Derek Bolton dickering for purchase of a London ballroom.

Kay Brown, MCA executive, in London to visit client Ingrid Bergman.

Harry Green has acquired British rights of Yank play, "Uncle Willie." Green will star.

Ennis Hylton, bandleader-wife of showman Jack Hylton, who died last October, left $101,000.

New Churchills Club, closed down by police, has reopened as Churchills of Bond Street.

RKO's "Stage Struck" was launched with a midnight matinee at the Odeon, Leicestersquare.

Guild of Television Producers and National Television Fund will throw annual gala at Festival Hall May 30.

Sam Spiegel in town for conferences with Columbia execs on his next Horizon-British pic for Columbia.

William Clark of London Observer joined ATV as "consultant, adviser and narrator in field of public affairs." Clark will continue his Observer job.

Millicent Martin, a hit in new Saville Theatre musical, "Expresso Bongo," has been added to the 11 young artists under joint contract to Ealing Films and Metro.

Mantovani, Anne Shelton, Alma Cogan, Stanley Black, Petula Clark, Laurie London, Russ Hamilton and Johnnie Ray guests of honor at Variety Club's Disk Stars lunch.

"The Big Money," Ian Caromichael comedy shelved because Rank topper John Davis didn't think it funny, has been reedited by producer Hugh Stewart and will now be shown in June.

Vienna

By Emil W. Maass

(Grosse Schiffgasse 1A; Tel. 35-61-56)

Wien Film added fifth stage to its Rosenhuegel studios.

Vienna Boys Choir will appear at Brussels Expo with new programs.

Josephine Baker inked by Casanova nitery along with Peter Kreuder, w.k. German composer.

Hilde Gueden awarded "Silver Rose," highest decoration of Vienna Philharmonic Orchestra.

Second tv station opened on Kahlenberg, close to the capital. Service is getting better.

State opera will preem Francois Poulenc's "Songs of the Carmelites" next season. Margarethe Wallmann directs.

Austrian capital plans regular film festival starting next year. Plan is to alternate biographies, operas, historical pix.

Eduard Macku senior (orchestra) and Eduard Macku junior (jazzband) playing in the Wiener Kaffeehaus at Brussels fair.

Theatre of Bad Ischl (where Franz Lehar lived and died) renovated, named Franz Lehar Theatre and preparing a festival week.

Salzburg Mozarteum Foundation will hold its traditional International Summer College from July 16-Aug. 30. Antal Dorati of Minnesota entrusted with conductor's class.

Robert Stolz composing music for new Paula Wessely production "Im Prater bluehn wieder die Baeume" (It's Spring Again in the Prater). Otto Duerer is in charge of production. All-star cast includes Johanna Matz, Gerhard Riedmann, Theo Lingen, Marte Harell.

Paris

By Gene Moskowitz

(26 Rue Huchette; Odeon 4944)

Maurice Chevalier will star in "Cancan" (20th) with Marilyn Monroe. It rolls in Hollywood in October.

Laslo Benedek in for opening of West German pic he made two years ago, "Kinder, Mutters Und Generalen." He will probably make a pic here next season.

Two Cannes prizewinners of last year, Polish "Kanal" and Swedish "The Seventh Seal," finally getting dates here in chain of small arties and doing big biz.

"Peyton Place" (20th) b.o. skyrocketing since the Lana Turner publicity. It's been brought back for the second time on the Champs-Elysees. Other Lana Turner pix are also being reactivated.

Public balloting for Victorine statuettes voted "River Kwai" (Col) best foreign pic and best offshore actor award went to Alec Guinness for "Kwai" and Giulietta Masina for the Italo "Cabiria."

Gene Kelly signed French dancer Noelle Adam to star in "Love In Paris" which he will star-direct for Metro release this summer. Miss Adam received good notices in Francoise Sagan ballet "Broken Date."

Jean Cocteau's one-act play monolog, "Le Bel Indifferent," made a hit ballet addition to Paris Opera Ballet repertoire. Danced by Claude Bessy and Max Bozsoni, with choreography by Serge Lifar, entry got critical hosannas.

Producers Robert and Raymond Hakim trying to buy Victorine Studios in Nice (seven stages, water tank, etc.) for two productions: "Isidora Duncan," and "The Train 8:47." Studios presently belong to government and it will be some time before all the red tape is untangled and it's decided whether the Hakims have gotten control of Victorine.

Philadelphia

By Jerry Gaghan

Gloria Swanson here to plug her dress line at Snellenburg's dept. store.

Lou Holtz inked for the 32 Carat Club dinner at the Bellevue-Stratford Hotel.

Morton DaCosta restaged "Auntie Mame" for preem at Brandywine Music Circus.

Norman Carol will be concertmaster with Robin Hood Dell Orchestra this season.

Joe Helprin, g.m. of Willow Grove, elected president of Pennsylvania Assn. of Amusement Parks.

Laura Lee, vet Evening Bulletin film critic, retiring to Italy, May 1, was feted by press at Frankie Bradley's.

Comedy team of Al Fisher & Lou Marks will take part in the Valley Forge production of "Kiss Me Kate."

Academy of Music, 3,000-seater, sold out on mail orders following announcement of Van Cliburn concert appearance.

Jack Curtis, singing-emcee returns to Skinny D'Amato's 500 Club, Atlantic City, in June, for 10th consecutive season.

Bernie Lowe, cleffer, publisher and recording man, has incorporated Bernard Lowe Enterprises Inc. with capitalization of $50,000.

City of Philadelphia honored Eugene Ormandy and the Philadelphia Orchestra at a civic luncheon before it took off on European trip.

Bill Haley-Lord Jim Art Galleries will have its official opening at Booth's Corners, Delaware County, when the rock 'n' roller returns from South America next month.

Portland, Ore.

By Ray Feves

(AT 1-3076)

Jacqueline Fontaine headlining at Frontier Room.

Disk jockey Don Porter ankled KXL and joined the KGW staff. Bob Blackburn left KEX and switched to KXL.

Arthur Duncan, Lloyd Lindroth, Tony Marks & Co., The Whipporwills (4) and The Claydettes (6) in at Amato's Supper Club. Beatrice Kaye follows.

Australia

By Eric Gorrick

(Film House, Sydney)

Allied Artists product continues under the RKO banner here.

"80 Days" (UA) swung into its eighth month at Paris, Sydney.

It's reported that Aussies spent $900,000,000 on gambling last year.

"Sugar and Spice" bows into Tivoli, Sydney. Ronnie Ronalde is starred.

Aussie Actors' Equity still pressing for 50% local talent setup in tv programs.

"Fantasia" (RKO) in sixth week of yet another repeat run at Esquire, Sydney.

Margaret Rutherford, British star, due at Elizabethan, Newtown, in "Time Remembered."

"Ten Commandments" (Par) continues powerful on two-a-day at Prince Edward, Sydney.

"River Kwai" (Col) continues a smash in Sydney and Melbourne for Greater Union Theatres.

Harry Wren will roadshow his Cherry Blossom revue coast-to-coast. It's an all-Nipponese. cast.

Robert Helpman will do a limited run here in Noel Coward's "Nude With Violin" under J. C. Williamson banner.

Peter Dawson, of Savoy Continental pic houses in Sydney and Melbourne, boats abroad on foreign pic buy.

Church authorities pressing Cahill government to curb gambling in New South Wales. Pic biz would like to see a poker machine redlight.

Aussie key newspapers splashed Lana Turner case on their front page and likewise aired a load of dirty linen covering Hollywood in general.

Single feature pic bills okay in New Zealand. Here few houses play single pic; it's generally a double feature, plus shorts. In nabes some shows run to four hours.

Hollywood

Jonie Taps divorced.

Cary Grant in from London.

Bill Doll in from N. Y.

Jerry Wald off to Cannes Festival.

Simon Wincelberg had his tonsils yanked.

Brian Keith back from Hawaiian holiday.

William Holden returned from Far East trek.

Freddie Fralick hospitalized with heart condition.

Gene Kelly home after three weeks in Europe.

Ronnie Waldman due in next week from Gotham.

Robert Aldrich back from four months in Germany.

Danny Kaye to Honolulu for preem of "Merry Andrew."

Larry Germaine new prexy of Cinema Hairstylists Society.

Screen Actors Guild placed Miro Productions on "unfair" list.

Duncan Renaldo off on fair and rodeo personal appearance tour.

Society of Cinema Music Editors is new name for Cine-Music Editors.

Shirley MacLaine to Tokyo to visit producer - husband Steve Parker.

Alex Caplan, Far East supervisor for Disney, in from Tokyo for confabs.

Cedric Gibbons awarded honorary life membership by Academy of Motion Picture Arts & Sciences.

M.A.J. (Tim) Healy succeeds Simmon Levy as Hollywood director of MPAA Advertising Code Administration.

SAG revoked agency franchises for non-payment of fees of Frank L. Esternaux Agency, RMP Enterprises, Richard Wiley Agency, L.A.; George Baxt and Kaie Deei, N.Y.

Oscar Levant, who has been more literary than musical for some time, will resume concertizing June 2 when he plays Shostakovich's Second Concerto at L. A. Music Festival under Franz Waxman's baton.

Vancouver

By Jay Tomson

Elmer Gill, Seattle-based piano-vibes-pipesman, at Pacific Athletic club.

Josephine Goad ankles Vancouver Symph p.r. spot for extended European junket.

Kenneth Caple, CBC regional topper, to Brussels and Britain on biz and pleasure.

Bob Gillies, warbler with Theatre Under The Stars, to CFCF, Montreal, as deejay.

Peter Kosick ankles CKLG international programs exec slot for sales dept. at CKNW.

Gerrit Van Triest, Dutch baritone with John Emerson Singers, hospitalized with hepatitis.

"River Kwai" (Col) finished its fifth week at biggie Orpheum, did "four times any normal biz."

Norma Arngrim, actress-wife of New York producer Thor Arngrim, here for a three-week visit.

AFM Local 247 (Victoria) lobbying liquor control solons to allow "live" combos in cocktail bars.

Marina Katronis, Winnipeg ballerina, hoofing to Chris Gage's jazzbo ivories at Arctic plushery.

"80 Days," already in its ninth month, hypoed into another holdover by appearance of basket balloon at B.C. International Trade Fair.

Chicago

(Delaware 7-4984)

Anne Rogers and Brian Aherne back in leads roles of "My Fair Lady" at Shubert.

Cafe Continental penalized with 20-day license suspension for having been caught with stolen liquor.

Sanford (Bud) Wolff, w.k. theatrical attorney, partnered in new law firm of Blumberg, Smith, Wolff & Pennish.

Jazz combos of Gene Esposito, Ellis Stukey and Frank Jackson dishing it out at Chicago Teachers' College benefit.

B&K Garrick, grind house on Main Stem, getting new canopy and marquee that should be up around June 1.

Producers Film Studios' prexy Jack H. Lieb's daughter, Elizabeth Helen Lieb, will marry Lt. Nolan H. Rogers here on June 5.

British Information Services tossed a clambake for George Shearing and Joe Saye, both jazz imports from England currently at Blue Note.

Arthur Newman joined Merriel Abbott's current ice revue at Conrad Hilton, replacing Fred Napier, longtime featured skater who left for white collar ranks.

Goodman Theatre winding up present season with "The Dream," a synthesis of Shakespeare's "Midsummer Night's Dream" and Purcell's opera "Fairy Queen."

OBITUARIES

NORMAN BEL GEDDES

Norman Bel Geddes, 65, designer author and legit producer, died May 8 in New York.

Well known most recently for his Futurama at the 1939-40 New York World's Fair, he also designed and produced numerous plays on Broadway in the 1920s and '30s. He also wrote or collaborated on several plays and books.

He designed more than 200 theatrical productions ranging from opera at the Metropolitan to the Ringling Bros. Circus. Among the plays were "The Truth About Blayds," "The Rivals," "Lady Be Good," "The School For Scandal," "Ziegfeld Follies," "Strike Up The Band," "Fifty Million Frenchmen" and "Flying Colors." He also produced and designed "Dead End," in 1935. His last Broadway production was "The Seven Lively Arts," in 1944.

In 1916, he went to Los Angeles to stage his own and five other plays for the Little Theatre. The same year, he wrote and directed the film, "Nathan Hale," for Universal. He was also planner or designer for numerous theatres in the U.S. and Europe, including the Theatre Guild, N.Y. Roxy Theatre, the Ukrainian State Opera House in Kharkov, Russia; and the Copa City in Miami.

His wife, stage director-producer Edith Lutyens; daughter, actress Barbara Bel Geddes and another daughter survive.

ROBERT A. McNEIL

Robert A. McNeil, 70, co-founder of 100-Theatre United California circuit, died May 9 in San Francisco.

McNeil began as a newsboy who sang songs in Frisco ferry boats before the 1906 earthquake. Shortly after the quake he got a job singing in a Frisco nickelodeon running the projection machine. He became owner-operator of a number of Frisco and Oakland houses, together with Eugene Emmick.

In the early 1920's McNeil and Emmick joined with Mike Naify, who'd taken over the Turner and Denken circuit, to form what eventually became the United California, biggest independent circuit in the Northern California-Southern Oregon-Nevada area.

McNeil-Emmick agreement with Naify was that their Golden State circuit confine itself to city districts while Naify worked the country towns. Emmick, who died two years ago, and McNeil each owned 30% of the top holding company, United California, while Naify owned the remaining 40%. But Fox was an important minority owner of subordinate circuits like Golden State and Naify's T. and D. Jr.

United California developed into a circuit with more than 100 theatres. In 1947, McNeil and Emmick sold out to Naify, who borrowed the necessary capital from the Bank of America on Joe Schenck's endorsement. McNeil had been in semi-retirement recently.

Wife and daughter survive.

BILL GOODWIN

Bill Goodwin, 47, announcer-emcee-actor for two decades in radio, television and motion pictures, died of a heart attack May 9 in Palm Springs, Cal. A native of San Francisco, he started his radio career in Sacramento and shortly after became a staff announcer on the Don Lee network.

Moving to Hollywood, he caught on fast as an emcee and straight man for such comics as Burns & Allen, Bob Hope and Edgar Bergen. This led to his own shows on NBC and film offers. He was featured in a half dozen pix, among them "The Jolson Story."

Two years ago Goodwin bought the Nooks hotel in Palm Springs and was on a constant shuttle between his home there and Hollywood for radio, tv and picture commitments. His last assignment in tv was as host of Colgate Theatre (old Metro films) on KTTV, Los Angeles.

Surviving are his wife, the former Philippa Hilber, film actress, and four children.

JOHN F. HORAN

John F. (Irish) Horan, 57, manager of an automobile daredevil show, died of a heart attack May 2 in Indianapolis. He had just returned from Detroit, where arrangements were completed for his show's summer tour. He worked with Luckq Teter in the '30s on pioneering "Hell Drivers Show." After Teter was killed in 1942 during one of the performances, Horan formed his own thrill show and also was associated with Jimmy Lynch Death Dodgers.

His 42-year show biz career included stints as a publicist for the late Tom Mix, announcing for newsreels, auto polo shows and other races. During World War II he toured with USO shows.

Surviving are his wife, mother, three brothers and two sisters.

LUCIAN H. MORGAN

Lucian H. (Lou) Morgan, 48, director of the orchestra of the Brown Palace Hotel in Denver, died May 8 in that city. Also musical director for the hotel, he began his career in his youth, playing clarinet and saxophone in a band led by Dean Miller, elder brother of the late Glenn Miller. Latter also played in the combo.

Morgan served on the staff of station KOA for several years. He and his wife operated the Lou Morgan Music Co. in Denver for the last five years.

Surviving are his wife, Louise, and his mother.

SIEGFRIED SCHOLZ

Siegfried Scholz, 34, German film industryite who was in charge of production and shooting for many films, died recently of a heart attack in Stuttgart.

He had just returned from Egypt and Lebanon, where he arranged for the production of four documentaries for Redetzki Film Production.

He worked on the production of documentaries, "Persia—Focus of the World," "5000 Years of Egypt" and "Japan Laughs Again," all made within the last couple of years in foreign lands.

FRANK McNELLIS

Frank McNellis, 67, legit actor for many years, died May 7 in Long Island, N. Y.

His Broadway credits include "Wall Flower," "Flamingo Road," "The Man," "Command Decision," "Five O'Clock Girl," "Irene" and "Her Master's Voice." He also appeared in numerous stock productions including The Late George Apley." He was also known as "The Man of Distinction," a name he received as an advertising model. He also served for many years as chairman of the executive board of the Catholic Actors Guild of America.

His son survives.

DR. PETER P. BRAUER

Dr. Peter Paul Brauer, 59, German film director, died April 29 in Berlin. He was one of Germany's busiest directors until 1945, making most of his pictures for the then Terra. His directorial credits include such films as "Swedish Nightingale," "Waitress Anna," "His Son," "The Senior Chief," "Spinsters of Bischofsberg," "Luck With Women" and "Heaven! We Inherit a Castle."

Brauer's last activity was with Berlin's Hans Deppe-Film, where he worked as director and production manager.

HELEN ANDERSON

Mrs. Larry Anderson, onetime nightclub performer who operated the Embassy Club, Sedgefield, N. C., died of cancer May 2 in Greensboro, N. C. The former Helen Morris, she was a native of Portsmouth, Va. With her husband, she had operated the Embassy Club since 1939 and prior to that had run the Town Talk, a spot near Greensboro. During the 1920s she trouped at a New York club operated by the late Texas Guinan.

Surviving, besides her husband, are a son and two sisters.

PAUL BERNARD

Paul Bernard, French stage and screen actor, died in Paris after years of a lingering illness from a rheumatic heart. Bernard's last stage role was in Jean Renoir's adaptation of Clifford Odets' "The Big Knife" in which he played the rapacious Hollywood producer. He had Renoir make him ill to mask his own state.

Bernard made more than 50 features and progressed from a top leading man to one of the character actors most in demand.

No known survivors.

VERNON H. SMITH

Vernon H. ("Bing") Smith, 59, former newspaper and radio executive, died May 2 in Lawrence, Kans., after a brief illness. A native of Kansas City, Kans., he was known for his affiliations with WREN, Lawrence; the Omaha World Herald and the radio station it then owned, KOWH. More recently he was in the tobacco business.

Surviving are his wife, two daughters, two sons and his parents.

ROBERT BABERSKE

Robert Baberske, 58, German cameraman, died March 31 after a short illness, it has just been ascertained.

He spent 41 years in the German film industry, shooting such hits as "Der letzte Mann" (The Last Man), "Die Drei Groschenoper" (The 3-Penny Opera), "Sinfonie einer Grossstadt" (Symphony of Big City), and had recently turned out some outstanding new pictures for DEFA.

SARA T. ALBERT

Sara Truax Albert, 85 ,leading lady of yesteryear dramatic productions, died April 25 in Seattle. Born in Chicago, she began her professional career at the age of 16 when she was "discovered" by Otis Skinner. She first came to Seattle as the wife of noted actor Guy Bates Post who was a native of that city. She made her Seattle debut in stock some 62 years ago.

Surviving is a daughter.

JACK BUCKLEY

Jack Buckley, 63, veteran straight man in burlesque and vaude, died May 1 in Chicago of a liver ailment. He'd been a member of the team of Country, Brenna & Buckley, and retired several years ago after working many years at the old Rialto burly house in Chi.

Wife, daughter and a son survive.

SHELDON LEWIS

Sheldon Lewis, 89, vet actor, died May 7 in San Gabriel, Cal. After 30 years on the stage he entered films in 1916 as one of the first stage stars to swing to motion pictures. "Orphans of the Storm" was one of his top films. For many years he concentrated on heavy roles.

In recent years he had lived in retirement.

JOHN C. PHELPS

John C. Phelps, 55, former manager of the Kentucky and Brown Theatres in Louisville, died last week in that city. He retired in February due to illness. At the time of his retirement, he lived in Wabash, Ind., where he was a theatre manager.

His wife, mother and a sister survive.

KELLY SELIGMAN

Kelly Seligman, 54, vet Southern California motion picture theatre exec, died of a heart attack May 5 in Honolulu. For the past 30 years he had been associated with Popkin Theatre, Los Angeles, and was with Gore Bros. Theatres for 10 years.

Surviving are his wife, son and two sisters.

H. ROBERT HAMPTON

H. Robert Hampton, 46, originator and producer of the U.S. Navy's nationally-circulated weekly radio program, "Across the Blue Pacific," died May 4 in Honolulu. An enlisted chief petty officer with the rating of Chief Journalist, he had spent years in the Navy.

Wife and two sons survive.

MARY E. MITCHELL

Mary Elizabeth (Betty) Mitchell, 50, membership secretary for Chi chapter of American Federation of Radio and Television Artists, died May 8 in Chicago. She had held her AFTRA post for the past 20 years.

Mother, sister and two brothers survive.

Henriette Michelson, 75, pianist and former teacher at the Juilliard School of Music in New York, died May 5 in Jerusalem. She went to Israel in 1959 to teach at the New Jerusalem Conservatory and Academy of Music. Her sister survives.

Mrs. Emma Jones Guenzel, 80, former Shakespearean actress who toured the U.S. and Canada with Mme. Mojeska and Louis James, died May 9 in Clarks Summit, Pa.

Father, 83, of Jack Short, Scot vaude producer, died May 7 in Glasgow. He was grandfather of Jimmy Logan, Scot comedian.

Boris Romashov, 63, Russian playwright who won a Stalin Prize in 1948 for his play, "The Great Force," died recently in Russia.

Father, 88, of Jules Curley, assistant pub-ad director for Stanley Warner Theatres in Pittsburgh zone, died May 5 in St. Louis.

Sylvia Grey, 92, one of the original Gaiety Girls, died May 6 in London. She would have been 93 next Sun. (18).

Father, of Herbert Bennin, Metro branch manager in Washington, D.C., died May 3 in Clearwater Beach, Fla.

Father, 76, of Edward Reichert, of the Rogowski Press (VARIETY) composing room, died May 8 in Flushing, N.Y.

Son, 9, of comedian Red Skelton, died May 10 in Los Angeles, after a long illness.

Bertram Rowe, 43, concert baritone, died May 8 in Petosky, Mich.

Percy B. Harris, tv actor, died May 10 in Union, N.J.

Sagan Ballet

Continued from page 1

from Elliot Norton, Boston Record drama critic, who said it "proved to be nothing much more than a peep show, designed by and for juvenile deliquents." The aisle-sitter said of the Toni Lander-Skouratoff dance of adultery, "The groppings, the posturings and the attitudes of this last scene, which depicts their adultery, are ugly and contemptible."

The Adam-Skouratoff seduction scene, were scored by Norton as "probably the ugliest scene on the stage today and why the French should want to export it, unless perhaps to get it and its performers out of their country, is hard to understand."

The Boston Herald touched on the "Broken Date" situation in an editorial last Saturday (10). The paper, which rapped Milliken last fall following his censorship action against the London legit play, "The Entertainer," noted that censorship standards are strikingly different in Boston and England.

After listing some of the shows that have been banned in London after playing in Boston and other U.S. cities without interference, and mentioning the "Broken Date" and "Entertainer" episodes, the editorial commented sardonically, "We should not like to see a censorship as capricious as the Lord Chamberlain's in force in Boston."

The critical score for the ballet was as follows: one pan (Norton, Record), two negatives (Doyle, American; Lloyd, Monitor) and three affirmatives (Durgin, Globe; Hughes, Herald; Maloney, Traveler). Exited Sunday (11) for Philadelphia after eight performances.

MARRIAGES

Miriam June Fink to Arnie Shapiro, Chicago, April 27. He's a newswriter for WBBM-TV in that city.

Deborah Minardos to Tyrone Power, Tunica, Miss., May 7. He's the actor.

Joan Stowell to Ted Randal, Virginia City, Nev., May 4. He's emcee for teenage show on KPIX, San Francisco.

Freida Ewart to George Urie Scott Jr., Glasgow, May 7. He's director of Empress Theatre, Glasgow, and son of George Urie Scott, vet theatre and cinema owner.

BIRTHS

Dr. and Mrs. C. Larkin Flanagan, daughter, Chicago, May 6. Mother is Carol Fox, general manager of Windy City's Lyric Opera.

Mr. and Mrs. Stan Dale, son, Chicago, May 6. Father is deejay on WAIT in that city.

Mr. and Mrs. Warren Dana, daughter, Pittsburgh, April 28. Mother's tv actress Eleanor Schano; father, of United Fund publicity staff, is son of Pete Dana, Eastern division sales manager for UI.

Mr. and Mrs. Tom Delaney, son, Pittsburgh, May 4. Mother's the daughter of Joe Schafer, bandleader, and former dancer Nora Lewis.

Mr. and Mrs. Howard Lerner, daughter, New York, May 6. Father is Mills Music ad-pub director.

Mr. and Mrs. Marvin Newton, daughter, Hollywood, May 4. Father is a fotog.

Mr. and Mrs. James Joyce, son, Boston, May 6. Father is an opera singer and night club comic.

Mr. and Mrs. John Milligan, daughter, New York, recently. Mother is actress-model Gillian Tilbury; father's also a thesp.

Mr. and Mrs. Juarez Roberts, daughter, May 4, Scarsdale, N.Y. They're both television writers, she under the name of Sonya Roberts.

Mr. and Mrs. Hubert Bland, daughter, New York, May 9. Mother is dancer Rosemary Zinner; father is a dancer.

Mr. and Mrs. Jay Michaels, daughter, Freeport, L.I., May 9. Father is head of television planning board of General Artists Corp.

Mr. and Mrs. Orison S. Marden III, daughter, White Plains, N. Y., April 25. Father is sales service rep for CBS Radio.

'Shook-Up' Arenas

Continued from page 1

regard as the better attractions have also hit highly profitable takes such as the recent tour of the U. S. by the Mantovani orch. The Melachrino orch will also trek the U. S. The arena ops are counting on the belief that they can outgross theatres.

Rockers Slip at B.O.

Although the arena men are a particularly impartial group, being generally willing to book the kind of attractions that will hit the box-office favorably, they have long noticed the decline of rock 'n' roll. For example, in Toronto, the Feld Bros. show got $17,000 in September; $13,300 in January, and only $7,900 April 21. In Montreal, the same Feld Bros. units hit $45,000 for two shows last September, and on April 20 it pulled only $14,000 also for two shows. In Philadelphia, Feld drew but $5,600 for two on April 12 with sponsorship by two local deejays who plugged the layout heavily.

Aside, of course, from the hot Alan Freed incident in Boston, there have been only a couple of instances where the arenas wouldn't handle rock 'n' roll. Syracuse, for example, felt it best to stay away from it, and so did White Plains, N. Y.

That There Classy Stuff

In contrast, the arena managers feel that highbrow and middlebrow attractions would produce a class set of audiences in their houses. It is also felt that with the Brussels Fair and the present cultural exchange program between U. S. and Soviet Russia, a lot of new and important attractions will be made available. Some already mentioned include the Ukrainian State Ballet and the Bolshoi Ballet. There is even some talk that the Red Army Chorus might come over under proper auspices. It is also figured that there are plenty of suitable attractions in other parts of Europe as well. One that may be coming over is the Spanish Riding Academy of Vienna, a world-famed school of riders. In addition, the Royal Ballet (formerly Sadler's Wells), which already has proved effective in arenas, will be coming over next year and likelihood is that it will play a set of arenas.

In Fond Remembrance

WILLIAM H. STEIN

CO-FOUNDER OF M.C.A.

MAY 14, 1943

WILLIAM WIEMANN

February 16, 1902 - May 15, 1952

In Loving Memory of

Howard R. Malcolm

May 19, 1955

Ruth

IN MEMORIAM

OF MY BELOVED BROTHER

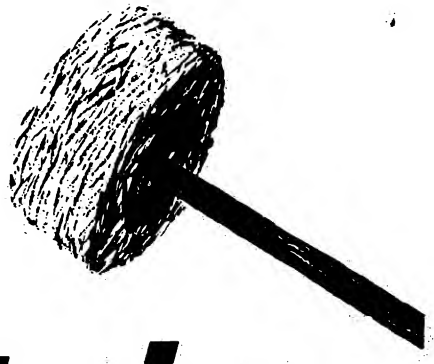
MORRIS GEST

May 14, 1942

SIMEON GEST

What the papers say about GRANADA'S CHELSEA at nine

on British Independent Television



"Chelsea at Nine" on ITV was in particularly good form last night. As each act was finished I was annoyed and wanted more. I cannot think of a better compliment than that.
Daily Herald circ. 1,581,164.

"Chelsea at Nine" on Independent television packed the usual variety of art, craft and entertainment into its 60 minutes last night.
Daily Telegraph circ. 1,109,564.

Among all the programmes which jostled each other for our attention on the ITV Channel, the best (by a very long range) was Granada's "Chelsea at Nine".
Daily Mirror circ. 4,657,873.

British television has seldom seen such a combination of musical, dramatic and dancing talent. The Granada Company have certainly shown that they think TV has shed its adolescent growing pains and is now adult entertainment.
Daily Sketch circ. 1,282,529.

It is ITV which is presenting the only civilised variety bill in Granada's "Chelsea at Nine".
Daily Mail circ. 2,142,746.

This Granada show is one which casts its net wide. Every week it comes up with some act which somehow would never occur to the producer of any other programme.
News Chronicle circ. 1,334,303.

Something has happened in TV Light Entertainment as revolutionary — as the satellite. Granada has discovered a new orbit of small screen amusement called "Chelsea at Nine".
The People circ. 4,865,534.

These American artistes have appeared during the last few months

LARRY ADLER
JANET BLAIR
DIAHANN CARROLL
EDDIE CONSTANTINE
MISCHA ELMAN
DOUGLAS FAIRBANKS
ZSA ZSA GABOR
PAUL GILBERT
ELSA LANCHESTER
CHARLES LAUGHTON
YEHUDI MENUHIN
LEONARD PENNARIO
HERB SHRINER
SISTER ROSETTA THARPE
THOMAS L. THOMAS
RICHARD TUCKER

And appearing over the next few weeks

STAN FREEMAN
JOSE ITURBI
ALAN KING
MONICA LEWIS
TONY MARTIN
BILLY DE WOLFE

GRANADA TV NETWORK 36 Golden Square, London

FILMS | VIDEO | TV FILMS | RADIO | MUSIC | STAGE

VARIETY

PRICE 35¢

Published Weekly at 154 West 46th Street, New York 36, N. Y., by Variety, Inc. Annual subscription, $15. Single copies, 35 cents.
Entered as second-class matter December 22, 1905, at the Post Office at New York N. Y., under the act of March 3, 1879.
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VOL. 210 No. 12 NEW YORK, WEDNESDAY, MAY 21, 1958 80 PAGES

ENVOY VALUE OF U. S. FILMS

Nudes Making Comeback—or Have They Ever Gone Out of Style?

Nudes are coming back in force on the nitery circuit. Actually, they never went out of vogue, but there were legal difficulties attached to their display in most parts of the country. Nudes, once the vogue in the days of the great showmen symbolized by Ziegfeld, Earl Carroll, George White and the Minsky family, went into decline in the era of the late mayor of New York, Fiorello H. LaGuardia.

The pelt-parade is apparently returning slowly and surely, law or no. The portents are evident throughout the country.

For example, the key spot in this situation is Las Vegas. The Dunes Hotel made a financial and artistic comeback with its Minsky shows featuring bare-breasted babes. With Le Lido, Paris, show opening July 2 at the newly built Stardust in that town, are the Bluebell Girls, the famed troupe that has supplied the bulk of Parisian cafe nudity for years. They are expected to be more potent as a cafe attraction than some of the highpowered names that play the resort.

However, Las Vegas isn't the only town offering the skin sessions. For example, there has been a slight return of nudity to the New York scene as has been freely predicted by the continued popularity of same at such pace-setting events as the Art Students League and Artists Equity bal masques. The Latin Quarter has one delightful specimen who takes

(Continued on page 24)

More 'Authors'

In addressing the Columbia Univ. Club last week, Steve Allen made reference to further "authorships" which he felt more appropriately linked to books, as for example:

"Naked To Thine Enemies," by Brigitte Bardot.

"Don't Go Near The Water," by Joe E. Lewis.

"Bad Seed," by Luther Burbank.

"Somebody Up There Likes Me," by Adam Clayton Powell (a switch from Bobby Sarnoff, as he once previously quipped).

Deplore Lack Of H'wood Glamor At Brussels Expo

By JOHN FLORQUIN

Brussels, May 20.

Huge crowds continue to pack the U. S. Pavilion at the Brussels Fair and it is a generally admitted that here is the gayest, charming and most gracious of all the architectural wonders of the Fair. "But where, in this vast and impressive dream of Americana, is Hollywood's glamour?" visitors have been heard to remark.

There is, of course, "South Pacific" at the exciting American Theatre, but this musical is not everybody's dream of delight and, downtown, plenty of Yank musicals in celluloid form battle their way through the suburbs. Hollywood's export No. 1, the best known and perhaps the most loved over here, has been sadly overlooked: the stars up to now have bypassed Brussels.

Mitzi Gaynor hurried to the London "South Pacific" premiere but preferred the Cannes fireworks to a local p.a. which perhaps would have added plenty of glitter to her film's initial bow. She has promised to come later.

William Holden and Sophia

(Continued on page 22)

MPIC's 'Cannes-in-Cal.' Under Study Via Hookup With Coast's Trade Expo

Hollywood, May 20.

Motion Picture Industry Council is studying feasibility of tying in an International Film Festival, similar to Cannes and other European fetes, with the California state-sponsored International Trade Fair and Exposition, which will open here next April 1.

Industry organization, at urging of fair officials, has already outlined a tentative plan for such a festival with these points:

(1) The Academy of Motion Picture Arts & Sciences would act as co-sponsors with MPIC of the festival.

(2) A committee of top studio execs would work on all phases of project.

(3) Added feature of festival would include motion picture and art exhibits such as paintings belonging to film personalities.

(4) Panel discussions bringing together producers, directors, actors and other film-makers from the various companies.

Cost of the Festival would range from $500,000 to $2,000,000, accord-

(Continued on page 24)

CLAIM $9 MILLION MORE TAX ON SHUBERT ESTATE

Washington, May 20.

The complicated question of how much the late Lee Shubert left to his heirs has been referred to the U.S. Tax Court. Shubert, who died Christmas Day, 1953, left an estate, according to his executors, valued for Federal tax purposes at $6,619,000, and paid about $3,000,000 in inheritance taxes.

The Internal Revenue Service

(Continued on page 79)

EMBASSY EYES ON OUR FEATURES

By ROBERT J. LANDRY

With the United States at the present time seemingly the nation least likely to win a popularity contest in large sections of the world, the question has again been raised as to whether and to what extent Hollywood feature films "represent" or "misrepresent" American life and culture and enhance or diminish national prestige.

A check of American ambassadors' opinions of the envoy-value of American films suggests that the officials' vote is divided. Ambassador Scott McLeod in Dublin is on one extreme, declaring: *"I find that the Americans on my staff and those in the American community in Dublin unanimously cringe at the effect which American movies appear to create on the local population."*

In contradistinction to McLeod other U.S. ambassadors and charge d' affaires think the balance, including good, bad and indifferent releases, is a cross-section of an energetic, open-minded, justice-respecting society.

The point is repeatedly made that Americans show in their films a commendable willingness to find fault with their own institutions and failures and that, in the end, this is more impressive to foreigners than attempts to convey an "all-favorable" impression. (It is to be recalled that Sir Winston Churchill once remarked that it was a waste of time to criticize

(Continued on page 22)

Hollywood Faces Directors' Walk

Hollywood, May 20.

There are strong indications that Hollywood directors may soon call for "cessation of services" against major studios and Alliance Television Film Producers, possibly by next week. It would be the first directors' strike in history of industry.

Another negotiation session to be held tomorrow, but insiders with producers, Screen Directors Guild concede little chance of agreement since bankers are adamant that studios will not change their stance regarding post-'48 residuals and tollvision. Crux of entire situation is feevee. On this important point in negotiations producers have flatly told directors they will not pay one cent additional if or when there is home pay-tv, that they feel its merely extension of theatrical boxoffice, hence should be treated exactly like theatrical films. Their flat rejection of Screen Directors Guild demands on this crucial point have burned

(Continued on page 24)

22 Musical Tents This Summer Eye 3,500,000 Customers or $7,000,000 B.O.

By JESSE GROSS

The mushrooming musical tent field is expected to hit an estimated $7,000,000 gross this summer. That's based on an anticipated attendance of 3,500,000, with the ticket price averaged out at $2 each.

The tents have been spreading steadily since St. John Terrell opened the first in Lambertville, N. J., in 1949. This year, at least four new canvastops are scheduled to open. That'll make a total of 22 in operation. There were 19 last year, and all but one are expected to resume this semester.

The new spots include the Toronto Music Fair; Carousel Theatre, Framingham, Mass.; Colonie (N. Y.) Musical Theatre, and the Ellenville (N. Y.) Music Tent. The only one of last season's operations not figured likely to resume this summer is the Music Circle, Detroit.

Most of the tunertents belong to the Musical Arena Theatres Assn., which also includes among its members two Florida spots which opened last winter. The latter, the Miami Musical Theatre and the Palm Beach Musicarnival, are not included in the summer lineup, however, since they operate during the cold-weather months. Another MATA member not in the tent category is the new aluminum-domed Casa Manana Theatre, Ft. Worth.

Two other canvastop theatres in the works but not due to bow until next year will be in Springfield, Mass., and Phoenix, Ariz. Meanwhile, plans for the erection of a

(Continued on page 18)

Tourists Vs. Politics

Paris, May 20.

Comment that Parisians are their usual nonchalant selves despite the DeGaulle-Algeria crisis touches the question of American tourists. Are they safe in this city? So far, definitely yes. Worst that has happened to any is that they've been forced off Champs Elysees into the bars.

Meanwhile incidents between gendarmes and agitators, left or right, provide camera bugs from States with plenty of shutter opportunities. Sardonic ones say street fight are better shots than Lido or Folies.

Vegas Wins Over Havana on That 'Dealer's Choice'

Hotel and casino heads given the choice of operating either in Las Vegas or Havana, have chosen Las Vegas. The investors who have shares in both cities are preparing to pull stakes in Havana. They are in the process of disposing of all their holdings there and stick to their U. S. heaths.

The decision was forced upon them by a ruling of the Nevada State Commission which gave the operators the choice of the two cities on the ground that with the difficult revolutionary situation in Cuba, there may be international complications accruing.

Wilbur Clark of the Desert Inn, who operates the Hotel Nacional, is pulling out of Cuba. Ed Levenson of the Havana Riviera is also exiting, although he has no ownership in any Las Vegas spot. Clifford Jones of Vegas' Thunderbird is another departee from Cuba. He's part of the casino concession at the Habana Hilton.

No changes are expected at the

(Continued on page 18)

WESTINGHOUSE'S LP OF BG'S ALL-TIME TOP POPS

Benny Goodman's current stand at the Brussels Fair, under auspices of the Westinghouse Broadcasting Co., is cueing a special album package to be sold exclusively through Westinghouse dealers. The 12-inch LP, titled "Benny Goodman Plays World Favorites in Hi-Fi," will spotlight the 10 numbers which the BG orch has received the most requests for in its world travels. It'll retail for $1.39.

The album is being produced by Westinghouse's radio-tv division.

Cliburn's Pianoforte B.O. Rates RCA 'Presley' Deal; Sell 100,000 LPs Blind

RCA Victor has over 100,000 advance orders for Van Cliburn's first Tchaikovsky Piano Concerto (or any other) recordings although, naturally, the prizewinner in the Tchaikovsky musical sweepstakes in Moscow will first wax the Russian composer's works.

The 23-year old Texan, whose Monday night (19) Carnegie Hall (N. Y.) concert, first-in-America since his Soviet acclaim, was critically kudosed as "living up to expectations despite the great buildup," was ticker-taped in a traditional Father Knickerbocker welcome-to-our-hero parade yesterday (Tues.) morning.

Bill Judd of Columbia Concerts, handling Cliburn's business affairs, set a longterm pact with Victor at what the diskery calls "unusual guarantee terms" although refusing to name figures. It calls for a spread of income over a number of years, similar to the deal which Elvis Presley got from Victor. Income spread is designed for tax

(Continued on page 24)

Columbia Earns as It Holds Coin Due Bill Holden on 10% of 'Kwai'

Hollywood, May 20.

A joker in William Holden's deal which calls for 10% of the gross of "Bridge on the River Kwai"—deliberately inserted by thesp himself—makes arrangement considerably less favorable than what has been regarded as the all-time best deal for an actor. Obviously Holden never believed Sam Spiegel production would be the success it is, now expected to hit a gross upwards of $25,000,000.

The 10% of gross is unchanged, but Holden insisted that his contract carry a clause to the effect that in no year was he to receive more than $50,000 from picture. At that rate, his expected take of $2,500,000 from film will not be fully paid him for 50 years.

Meanwhile, Columbia Pictures has the use of his money. In about three or four years, it will be holding the bulk of his $2,500,000 return.

Even at the low rate of 4½% for a safe bond or blue chip stock investment, Columbia can get a return of $90,000 a year on around $2,000,000 of Holden's money it will probably be holding four years from now, paying Holden only $50,000. On that basis, over the remaining 45-year span, Columbia can make $1,800,000 before taxes, in interest on Holden's money and at the end of the 50-year span keep all the principal besides.

Holden's deal on "The Key," a Carl Foreman production and also a Columbia release, is said to call for the same terms, 10% of the gross but no yearly payment of more than $50,000. If this picture is any sort of success, Columbia's interest on money it will be holding for Holden will naturally go that much higher.

Judy Garland's Heartfelt Regrets Too Profane For Male Celebrant

Minneapolis, May 20.

Appearing on a state centennial celebration with Secretary of State John Foster Dulles, film actor Walter Abel and others before a huge U. of Minnesota Memorial Stadium audience which included such VIPs as Norwegian Princess Astrid and Swedish Prince Bertil, native Minnesotan Judy Garland stopped midway through her first song.

"Can I start again?" she asked. "I missed the lyric. Isn't this terrible? I was trying to be so good."

Miss Garland was accompanied by 32 Minneapolis Symphony orchestra musicians led by her own conductor, Buster Davis of Hollywood.

"Boy, I really messed that up," she told the audience afterwards. "But I meant every word of the song. This is a great honor and I've really been terrified. This place is so damn big."

After the episode the Minne-

(Continued on page 24)

Ken Englund's Insignia

Hollywood, May 20.

Ken Englund is new prexy of Screen Writers Branch and Donn Mullally prexy of Tv-Radio Branch of Writers Guild of America, West.

Other officers-elect of screen branch are Ben Roberts, vp; Winston Miller, secretary-treasurer. In tv-radio branch: Leonard Freeman, vp; Anthony Ellis, secretary-treasurer.

Second Week of London Bus Strike Finds Small Change in Show Biz

London, May 20.

The second week of the London bus strike still finds the status of central and suburban show biz registering very little change. Reports indicate that there has been only slight variation from normal trade, and that where the attraction is big enough, the patrons still manage to fill the regular number of seats.

West End cinema trade has shown no appreciable drop. One spokesman said that if the product was atractive enough the flow of patrons would not be stemmed by a road transport breakdown. An indication were the lines outside both the Carlton and Ritz theatres. The Carlton is playing "The Young Lions," and the Ritz "The Sheepman." Nabe theatres, too, are maintaining almost normal biz, except where bus routes provide the only link between theatres and patrons.

Legit theatres continue with perky trade and library bookings are mostly being honored. However, there has been some drop in casual trade. But the public's determination to overcome transport difficulties is reflected in the roaring business of such hits as "My Fair Lady," "The Mousetrap" and "The Boy Friend."

Jazz clubs report normal attendances and dance halls have not, so far, felt the pinch.

Babilee Ballet to Brazil

Paris, May 20.

Ben Carlin, American impresario who operates out of Paris, has signed Jean Babilee and his ballet company for a five-week tour of Brazil. Troupe will play theatres under management of Dante Viggiani, opening at Municipal Opera House, Rio de Janeiro, for three-week stand beginning Aug. 22 to be followed by weekstands at Sao Paulo and Bahia.

Company of 16 sololists sans corps de will feature Babilee's standby, "Le Jeune Homme et la Mort" (The Young Man and Death) produced originally for Roland Petit.

Zsa Zsa Hay(s)maker

Washington, May 20.

Zsa Zsa Gabor made plenty of hay from the publicity sun shining on the gifts she received from Dominican General Rafael Trujillo. The Hungarian actress arrived here to headline preem of the 750-seat Cafe Paree nitery just as Rep. Wayne Hays (D., Ohio) was tongue-lashing the son of the Dominican dictator for his lavish use of foreign aid funds.

Trading blow for blow, La Gabor dared the legislator to repeat his description of her outside the immune floors of Congress. She would then, she promised, toss the book at him for slander.

The Ohio legislator had said that Zsa Zsa is "apparently the most expensive courtesan since Madame Pompadour."

"Let him come out in the open and I will sue him for his slanderous statements," Miss Gabor told the press.

Meantime, at her Hotel Statler suite, the volatile Zsa Zsa had frequent meetings with the press. Her first press conference, held in the mammoth Presidential room of the Statler, brought the remainder that she was, after all, a stockholder. Statler is part of hotel chain headed by Conrad Hilton, former husband of actress.

Nobody seemed to notice, but other acts at Cafe Paree debut included comic Joey Adams, Al Kelly, belly dancer Nejla Ates, emcee Lenny Paige and an 18-girl line.

Last Tent Show Hits Iowa (& NBC)

Shaffner Players, which winter in Sarasota, Florida, will be on the road again out of Wapello, Iowa. This is believed the last surviving repertory troupe under canvas. Fame has come to the company over the years and to many national magazine "discoveries" will be added on May 25 an NBC television pickup on "Wide Wide World" from the village of Washington, Iowa, where company will play until June 1.

Self-described as folk theatre and presenting "Toby and Susie" stock characters the tent show has the following route, fairly standard summer after summer, lined up:

Delta, Ia.	June 2-8
New Sharon, Ia.	June 9-15
Mt. Pleasant, Ia.	June 16-22
Carthage, Ill.	June 23-28
Quincy, Ill.	June 29-July 6
Edina, Mo.	July 7-13
LaPlata, Mo.	July 14-20
Lewistown, Mo.	July 21-26
Hannibal, Mo.	July 27-Aug. 3
Perry, Mo.	Aug. 4-10
Vandalia, Mo.	Aug. 11-17
Paris, Mo.	Aug. 18-24
Mexico, Mo.	Aug. 25-31
Centralia, Mo.	Sept. 1-7
Macon, Mo.	Sept. 8-14
Green City, Mo.	Sept. 15-21
Unionville, Mo.	Sept. 22-28
Kahoka, Mo.	Sept. 29-Oct. 4

Doolittle's Frisco Grief With Moiseyev Rule; Sunday Evening Lost

San Francisco, May 20.

A Soviet stage rule has fouled up schedule of soldout Moiseyev Dance Company in Frisco and no exception to the rule will be forthcoming, apparently.

Result is that James Doolittle, California manager of the Moiseyev tour, last weekend was forced to substitute a midweek matinee for the troupe's Sunday evening performance, June 1.

The Soviet rule provides that dancers who perform both matinee and evening on any single day must have the next evening off.

The troupe was booked into the 3,500-seat Frisco Opera House from Saturday (31) through evening of June 5, with a matinee and evening show set for June 1.

Because of the Soviet rule Doo-

(Continued on page 18)

Sam Goldwyns' in N.Y.

Samuel Goldwyn, accompanied by Mrs. Goldwyn, has arrived in New York. It's his first Manhattan visit in two years.

Producer will spend two weeks in Gotham on business related to his production of "Porgy and Bess," now in rehearsal at his Coast studio.

Van Cliburn: A Musical Lindbergh

An American kissed a Russian in Carnegie Hall Monday (19) evening while thousands were cheering, not the foreign-style camaraderie but the Tchaikovsky (No. 1) and Rachmaninoff (No. 3) concertos. More a patriotic rally than a conventional concert, the occasion nonetheless was a musical demonstration that 23-year-old Van Cliburn holds up America. He's V for virtuoso and his winning the Moscow piano relay was completely intelligible.

The kissed Russian, a young giant in hammerclaws, Kiril P. Kondrashin, first conducted the short Prokofieff Classical Symphony, Op 25. He was, and it was, received with hearty hospitality. Again the charged atmosphere in the totally-soldout-to-the-top-gallery house confused the musical issue. More than the eyes of Texas were upon the audience. The world was watching its behavior. Nobody can now say Americans aren't ready to exchange culture, kisses or publicity campaigns.

Wise beyond his years, Cliburn has said that his present N.Y. appearance is not authentic success but sensation. Nonetheless he is a result well launched. He plays with power and potential greatness, a lanky, boyish artist who is going immediately to Washington and Philadelphia with the Symphony of the Air and Kondrashin. Next fall and winter he's booked to stamina's limits by the Columbia Management which, since Cliburn had the brightness to win in Moscow and become a musical Lindbergh image, has pulled all the stops on the ballyhoo organ. And of stamina the young man has plenty since he tackled two intricate and taxing Russian concertos with only 10 minutes intermission between.

It was a hollering audience and Cliburn more than justified the pride the customers clearly wished to express. It added up to a very special evening at Carnegie. *Land.*

Chi Flagellates Itself (Don't You Try) As Cultural Wasteland of Midwest

By LES BROWN

Chicago, May 20.

Chicago needs a culture dome, but otherwise there's nothing wrong with the toddlin' town that a good head-shrinker couldn't take care of—routine hypochondria, simple self-laceration, and an acute case of jitters. In these times of "cultural" crisis, when action is needed, this dizzy burg is immobilized by its own hysterical symptoms.

When the Opera House leased itself a month ago to Cinemiracle, leaving Chi without physical hospitality for incoming dance and opera extravaganzas, the city immediately broke out in a rash of words—and hasn't recovered yet. The emergency case is in grave danger of being talked to death, and the only thing that is predictable at this point is that there'll be no satisfactory remedy for 1959. The projects posed as solutions will all take more than a year to complete.

As soon as the news of the crisis hit print (and it hit very large), groups of organized culture lovers popped up all over town, like hives, to thump for a new longhair showcase. To date they've succeeded in pulling off a dandy Laurel & Hardy act, bumping into each other. Some think the old Auditorium, in bad repair since 1941, should be renovated, while others are pushing for a 5,000-seat theatre in the still distant state-sponsored Metropolitan Fair and Exposition Center on the lakefront.

Mayor Richard J. Daley, finally recognizing the civic implications,

(Continued on page 22)

Sports Seek Exemption

Washington, May 20.

By a slim margin, the House Judiciary Committee has voted to send to the House floor for action the Celler bill to exempt professional sports from the antitrust laws. Committee members generally agree that professional sports should have some rights to regulate video broadcasts in specific areas, without fearing antitrust crackdowns.

The question is how far this should go, however. Minor league baseball clubs explain, for example, that if the majors can sell telecasts of their games nationwide, it will destroy attendance at minor league games.

There is considerable question as to whether Congress will get through a bill in the short time remaining this year.

Platters' Aud With Pope, Who's Hip to Rockers

Rome, May 20.

The Platters, at a special audience yesterday (Mon.) granted by Pope Pius XI, were reminded that they must lead lives that will inspire young people everywhere. The Pontiff seemed to know of the influence that the rock 'n' roll combo had had on teenagers around the world.

The Pope presented the Platters with medallions.

8/21

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154 West 46th Street New York 36, N. Y.

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Trade Mark Registered

FOUNDED 1905 by SIME SILVERMAN; Published Weekly by VARIETY, INC.
Syd Silverman, President
154 West 46th St., New York 36, N. Y. JUdson 2-2700
Hollywood 28
6404 Sunset Boulevard, Hollywood 9-1141
Washington 4
1292 National Press Building, STerling 3-5445
Chicago 11
612 No. Michigan Ave., DElaware 7-4984
London WC2
8 St. Martin's Pl., Trafalgar Sq., COVent Garden 0135

SUBSCRIPTION Annual, $15; Foreign, $16; Single Copies, 35 Cents

ABEL GREEN, Editor

Volume 210 (126) Number 12

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DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$15 a year. $20 Foreign.

FURY INSIDE CANNES JURY

Prize Winners at Cannes

Best Picture (Golden Palm)

(Russia) "When The Storks Pass" (Letiat Jouravly), a Mosfilm Production starring Tatiana Somoilova and Alexis Batalov and directed by Michael Kaltatov.

Special Award

(France) "Mon Oncle" (My Uncle), written, directed and starred in by Jacques Tati.

Best Actress

(Sweden) Award went to feminine ensemble in "Near Life" (Naera Livet"), produced by Nordisk, directed by Ingmar Bergman, starring Bibi Anderson.

Best Actor

(United States) Paul Newman for his performance in "Long Hot Summer" (UA).

Best Documentary

(Switzerland) "Bronze Faces" (Visages de Bronze) made by Luzuy Film, directed by Bernard Taisant, with Jacques Bondon.

Best Original Scenario

(Italy) "Newylweds" (Giovanni Mariti).

Best Director

(Sweden) Ingmar Bergman for "Near Life."

Best Short (Golden Palm)

(France) (1) "The Seine Meets Paris" and (2) La Jaconde."

(Special jury awards went to Germany's "The Source Of Life," and Czech cartoon, "How Man Learned To Fly." International critics' prize went to Spanish director Juan Bardem for "Vengeance.")

Only Missing Factor in Proposed Manhattan Film Festival: The Help Of America's Picture Industry

Campaign of the Film Producers Assn. of N. Y., a group made up almost entirely of producers of tv commercials, business, educational and television films to stage an international film festival in New York in cooperation with city authorities has been received somewhat skeptically by the theatrical motion picture industry.

Point made by the major producers is how is it possible to launch a festival in New York or elsewhere without the inclusion of the producers of important theatrical films. At the FPA's meeting recently with Mayor Robert F. Wagner's executive assistant, Stanley H. Lowell, not a single representative of the major film companies or of the Motion Picture Assn. of America was present. It's pointed out by reps of the theatrical film industry that a festival staged without Hollywood cooperation would consist of tv spot commercials, half-hour telepix, and business and educational films.

FPA officials as well as Lowell acknowledged that the festival

(Continued on page 24)

Hate With Heart

From an anti-toll tv promotion piece put out by the Joint Committee on Toll TV and urging citizens to protest any pay video authorization to their Congressmen:

"You can argue that toll tv is illegal . . . will cause unemployment . . . will kill good quality programs . . . *it's un-American.*"

Insider Stock Transactions

Washington, May 20.

April summary of Securities & Exchange Commission on "insider" transactions shows acquisitions in Loew's common reported by three directors. Louis A. Green purchased 4,857 shares in March. Jerome A. Newman bought 800 shares same month to bring his total to 5,330 shares. He also reported acquisition by Graham-Newman & Co. of 980 shares to bring its holdings to 6,125 shares.

Three directors of National Theatres also reported acquisitions. B. Gerald Cantor bought 500 shares to raise his holdings to 109,000. Jack M. Ostrow, who holds 5,000 shares, reported purchases by corporations of 21,400 shares, lifting their total to 80,000 shares. E. C. Rhoden, Sr., who holds 35,800 shares, reported purchases by holding companies of 2,000 shares for total of 55,525 shares.

Decca Records acquired 2,100 shares of Universal Pictures to raise its holding to 756,985 shares. Roger W. Hurlock bought 300 shares of Allied Artists to raise his holdings to 14,700 shares.

David Van Alstyne Jr., sold 2,000 shares of Guild Films to reduce his total to 7,407 shares. Arthur Levey sold 13,350 shares of Skiatron Electronic & TV Corp in February to reduce his total to 340,331 shares.

20th-Fox's High Quote, $29.87 Per

Twentieth-Fox stock on the New York Stock Exchange hit a new year's high last week of $29.87½ per share as unusually heavy trading in the issue was registered. Total of 60,900 shares was exchanged.

Reason behind the strong activity was two-fold. For one, the company itself has been a big buyer, the objective being to shrink the capitalization so as to ease the dividend load via the lesser number of shares outstanding in the future.

On the second count, the National Society of Security Analysts, at a Coast meeting over the past week, reportedly gave considerable anteroom conversational play to the notion that 20th's oil and real estate holdings alone were worth between $25 to $30 per share. This is apart from film production and distribution and theatre ownerships.

It was regarded as likely that at least some Stock Market appraisers passed this word along to clients, resulting in the stock upbeat. The per-share price rise for the week amounted to $2.25 per share.

BEN SACK AS DISTRIB WITH SAM RICHMOND

Boston, May 20.

Ben Sack, owner, and Sam Richmond, gen. mgr. Sack Theatres, operating six firstrun houses, four in Boston and two in Fitchburg, have formed Saxon Distributing Co. to distribute films in New England.

First acquisition for the new distrib outfit is Brigitte Bardot in "Mam'zelle Pigalle," current at the Sack Beacon Hill in Hub, for N. E. territorial release. Negotiations are underway for other film properties.

Sack operates the Beacon Hill, Saxon, Gary and Capri in Boston.

VIDOR VEXED WITH BRITISH 'ORDERS'

By FRED HIFT

Cannes, May 20.

Charles Vidor, the American representative on the Cannes film festival jury, last week objected in strong terms to the British entry, "Orders to Kill," as being offensive to the United States.

The jury subsequently failed to raise the four positive votes necessary to continue the film in the competition. Only three votes were cast for it, though the reaction to the Lion International Films production had been generally good and many felt it was one of the best pix shown at the fest.

"Orders to Kill" has been acquired for the U. S. by Richard Davis' United Motion Picture Organization. He paid $75,000 for it.

The incident in the jury room is bound to "leak" now that the festival is over. Bound by jury secrecy, Vidor hinted to friends here last week that he planned to detail his stand after the fest. When he does, a major source of friction is likely to arise inasmuch as the charge is certain to be made that "the Americans" killed the British film at the fest.

Actually, Vidor's objections possibly had two effects. Either these kept the film from getting the necessary votes to continue in the prize race. Or else, it got the three votes precisely because the American juror objected.

Many Americans, polled here by VARIETY, disagreed with Vidor, saying they could see nothing wrong with the film. Story originally was that Vidor had caused the film to be tossed out of the fest. This impression was later corrected and it was made clear that no such procedure was possible once Favre Le-Bret's fest direction had accepted an entry.

Jay Carmody, Washington Star critic and official State Dept. delegate to the festival, said he could see nothing objectionable in the picture. Indeed, he added, he felt sure it would do extremely well when it went on release in America.

"Orders to Kill" was directed by Anthony Asquith and stars Eddie Albert, Paul Massie, Lillian Gish and James Robertson Justice. Film tells of a young U. S. Air Force officer who is picked by American intelligence to kill a "contact" in Paris during the war, the contact being suspected of doing business with the Germans. The American, played by Massie, is trained for his mission in Britain and, after considerable pangs of conscience, kills the contact in one of the most ri istic murder scenes ever filmed. C science catches up with him when he discovers that his victim was innocent. In the end, Massie looks up the widow of the dead man and gives her money.

Vidor's view is that the British, who made the picture, were hiding behind the American uniform in

(Continued on page 26)

How Can Producers Stop Tele From Jumping Public Domain Properties 'Announced' for Screen?

Motion Picture Assn. of America this week placed in the hands of its legal committee the job of seeking to prevent telecasters from airing public domain works after theatrical versions of the same properties have been "announced" and highly publicized.

Film company presidents, as members of the MPAA board, believe that telecasters, by presenting the same classics that are headed for the nation's theatres, actually are drawing some of the publicity values that rightfully belong to the theatrical product.

With the industry looking for "bigger and better" pictures, it's likely that the classics will be tapped more so than in past, according to one highly-placed source. He attributed this to the growing inclination toward big budgets which many of the top literary works require.

It's generally conceded that the picture business has copyright protection; tv interests are free to offer their own adaptations of the classics. But doing it at a time when a major Hollywood studio has a like project rolling is regarded as "unfair."

Consequently, the top industry attorneys are looking to legal ways and means of stopping the practice.

Allied Artists Pfd. Divvy

Hollywood, May 20.

Allied Artists has declared 133¾c per share divvy on 5½% cumulative convertible preferred stock.

Melon payable June 15 stockholders of record June 3.

Par Buys 17,400 Of Own Shares

Paramount has purchased an additional 17,400 shares of its own common stock on the New York Stock Exchange, bringing the total of such buys to 198,600 shares.

Thus the company is continuing with its policy of reducing its outstanding issue, in that the stock so purchased is earmarked for retirement.

Stock acquistion such as at Par and other film corporations are designed as a cushion against possible easing off of earnings. The lesser number of shares outstanding means, obviously, the lesser amount of dividend payoffs and lessened possibilty of cutting the divvy rate. Par particularly is well-heeled with cash and in a position to follow the plan without too much difficulty.

WB HANDLING PRINTS VIA NATIONAL FILM

Physical distribution operations at all domestic exchanges of Warners is being taken over by National Film Service, Ben Kalmenson, WB exec v.p., disclosed in New York yesterday (Tues.).

Experiments of such a tieup were conducted in several cities in past with benefits in efficiency and economy said to result.

Oscar Morgan Retiring

Oscar A. Morgan revealed in New York yesterday (Tues.) he's retiring at the end of this month after 44 years with Paramount. He began in 1914 as manager of the company's first theatre, the Paramount in Newark.

Over the years he's held many sales management posts, including head of newsreel and short subjects sales. Now, he says, he just wants to "go fishing."

Testimonial is to be given Morgan by Par execs and other associates June 3. Hugh Owen, Par v.p., is chairman of arrangements.

National Screen To Exit MPAA

National Screen Service has served notice of exit on the Motion Picture Assn. of America of its resignation to become effective within the next year. NSS, which is a manufacturer of trailers and accessories, was one of the earliest members of the trade organization.

Bowout means that Herman Robbins, NSS board chairman and president, will cease to be a member of the MPAA board. This actually is not meaningful since Robbins, because of the unique position of his organization (it not being on the same trade-wise footing with the producers and distributors—and he not wanting to "listen in") rarely attended a meeting of the MPAA directorate.

Reason for NSS' bowout from MPAA strictly one of economy. Key source said the service organization simply couldn't afford the "luxury" of continued MPAA alignment.

WHO'S FOR BRAVERY?

Press Invited to Experience 'Vertigo' Under Workers' Realism

Anyone for blood punch? This is among the items on the menu set for a Paramount-Alfred Hitchcock cocktallery set for tomorrow (Thurs.) in what's whimsically billed as the "Vertigo Room." Actually the site is the 29th (concrete) floor of an unfinished building at 200 East 42d Street, Manhattan, and this fits in with the theme of the new Hitchcock picture, "Vertigo," which concerns a character with great fear (resulting in dizziness) of high altitude.

Guests—meaning the press—are to be taken up in the workmen's elevators, participate in a "ship's pool" (meaning to guess the time it takes for a dummy to fall to the street), be served by waiters dressed as doctors and be surrounded by models looking like something out of Charles Addams.

Hitchcock — or possibly hard-working Par pressagents — also promise a sure cure for vertigo.

Roger H. Lewis, United Artists ad-pub director, returned to the homeoffice Monday (19) after a two-week study of television promotion of theatrical pictures in various European capitals.

Clue To Cannes' Smart Set

Cannes, May 20.

Old time "festivalier" Henri De Turenne, of France-Soir, Cannes has shown him over the years that there are 10 commandments that all good fest followers must follow. They are as follows:

(1)—*One must live at the Carlton during the fest or one is nothing.*

(2)—*One must be seated in the mezzanine along with the stars and vips.*

(3)—*One must never bring one's wife, or husband, to the fest. It is very bourgeois.*

(4)—*Never ask the name of a star one does not know; it is gauche.*

(5)—*Make believe one has lost a lot of money in the Casino.*

(6)—*If one is asked for an autograph, sign it Gary Cooper.*

(7)—*One must be photographed even if one has to strip to attain it.*

(8)—*One must do some water skiing before the Carlton, even it means running the risk of drowning.*

(9)—*One must be in with the head porter at the Carlton, Julien, who can sometimes be touched for large sums or hard-to-get tickets and invitations.*

(10)—*And, finally, one must go to all the cocktails, parties etc. without once showing an invitation at the door.*

Stellings Sanguine That Post-1948 Pix Will Never Go To TV Syndicators

By GENE ARNEEL

The ultra-valuable theatrical productions made after the August, 1948, pictures turned out before this month are not affected by talent guild contracts) will not go to television and that's for sure. At least, Ernest Stellings, president of the Theatre Owners of America, says so and it's to be noted that TOA membership comprises many of the wealthiest and influential theatre circuits of the country.

Stellings stated with complete confidence that theatremen themselves would buy rights to the pictures before they'd permit any licensing to telecasters. He's sounded out many of them and, fearing disastrous competion, they all agree that it would be best to buy before the telecasters buy.

Exhibitor leader related that theatre owners have already consented to establish a "trust fund" if this is necessary as a means of preventing the tv'ing of the "new" theatrical features.

There are other alternatives, in addition to assurances from several distributors that there's no intention to sell to tv in the first place. However, if it does become necessary for the theatremen to purchase the product from the distributors they're standing ready to do so.

Stellings said he talked to Loew's Joseph R. Vogel, United Artists' Arthur B. Krim and Robert S. Benjamin, Columbia's Abe Montague and Universal's Milton Rackmil and Alfred Daff. And on the basis of these conversations he's convinced that the film companies simply are not of a mind to unload the post-48's to tv. But if there's a change of heart the exhibs would acquire the pictures, and keep them for theatres exclusively.

That is, "if no other solution can be worked out."

$10-Mil Down Payment

Stellings estimated that an initial payment of only $10,000,000 would be required to purchase the rights to the post-48' from all distributing companies. (The figure seemed small in view of the fact that it was exactly $10,000,000 that Paramount received from a Music Corp. of America subsidiary as downpayment for this one company's pre-48's.)

Commenting on this, Stellings cited other advantages for the distribs in selling to the exhibs: (1) capital gains benefits via outright sale rather than the 52% straight corporate income levy imposed via leasing arrangements; (2) no need to clear with the talent guilds; (3) escape from the tv completion which the post-48's would give to completely new productions in theatres, and (4) the companies would retain theatrical reissue privileges and collect distribution fees for same.

On another tv point, Stellings disagreed with other exhibitors on the matter, near and dear to them, they had said, of theatrical "clearance" over tv. Theatremen had complained that features were going on tv too shortly after they had been in theatres; the public had gotten the impression that a certain picture needn't be paid for at a theatre since it would be available on the homescreen in practically no time at all.

Clearance doesn't mean a thing, said Stellings. "We have 10 and 15-year-old pictures on tv knocking hell out of us so why ask for clearance?"

Rise Due for Safran

Jerry Safran Columbia's Cleveland branch manager, is reportedly headed for a new post, that of assistant to Col domestic sales chief Rube Jackter.

Jackter has felt the need of a homeoffice distribution aide for some time, it's said.

N. Y. to L. A.

Herbert M. Alexander
Martin S. Davis
Dan Duryea
Arthur Freed
Sam Marx
Vincente Minnelli
Arnold Moss
Howard Strickling

Ballyhoo's Dream Star—Bob Hope?

Mori Krushen, exploitation chief of United Artists says of Bob Hope, "There may be others but right now Hope is the exploitation man's dream star. He will go anywhere and do anything, if it isn't too early in the morning."

In proof of Hope's willingness to dash off in all directions, Krushen points to these television appearances of Hope's coincidental with his new United Artists release, "Paris Holiday" hitting the U.S. keys:

March 2 .....Bob Hope Program (NBC Network)
April 2 .....Steve Allen show (NBC Network)
April 3 .....John Crosby show (Hope—Clip)
April 5 .....Bob Hope show (from Moscow) (NBC Network)
April 12 .....Perry Como show (NBC Network)
April 13 .....'What's My Line"—(CBS Network)
April 19 .....Polly Bergen show—(NBC Network)
April 20 .....Steve Allen show (NBC Network)
April 29 .....Eddie Fisher show (NBC Network)
May 1 .....Art Linkletter (CBS Network)
May 7 .....Patti Page (The Big Record) (NBC Network)
May 10 .....Dick Clark (NBC Network)
"Monitor" program (NBC Network).Series of 10 30 minute programs, this network, all plugging "PARIS HOLIDAY."
"Beat The Clock"—(NBC Network)
"WIDE, WIDE, WORLD" (Scheduled this week)

In addition Hope made television in London for the picture, to wit:

Feb. 26 ....."Tonight"—BBC—(TV Network)
March 1 ....."In Town Tonight"—(BBC-TV Network)
March 2 .....London Paladium Show—TV

In addition, Hope did round-the-clock local tv and radio live and tape shows in key situations such as Miami, Seattle, Portland (Ore.), Boston, Cleveland, Dallas, Los Angeles, Chicago, etc.

Estimated that Hope's TV appearances, live and taped, but mainly live, reached at least 300,000,000 viewers and listeners. Obviously, some more than once.

Dale Ireland's 'Bruises' Tied Up for Square-Off With Craft Jurisdictions

Hollywood, May 20.

Dale Ireland, producer of "Bucks and Bruises," Marathon Productions indie feature on which lensing was halted over a week ago when SAG and NABET reps intervened, has signed a contract with the Screen Actors Guild, subject to SAG board approval. Pact is retroactive to beginning of the pic's production. Intervention by unions was initiated after learning that Ireland, a member of IATSE Local 776, was proceeding with his pic without having signed union contracts.

SAG spokesmen declared that Ireland can now resume lensing, as planned, only if he pays enough money to permit the actors involved to complete the picture.

Spokesmen repping Ireland also revealed that the producer had signed with IATSE and the Teamster's union, and that in addition to a new IA crew, same cast is resuming roles in the pic. They also noted that Edgar B. Yuhl and Robert Ellis had been appointed exec producers of the feature to serve with Ireland, who remains producer-director.

Meanwhile, Bill Hines, NABET's Association of Film Craftsmen head, declared that following up suspension of AFC's members who had refused to walk off the pic, three have been expelled from the union while several others are up for hearing, although action was taken "not directly because of the Marathon job," according to Hines, who also stated that labor commission action is still pending anent NABET men not paid for their work on the film.

Europe to N. Y.

Americo Aboaf
Ben Carlin
James Carreras
Padraic Colum
Fred Hift
Rodney Lewis
Jean Martin
Larry Morris
Jason Robards Jr.
John Saxon

N. Y. to Europe

Betty Comden
Hal Davis
Pete Kameron
Harriet Kaplan
Don McGannon
Dick Pack
Nikos Psacharopoulos
Meyer Schattner
Lenore Tobin
Nat Weiss
Mark Zeller

BOB HOPE COMES IN ON HOOK-&-LADDER

Cleveland, May 20.

Bob Hope quipped, "These United Artists press agents are trying to kill me with kindness and crazy stunts," as he rolled down Cleveland's main stem holding the rear control of a fire department hook-and-ladder truck last week.

When the local-boy-who-made-good parade passed Loew's State, where his "Paris Holiday" was having a Bluecoats benefit preview, the comedian shouted: "Hold the curtain until I find a couple of empty parking lots for this ski-nosed battlewagon."

Hope was picked up at the airport by an army 20-place whirlybird, which he dubbed a "bananacopter." It whisked him, civic brass and reporters to a military Nike installation where the big rocket cannon were raised for his benefit. UA exploitation chief Mori Krushen was here to lubricate the wheels of progressive ballyhoo.

Invited to take a close-up peek at the Nikes, he shook his head saying: "I'm afraid they would throw me into a rocket, pull the trigger and splatter me all over Siberia."

Gagster shook the hand of Police Chief Story with another quip: "Folks, this is almost the way I left Cleveland about 30 years ago —only then Story was chasing me."

Hope's personal appearance at State's sell-out benefit show raised around $8,000 for families of local firemen and policemen killed in line of duty.

L. A. to N. Y.

John Cassavetes
Joan Caulfield
Cyd Charisse
Jan Clayton
Rosemary Clooney
Mrs. Harry Cohn
Joan Collins
Robert Evans
Jose Ferrer
Samuel Goldwyn
Donna Halloway
Alfred Hitchcock
Leo Jaffe
Leonard B. Kaufman
Frank King
Maurice King
Evelyn Lane
Gordon MacRae
Anthony Mann
Kim Novak
Donna Reed
Frank Ross
Gena Rowlands
Budd Schulberg
James Stewart
Ann Todd
Dana Wynter

POLL OF U.S. AMBASSADORS' VIEWS

[On Hollywood Features]

(The excerpts which follow were extracted by VARIETY from replies received by Edward L. and Doris Bernays who originally raised the question some months ago of American feature films "responsibility" for foreign impressions of the United States. The material below has been in collation for some weeks but perhaps acquires an added patina of significance in the light of the unhappy tour of South America by Vice President Richard Nixon—Ed.)

Austria: "I do not have the impression that the 'bad' films have seriously damaged American prestige in Austria," concludes the Charge d' Affaires, David W. Wainhouse. Eschewing detailed comments on features he remarks that Vienna's exhibs advertise and ballyhoo their offerings pretty much the way their counterparts in the States do.

Argentina: When Argentinians actually visit the U. S. A. they invariably testify upon their return to Argentina that their impressions derived from films were false to the much more favorable impression they took away after contact.

Brazil: Ambassador Ellis O. Briggs agrees that "some American films do distort the image of America, and so harm American prestige." Concerning the occasional aberrations of Hollywood he comments, "most of our friends abroad seem sufficiently sophisticated to place 'escape' movies in their proper context."

Czechoslovakia: Red-controlled, this country has for a long time imported no American films save "Marty" and "The Little Fugitive." Both were popular, perhaps because necessarily novel. This is the gist of the press attache, Arthur S. Hoffman's reply.

Dominican Republic: Verdict in this island republic, as rendered by the U. S. Ambassador, Joseph S. Farland, favors Hollywood rather than condemns it. Films of quality have "shown graphically the virtues and good fruits of the American way of life, and definitely outweigh the few fallacious exaggerations which occasionally creep into routine entertainment. Further I have had the distinct impression from recent American films that our film industry is growing more and more conscious of its responsibility to present a mature and just picture of American life."

Egypt: What film industry there is in Arabic largely centers in Cairo yet U. S. product predominates on Egyptian screens. Viewed mostly for relaxation and entertainment, our films nonetheless shape opinion. "The hero is not only a hero but an American hero. Problems are not only problems but American problems."

Ethiopia: Writing from the Embassy at Addis Ababa, Don Bliss thinks very little impact is implicit in U. S. films in a country where literacy is about 1% and 90% live on the land as tribesmen with no access to the cinema. From his long Foreign Service experience Bliss questions that our films are bad envoys. "In the final analysis each nation's film industry is able to produce a very small number of really good films and a very large number without distinction."

Federation of Malaya: Homer M. Byington Jr. writes that "there is in general a cordial feeling of friendship on the part of most Malayans for the United States" but the high duties on foreign films limits imports to the most popular American features. Documentaries made available cuffo by American and British sources get a very high attendance.

Greece: Financial remittances by Greek-Americans play a big role and may account for the Greeks dominant impression of U. S. films being one of "richness" in American life. Greeks editorialized against, but extensively patronized, a film about the Trojan war which, though fought 4,000 years ago, hurt their pride.

Greek film theatre operators add to the possible "violence" and "sensational" flavor of imported product by changing Hollywood titles. "Friendly Persuasion," Allied Artists' gentle tale about Quakers, emerged in Greece as "The Man Without Guns" and "The Story of Esther Costello," dealing with the education of a deaf mute child was advertised as "The Golden Virgin." Anybody would think they were in Times Square!

Israel: Main form of amusement in the 10-year old state is film-going, attendance being, pro rata, among world's highest. Relatively few "westerns" or crime exploitationeers reach this Jewish country and general impression is that the "A" product shows Americans as "energetic and open-minded people who can attack their own faults realistically, and often artistically." The quote is from Ambassador Edward B. Lawson.

Italy: "A Face in The Crowd" (WB) was so adverse in its picture of one aspect of American life that it impressed a hardboiled Italian editor, Gaetano Baldacci of the Milano Il Giorno. In an editorial about satellites he expressed his reaction to seeing that movie in terms of a country so superbly capable of this kind of self-criticism and therefor potentially capable of overcoming any difficulty.

Iran: The former Persia took umbrage of United Artists' treatment of "Alexander the Great," a Greek who gave ancient Persia a hard time. On the broad question, intelligentsia was polled by U. S. Embassy at Tehran, over half finding U. S. films "rather" but not "very" representative of American life.

Korea—Ambassador Walter Dowling expresses his value-judgment on the 100-odd features entering Korea from States. Taken literally by the viewers these will "lead to distorted impressions of normal American life and conditions."

Libya—From the American Embassy in Tripoli counselor Rodger P. Davies speaks of the many "westerns" which form the average Libyan's concept of life in America. "The Libyan public almost invariably receives a distorted view" but he thinks that their contacts with U. S. Air Force and U. S. State Dept. personnel puts impressions in better balance.

Lebanon: This is the Near East country (Arab racially but largely Christian in attachment) where the American Library has lately been gutted and where invasion from Nasser's satellite, Syria, is feared. Ambassador Robert McClintock "does not believe that American films are bringing about the misunderstanding, envy and ill-will which you (the Bernays pair) observed in Britain. Lebanese critics judge films according to their merit in entertainment value and artistry, and do not appear to take them as factual commentaries on American life." U. S. films are in fact "extremely popular" in Lebanon.

Phnom Penh: French rather than English is understood here (the former Cambodia) and there's no legal way to import American films because of dollar restrictions. It is felt that many of the films which do get in bias the natives against Yanks but public opinion is an unmeasurable commodity in this remote corner of Asia.

Norway: "Norwegians as a whole are well informed not only about our country but the about the world." Such is the opinion of U. S. Ambassador Frances E. Willis, the lady adding, "The Free World sometimes must pay the penalty of sensationalism, exaggeration and even misunderstanding. Much as such situations are to be regretted, the alternative of central censorship and control would be intolerable."

Paraguay: Testimony of the U. S. Embassy's Public Affairs Officer, James M. Keys, is to the effect that Paraguayans "receive a positively favorable impression . . . of the industriousness of Americans, the freedoms enjoyed in the United States and America's power in the world of today."

Peru: My own opinion is that the Peruvians, who are very friendly toward the U.S. and admire most everything American, including some

(Continued on page 22)

MEX PIX EYE SHARE OF U.S. COIN

No Divorce? Loew's Can Dream!

Exhibitor "word of mouth" about petitions for an overhauling of the antitrust decrees governing the industry this week came to include strong support of the idea of Loew's remaining as an "integrated" corporation. Long delayed, the outfit's official separation of production-distribution from domestic exhibition is now expected to be ordered by an August, 1959, deadline.

That Loew's itself was angling for avoidance of the divorcement is hardly a secret. Company officials had it figured that there was no longer any need for a split since, anyway, some of the major circuits were moving into production and Paramount and United Artists, at least, were seguing back into exhibition.

Ernest Stellings, president of Theatre Owners of America, this week came out in favor of the continued Loew's status quo. There's no reason for the corporate division, he said, but on condition that all other previously-affiliated chains are permitted to make pictures.

This is Stellings' main contention—that all big theatre companies be freed from present injunctions against production activities. But within the framework of this idea he thinks Loew's shouldn't be ordered to divorce, for, due to the change in industry conditions, it wouldn't serve the purposes that were originally considered.

Stones, Married Producers, Beat Overhead, Never Build a Set

By HY HOLLINGER

"Unique" and "unprecedented" are probably the most abused adjectives of film pressagentry, but somehow these words seem to apply when used in connection with the career and activities of Andrew and Virginia Stone, Hollywood's only husband-and-wife production team. The Stones, who recently completed two pictures for Metro, have signed a new four-picture deal with the film company.

Not only do the Stones produce their own pictures, but they practically constitute a one-family filmmaking unit. They do almost everything in the connection with the production of a picture except act in it. Stone writes the screenplays from his own original stories and also directs. Mrs. Stone, in addition to helping her husband in compiling the production budget, is the official cutter and film editor. In addition, she scouts all the locations and supervises the costumes and the props.

Perhaps the most unusual aspect of the Stones' operation is their production technique and method of operation. They have no office at any studio and they never shoot a picture at a studio. Every film they make is shot completely on location—on city streets, hotel rooms, private homes, apartments, tunnels, bridges, etc. For example, in "Cry Terror," their most recent picture,

(Continued on page 20)

UA Makes With Pretty Booklet: $70,000,000 Gross

United Artists this week was out with its first annual report to stockholders and it was a rosy brochure. Gross revenues in 1957 climbed to $70,371,170, compared with $64,771,784 in 1956. Net earnings jumped from $3,106,497 in 1956 to $3,262,466 in 1957.

Considered of major significance is this fact: the management owners (president Arthur B. Krim, board chairman Robert S. Benjamin, et al.) waived dividends on their combined 650,000 shares of Class B common stock out of the combined 1,171,255 shares outstanding.

Net earnings were equal to $3.05 per share (compared with $2.90 the previous year) but because the management pards declined any payoff the net actually was equal to more than five times the divvy rate of $1.40 per share annually.

Company's expenses in 1957 amounted to $63,988,704, which included selling, general and administrative costs of $15,584,451 and indie producers' participations in pictures of $47,204,516.

The fiscal inside on UA also showed total current assets (including cash of $7,023,569) of $55,-

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Disney Prods.' Fiscal Fieldday: Half-Year's Net Up to $1,633,250

Hollywood, May 20.

Walt Disney Productions set new records in the first six months (ended March 29) of its current fiscal year with gross revenues of $22,499,750 and a net profit of $1,633,250, or $1.06 per share.

Gross in the first half of last year was $16,457,933 and the net $1,532,391, or $1.03 per share.

Film rentals in the new period amounted to $7,707,280, television brought $7,886,027, the Disneyland amusement park $3,876,686 and other items such as music and records, cartoon character licensing, newspaper comics and publications yielded $3,029,757.

Walt Disney Productions has declared its regular quarterly cash dividend of 10c per share on common stock.

Divvy is payable July 1, 1958, to stockholders of record June 13.

WORK ON TAX SETUP OF BERNSTEIN PLAN

London, May 20.

Representatives of the Inland Revenue will meet with the drafting committee of the tele defense plan (the Bernstein scheme) Friday (23) to discuss the tax problems involved. Scheme calls for exhibitors to levy a farthing from each admission for the fund, but if the authorities do not allow the farthing as a normal tax expense, the Cinematograph Exhibitors Assn. will have to go into the situation once again. Ellis Pinkney, the CEA's general secretary, pointed out that if the farthing was not allowed as a tax expense, it would double the cost to the exhibitor.

Pinkney also disclosed that the CEA is proposing that the scheme should cover any picture, irrespective of its length, where it was felt that, if aired on tv it would be likely to have a detrimental effect on the commercial interests of the trade. And further, that care should be taken to cover the eventuality of re-registration of a film as well as contingencies arising out of commercial tv programs being transmitted into the United Kingdom from another country.

Toho Again to Distrib Imported Pix in '58

Tokyo, May 13.

After a three-and-a-half year lapse, Toho returns to the field of indie distribution of imported films this year. Pix slated for release among the minimum 20 annually include "Tall T," "Ladron de Cadaveres" and "Lupin."

Seven reissues will be on the schedule in addition to six Japanese films which will be treated on foreign film basis.

WANNA EMULATE FRENCH, ITALOS

Mexican film producers, who have heretofore concentrated on making Spanish language pictures for Latin America for some 500 theatres in the United States catering to Spanish speaking customers, are now casting a covetous eye on the entire American market. That there's coin to be made north of the border became obvious when the Mexican producers observed the success of numerous French and Italian entries.

Striking closer to home is the initial success of a Mexican film with an English narration which is racking up tall coin in its first dates in general situations in the U.S. The film, "Adam and Eve," starring Christianne Martel and Carlos Baena, grossed $141,000 in 21 spots in its first week in Los Angeles.

Based on the launching of "Adam annd Eve," the U. S. distributor, William Horne, is readying another Mexican film for American release. The second presentation, "Titoc," stars two of Mexico's leading boxoffice attractions, Maria Felix and Pedro Infante. It has been dubbed into English.

Not only are efforts being stepped up to find art and general outlets for Mexican-made films, but the south-of-the-border filmmakers are also wooing U. S. filmites to participate in co-production deals with pooled creative talent. For example, presently being prepared for U. S. distribution is "Flower of May," starring Jack Palance, Maria Felix and Pedro Armendariz. Film, based on a novel by Vincente Blasco Ibanez, author of "Blood and Sand" and "The Four Horsemen of Apocalypse," was shot in both English and Spanish versions by producer Olallo Rubio Jr.

Censorship Absurdities

Chicago, May 20.

Part of the irony of Chi's film censorship is that under-21 audiences can see pink-ticketed (adults) pictures at drive-ins outside city limits, where the censor code doesn't prevail.

Ozoners showing Chi adulted pix, such as 20th's current "Peyton Place," even curry juve trade by admitting chaperoned moppets under 12 free.

Cheerful-Earful From Skouras; Confirms Howard Hughes Buy-Out; Says 'And Wait for Oil to Flow!'

Twentieth-Fox has bought out Howard Hughes' major individual stock holdings in the company at a price of $5,041,000. The airman unloaded 191,000 shares at $26.50 per share, 20th president Spyros P. Skouras revealed.

It was officially established on the New York Stock Exchange this week that 20th bought in 284,300 of its own shares after a previous acquisition of 104,800, for a total of 389,100. There had been no announcement as to the identity of the seller but both New York financial district people and knowledgeable film industry execs knew it was Hughes.

In any event it appeared clear that 20th, in arranging the financing via bank borrowings, had wrapped up one of the biggest stock transactions of the type with an individual in modern film business history.

It was simply a matter of Hughes having bought in—and then having sold out. He did the buying in about a couple of years ago. But whatever role he played in management affairs, if any, was strictly private. To industry observers there seemed no question but that he was in touch with 20th president Spyros Skouras anent the

(Continued on page 18)

Prefers U.S. Screen Bid For 'Fear' Despite 75G Cable From Achilles

Despite a bid of $75,000 from Achilles Industries, indie film combine of Berlin, for the motion picture rights to "The Chains of Fear," N. Narakov novel to be published by Henry Regnery and to be serialized in eight parts by the Saturday Evening Post, Christopher Bird, who translated the book from the Russian and has a half interest in the property, said in N. Y. he would hold out for an American offer.

Bird, a former U. S. intelligence officer, indicated that the Germans might be too close to the east-west conflict and might tend to turn the story into a propaganda piece. Although there are some political overtones in the novel, Bird maintained that it was essentially a suspense thriller. In addition, he pointed out that it presented, perhaps for the first time, the role of women in Communist Russia. The novel is set in a Russian province during the 1930's. Bird described Narakov, a 72-year-old Russian refugee, as the "Grandma Moses of literature." He said he first happened on the book while he was in Japan as a U. S. intelligence officer and read it to brush up on his Russian.

The book was originally published in Russian by the Chekhov Press, a firm established by a Ford Foundation grant to publish the works of refugee Russians.

Horror Pix Producers To N.Y. 'Dracula' Preem

London, May 20.

James Carreras and Anthony Hinds, of Hammer Films, have been invited by Universal to attend the New York preem of their latest horror film, "Horror of Dracula," at the Mayfair on Broadway. They will reach N. Y. Sunday (25), and stay for four days.

The pic, which in UK is called merely "Dracula," opens here at the Gaumont, Haymarket, tomorrow night.

All Palsy-Walsy At AB-PT Meet; Quarterly Biz Up

Stockholders of American Broadcasting-Paramount Theatres, meeting in New York yesterday (Tues.), revealed themselves as a tame lot. Missing were the barbed questions that have miffed many a company management in past annual sessions throughout show business.

The AB-PT investors were interested in discussion, not debate, of operations, and president Leonard H. Goldenson, flanked by board members on the platform, had words of encouragement to offer.

Although the final results are not known, he reported, both the theatre business and broadcasting in the second quarter have been running ahead of last year. (Broadcasting details in tv section). Disneyland Park, in which AB-PT has a 35% interest, is doing well, the Am-Par Records subsidiary is showing "fine progress" and the electronic companies are "expanding their product lines."

AB-PT now has 537 theatres and will cut down further as any situation becomes uneconomic. Expansion in the drive-in field is possible but only if a profit-making ramp

(Continued on page 20)

SWEDISH 'DESIRE' MAY HANG ONE ON CENSOR

Chicago, May 20.

Another legal swipe at Chicago's film censorship setup is expected from Janus Films which had its Swedish "Time of Desire" banned here as immoral. Picture's also barred from New York screens, although it has played to good grosses on the Coast.

Tom Dowd, who's distributing the film for the Milwaukee and Chi exchange areas, wanted to put it into his arty Ziegfeld here, and says he still will if the ban's removed. It's reported four of the six Police Censor Board members voted for outright rejection and two for the pink ticket (adults).

Morality angles in "Time for Desire" include (1) a birth out of wedlock and (2) a lesbian relationship. Pic has no names of consequence to U.S. audiences.

National Boxoffice Survey

Trade Turns Lower; 'Pacific' Still Champ, 'Kwai' Second, 'Lions' 3d, 'Summer,' 'Search' Next

Biz in key cities covered by VARIETY this session reflects the attitude of exhibitors in just marking time until the arrival of the Memorial Day weekend. Hence, many theatres are delaying the launching of new fare until next week in order to take advantage of the holiday. And many of them are holding over pix or using any product that is available. That is shown by the fact that more than 45 different pix are playing the keys currently.

"South Pacific" (20th) again is champ, same as a week ago, but this time by a healthy margin. "Bridge on River Kwai" (Col) is pushing up from fourth spot of last stanza to second place.

"Young Lions" (20th) is capturing third position, the same as a week ago. "Long, Hot Summer," also from 20th-Fox, is winding up fourth as against seventh spot of last week. "Around World" (UA) is taking fifth.

"Search for Paradise" (Cinerama) is capturing sixth money. "Fraulein" (20th) looms as a modest seventh-place film. "And God Created Woman" (Kings) is winding up eighth, being helped by general release in L. A.

"I Married a Woman" (U) is taking ninth place. "Sheepman" (M-G) and "Angry Age" (Col) are the two runner-up films.

"God's Little Acre" (UA) shapes as standout newcomer, being socko in Chi and smash in L. A. "Cry Terror" (M-G) looks modest opening week in N. Y. "Gigi," from same company, looks capacity in first stanza playing hard-ticket policy in N. Y. "Left-Handed Gun" (WB), fair in Firsco, is slow in St. Louis and Balto.

"Too Much, Too Soon" (WB), is fair in N. Y. and L. A. and light in Washington. "Touch of Evil" (U) is rated lively in Boston. "Rodan" (DCA) looks stout in Omaha.

"Attila" (Indie), excellent in Philly, is big in L. A. "Merry Andrew" (M-G) looms mild in Boston.

"Windjammer" (NT) still is sturdy in N. Y. and okay in L. A. "St. Louis Blues" (Par), okay in Cleveland, looks fair in Omaha and brisk in Chi.

"Return of Dracula" (UA) shapes big in K. C. "Another Time, Another Place" (Par), okay in Boston, is mild in Chi and Cleveland.

"Desire Under Elms" (Par), lofty in Frisco, is dull in Boston, Portland and L. A. "Run Silent, Run Deep" (UA), big in Washington, looks solid in Philly and Louisville.

(Complete Boxoffice Reports on Pages 8-9)

Gigi
(MUSICAL—C'SCOPE—COLOR)

Gay 90s Gallic "Gigi" beaucoup b.o.

Metro release of Arthur Freed production. Stars Leslie Caron, Maurice Chevalier, Louis Jourdan; features Hermione Gingold, Eva Gabor, Jacques Bergerac. Directed by Vincente Minnelli. Screenplay and lyrics, Alan Jay Lerner based on the novel by Colette; music, Frederick Loewe Music Supervision, Andre Previn; orchestrations, Conrad Salinger; costumes and scenery, Cecil Beaton; art, William A. Horning & Preston Ames; camera (Metrocolor), Joseph Ruttenberg; asst. directors, William McGarry & William Shanks. Premiered reserved-seat policy May 15, '58, Royale, N.Y. Running time, 116 MINS.

Gigi	Leslie Caron
Honore Lachaille	Maurice Chevalier
Gaston Lachaille	Louis Jourdan
Mme. Alvarez	Hermione Gingold
Liane D'Exelmans	Eva Gabor
Sandomir	Jacques Bergerac
Aunt Alicia	Isabel Jeans
Manuel	John Abbott

"Gigi" is destined for a global boxoffice mopup.

It has all the ingredients. It's a naughty but nice romp of the hyper-romantic naughty 90s of Paris-in-the-spring, in the Bois, in Maxim's, and in the boudoir. How can it miss?

Despite the sex and, to the credit of all concerned including the censorial authorities who abstained, it is replete with taste from its sartorial investiture to the ultimate histrionic performances.

Alan Jay Lerner's libretto is tailor-made for an inspired casting job for all principals, and Fritz Loewe's tunes (to Lerner's lyrics) already vie with and suggest their memorable "My Fair Lady" score.

"Gigi" is a French variation, by Colette, of the "Pygmalion" legend. The analogy of this tiptop Arthur Freed film production to Herman Levin's legit production of the Shavian source becomes increasingly apparent as the film unfolds. And, of course, the Lerner-Loewe association heightens the comparison as their compelling melodies punch over with pyramiding effect in the expert hands (and voices) of the cast (or their skillful vocal doubles). Just to complete the package Cecil Beaton's imaginative costumes, scenery and production design, which figured so importantly in "Lady," repeats in "Gigi." It's Beaton's Hollywood debut and Lerner - Loewe's first score post-"Fair Lady."

"Gigi" is 100% escapist fare and is a cinch for worldwide impact, probably including those territories not overly partial to musicals because, in this instance, it's fundamentally of a "foreign" pattern. The preoccupation of the French for the amour-amour department, both sexes, is an undeniable common denominator, and as Colette's character unfolds it is apparent that the hoydenish "Gigi" has a greater preoccupation with a wedding ring than casual, albeit supercharged romance.

The sophistications of Maurice Chevalier (who well nigh steals the picture), Isabel Jeans, Hermione Gingold and Eva Gabor are in contrast to the wholesomeness of the Leslie Caron-Louis Jourdan romance. Despite his plaintive "I'm Bored," one of the several tailormade lyrics that match the plot so well, his attachment for the blossoming "Gigi" is an intangible yet vibrant romance motivation.

Miss Caron is completely captivating and convincing in the title role. She is part of the illusion of the fin-de-siecle characters of the period whose volcanic pecadilloes highlighted the spice and gossip at Maxim's. Skillful casting, performance and presentation have endowed realism to the sum total. Even Betty Wand's vocal doubling for Miss Caron appears authentic, in fact a shade more than some of the synchronization by the others, Louis Jourdan for example.

The songs are already an LP delight and, with the film's extended circulation, bound to enhance in value as the celluloid characterizations project into the popular consciousness. The Maxim's waltz ("She Is Not Thinking Of Me") is Jourdan's vocal solo; he does "Bored" as a double with Chevalier and "The Night They Invented Champagne" with Miss Caron and Miss Gingold. Latter scores in a telling double-lyric with Chevalier, a nostalgic item titled "I Remember It Well," as she corrects the lothario's faltering romantic reminiscense. Chevalier is a standout in this and two solo opportunities which he milks to the last lyrical line—"I'm Glad I'm Not Young Any More" and "Thank Heaven For Little Girls," latter a delightful opener which also serves as the fadeout finale. "Young Any More" is an old roue of an uncle's philosophic summation of life lived to the fullest. Miss Caron's (Betty Wand's) solo is a paean of love and impatience with "The Parisians" and their predilections for toujours amour, and she thrushes "Say A Prayer For Me Tonight" as she decides to accept Jourdan's romantic if not altogether honorable proposal, preparatory to meeting him at Maxim's.

Produced in France, "Gigi" is steeped in authentic backgrounds from Maxim's to the Tuilleries, from the Bois de Boulogne to the Palais de Glace which sets the scene for Eva Gabor's philandering with Jacques Bergerac, her skating instructor and establishes the pattern of playing musical boudoirs, which was par for the circa 1890s Paris course.

The performances are well nigh faultless. From Chevalier, as the sophisticated uncle, to John Abbott, his equally suave valet; from Miss Gingold's understanding role as Gigi's grandma to Isabel Jeans, the worldly aunt who would tutor Gigi in the ways of demi-mondaine love; from Jourdan's eligibility as the swain to Bergerac's casual courting of light ladies' loves; from Eva Gabor's concept of said l.l. to Miss Caron's sincere performance —all are ideal choices for their roles.

Miss Caron's London experience in the stage version of Colette's cocotte (Audrey Hepburn did it in the U.S.) stands her in excellent stead in her cinema concept. This marks her film return since "Lili." Jourdan, of course, is capital as the unwilling philanderer opposite her.

Director Minnelli's good taste in keeping it in bounds and the general sound judgment of all concerned—with full awareness that Lerner's excellent basic libretto dictated no other choice—distinguishes this Arthur Freed independent production. The Metrocolor rates recognition for its soft pastels under Joseph Ruttenberg's lensing; the Beaton costumes, sets and general production design are vivid physical assets at first sight. The skillful integration of words-and-music with the plot motivation makes this "Gigi" a very fair lady indeed as a boxoffice entry.

Abel.

Golfo
(Girl of the Mountains)
(GREEK)

Greek Motion Pictures release of Finos Films production. Stars Antigoni Valakou; Nikos Kazis, Mimi Fotopoulos. Directed by Orestis Laskos. Screenplay by Laskos from story by Spyros Peresiadi; music, Ttkis Morekis. Tradeshown in N. Y. Running time, 90 MINS.

Golfo	Antigoni Valakou
Tassos	Nikos Kazis
Stavroula	Kyveli Theochari
Kitso	Byron Pallis
Old Thanassoula	Yorgos Glymos
Yanos	Mimi Fotopoulos

(In Greek; English titles)

This is perhaps the best Greek feature to be unveiled in the U. S. to date. Screen vehicle has no complicated plot—it's simply boy meets girl. Variation here is that a wealthy dame, who is left out in the cold, decides to entice said boy away from the comely, if poor village maiden. Further complication is that the rich landowner also courts the comely lass. From this, a modern-dress Greek tragedy is developed. With a longrun record already marked up in Greece, this shapes surefire for Greek and some foreign-language houses here.

While there are moments of claimed comedy in this piece, plus an interlude with two Yank tourists, film essentially wrings tears. How well it succeeds, of course, is what gives it appeal to Greek situations. An added asset is the fact that it has been filmed in the mountain area of Helmos.

The hadnsome shepherd, Nikos Kazis, finally achieves his long-sought ambition—to wed the delectable shepherdess, Antigoni Valakou. This stems from the reward money he receives for rescuing the tourists. To revenge herself from some imaginary grievance, the rich girl, Kyvenli Theochari, then conspires to wean him away from the sweetheart with surprising results. Miss Valakou finally gets her boy friend back but unfortunately she has taken poison. When she dies, Kazis kills himself.

Miss Valakou is standout member of an excellent cast. Aside from her beauty and thespian ability, she has also an excellent voice. Kazis makes a stalwart lover while Miss Theochari is sufficiently vengeful to satisfy in a distasteful role. Mimi Fotopoulos, as the clowning shepherd and matchmaker, measures up to his previous performances though his rep in Greek films as the standout comedian becomes a bit annoying at times when he tries to theft every scene.

Orestis Laskos' screenplay takes advantage of every fresh slant Spyros Peresiadi has framed in his far from original story. Camera work is remarkably excellent for a black-and-white pic but the lensman is not credited. Takis Morekis' music makes for powerful backgrounding. *Wear.*

The Vikings
(TECHNIRAMA—TECHNICOLOR)

Kirk Douglas' grandscale account of the fighting Norsemen of the 8th Century. Action is fierce and plentiful, photography exquisite. Popular appeal ingredients in abundance. Good outlook.

United Artists release of Kirk Douglas production (produced by Jerry Bresler) Stars Kirk Douglas, Tony Curtis, Ernest Borgnine, Janet Leigh; features James Donald, Alexander Knox, Frank Thring. Directed by Richard Fleischer. Screenplay, Calder Willingham, adaptation by Dale Wasserman from the Edison Marshall novel; camera (Technicolor), Jack Cardiff; editor, Hugo Williams; music, Mario Mascimbene. Previewed at Victoria Theatre, N. Y., May 9, '58. Running time 114 MINS.

Einar	Kirk Douglas
Eric	Tony Curtis
Ragnar	Ernest Borgnine
Morgana	Janet Leigh
Egbert	James Donald
Father Godwin	Alexander Knox
Aella	Frank Thring
Enid	Maxine Audley
Kitala	Eileen Way
Sandpiper	Edric Connor
Bridget	Dandy Nichols
Bjorm	Per Buckhol
Pigtails	Almut Berg

"The Vikings" is spectacular, rousing and colorful. Blood flows freely as swords are crossed and arrows meet their mark in barbarian combat. And there's no hesitance about throwing a victim into a wolf pit or a pool of crabs.

Under Richard Fleischer's direction, the terror of the 8th and 9th centuries is communicated and this makes for audience excitement. The faint-of-heart many wince, but no one's likely to be bored. This story of the fearless and greatly-feared Norsemen, whose god is Odin and who thrive on battle conquests, is on the move all the way.

There is some complication at the start, however, as the various characters are brought into view—as the Vikings army of 200 raids the Kingdom of Northumbria, in England, and elements of mystery and intrigue are brought into the story. But it is not too long before Calder Wallingham's screenplay and director Fleischer have their people in clear focus and the basic plot and asides are then easy to follow.

History is highly fictionalized, subtleties are eschewed. It stars with a raid on one of the small kingdoms in England, the death of the English leader, the succession to the throne of Frank Thring who's strictly the heavy. The queen tells her confidante she is with child, the father being Ernest Borgnine, head of the marauding Vikings. To escape the new king's wrath she flees to another land and with the proper passage of time the child, now a young man, Tony Curtis, turns up in the Viking village as a slave whose identity is not known.

It is at this point that Curtis encounters Douglas, latter as heir to the Viking throne. Neither is aware of the fact that the other is his brother. They clash and Curtis directs his malicious trained bird to strike Douglas. Douglas becomes a grotesque figure, with one eye clawed out, and Curtis gets the crab pool punishment from which he miraculously escapes.

Janet Leigh participates as daughter of the king of Wales who is to be taken as a bride by the sadistic English king. But the marriage never comes off, for her ship is captured, overtaken by Douglas and she's taken into custody by the Vikings.

Douglas falls for Miss Leigh in a big way but she comes to favor Curtis, and thus is established the romantic triangle.

Yarn has many twists and turns; the foregoing outline ought to suffice. It's the production that counts and producer Jerry Bresler, working with Douglas' indie outfit, has done it up big and with apparent authenticity. Lensing was in the Norse fjord area and various parts of Europe, including the Bavarian Studios with facilities apparently are top quality in view of the type of picture that was accommodated.

Photography is standout in Technicolor and the Technirama widescreen process. Jack Cardiff's camera work has filled the screen with an enchanting beauty in capturing the little fleet of Viking ships at sea. The lighting and coloring are subdued and remarkably effective. The battle scenes are striking, although some of the closeups may seem to some observers as placing too much emphasis on the gore.

Douglas, doing a bangup, free-wheeling job as the ferocious and disfigured Viking fighter, fits the part splendidly. Borgnine's Viking chief is equally convincing. He's a conqueror of authority. Curtis, as the bearded slave who's to become a ruler, handles the assignment with sufficient competence, playing it out with more restraint than Douglas. Miss Leigh would have benefitted from some emotional charging-up, what with a couple of armies fighting for her. Thring, James Donald and Alexander Knox contribute good feature-role work.

All in all a rousing, adventure special. Music provides lively backstopping without being too intrusive, the editing is sufficiently sharp for the most part and other technical credits are top-notch.

Gene.

Unseen Heroes
(BRITISH)

Straightforward war adventure about the planning of flying bombs; has fair measure of thrills and sound all-round acting.

London, May 13.

Eros release of a John Bash (George Maynard) production. Stars Michael Rennie, Patricia Medina, Milly Vitale, David Knight. Directed by Vernon Sewell. Screenplay, Jack Hanley and Eryk Wlodek from book by Bernard Newell; camera, Basil Emmott; editor, Lito Carruthers; music, Robert Sharples. At Warwick Private Theatre, London. Running time, 104 MINS.

Stefan	Michael Rennie
Zofia	Patricia Medina
Anna	Milly Vitale
Tadek	David Knight
Stricker	Esmend Knight
Brunner	Christopher Lee
Fritz	John G. Heller
General	Carl Jaffe
Stanislaw	Peter Madden
Karewski	George Pravda
Kriegraaf	Gordon Sterne
Scientist	Carl Duering
W Com. Searby	Harold Siddone
Eryk	George Pastell
Konim	Henry Vidom
Kubala	Stanley Zevin
Franus	Gregory Dark
Wlodek	Jan Conrad
Anton	Tom Clegg
Dakota Pilot	Robert Rokes
Forewoman	Valerie White
Min. of Defense	Geoffrey Chater
Himmler	Julian Somers

"Unseen Heroes" is the negative title chosen for the Yank presentation of "They Saved London," a true-life war adventure concerning Hitler's secret weapon, the V.1. missile. It is a straightforward account of how the Polish underground movement helped to delay the planned Nazi attacks and enable Britain to prepare to meet the menace which Hitler hoped to crush her overnight. With well-known and competent actors rather than stars, the pic must depend largely on its theme for appeal. It will have considerable curiosity attraction in the U.K. but is less likely to intrigue U.S. patrons.

The film is set in Warsaw back in 1942. Michael Rennie and David Knight are the two Poles rounded up for forced labor. They are sent to work on a large secret construction site, at Peenemunde. It is obviously a top-secret experimental station and their job is to find out what's going on and get the information to Britain via the Polish underground.

They discover the new form of missile which is being manufactured. As a result the RAF plans a mass bombing raid which obliterates the factory. Rennie and Knight escape and set about the task of capturing an intact flying bomb to help British scientists in their task. The Poles try to ambush a lorry transporting one of the V.I's but are beaten off by the Nazis. Some weeks later a flying bomb crashes in a field and fails to explode. The Poles secrete the Bomb, smuggle it to Britain.

"Unseen Heroes" has several episodes of considerable tension. The bombing raid on Peenemunde is exceptionally well done with an adroit use of newsreel shots interwoven. There is also excitement as Knight and Rennie tackle the dangerous job of defusing the flying bomb's warhead. As so often happens in these underground films the heroes seem to be given overmuch and over convenient room to go about their business considering that it is being done in occupied territory. But this is a sound, absorbing adventure yarn, exceptionally well photographed by Basil Emmott and directed with a sure touch of Vernon Sewell.

Rennie and Knight are thoroughly credible as the heroes, especially in the concentration camp sequences. Patricia Medina, as Rennie's wife, joins in the adventures with an impeccable hairdo, a brave smile and a camera. Milly Vitale, as a Polish girl, has one very good scene when she is captured and tortured to death.

The director falls into the trap of allowing all his Nazis to be either exaggerated brutes or nitwits but the use of a large number of Polish actors insures that the local atmosphere is retained faithfully. The American version is shorter than that designed for U.K. consumption but even so there are a few static scenes which would have benefitted from more ruthless editing.

Rich.

Buys Tower from Estate

Dallas, May 20.

Tower Pictures, owned by the estate of the late Harold Schwarz, has been bought by Harold A. Greenlin of New Orleans.

Latter owns the midtown Strand, here, also the Gaiety and Avenue Theatres in New Orleans.

The Old Man and the Sea
(COLOR)

Hemingway's Life Mag novelette tackled in offbeat style. Top lensing can't hide thinness of basic material. Should click with special handling.

Warner Bros. release of Leland Hayward production. Stars Spencer Tracy; features Felipe Pazos, Harry Bellaver. Directed by John Sturges. Script, Peter Viertel, from Ernest Hemingway novel of same title; camera (Warnercolor), James Wong Howe; additional photography by Floyd Crosby, Tom Tutwiler; music, Dimitri Tiomkin; editor, Arthur P. Schmidt. Previewed in N.Y., April 30, '58. Running time, 86 MINS.

The Old Man	Spencer Tracy
The Boy	Felipe Pazos
Martin	Harry Bellaver

Credit Warner Bros. and producer Leland Hayward with a surplus of guts for tackling Ernest Hemingway's introspective one-episode novelette, "The Old Man and the Sea." This very decidedly isn't the stuff ordinary films are made of, and the picture version of this minor classic represents a bold attempt to do what some probably would have termed "the impossible."

This is virtually a one-character film, the spotlight being almost continuously on Spencer Tracy as the old Cuban fisherman who meets his final test in his tremendous struggle with the huge marlin. The picture has power, vitality and sharp excitement as it depicts the gruelling contest between man and fish. It has been exquisitely photographed and skillfully directed. It captures the dignity and the stubborness of the old man, and it is tender in his final defeat.

And yet "Old Man and the Sea" isn't a completely satisfying picture. There are long and arid stretches, when it seems as if producer and director were merely trying to fill time. The eye grows tired of the man and the sea, and eventually even of the fish. The sharks once too often and the recurring dream sequences lose their impact.

This being an age when "offbeat" seems to carry boxoffice value, "Old Man and the Sea" may break through, particularly if it's handled as offbeat adventure drama. Fact that it's based on the Hemingway story should carry weight with the eggheads, while the fishermen in the audience certainly will get their fill and thrill. Unquestionably, there will be those who'll be bored. And then there'll be as many who will gasp at the cinematic values of this film and enjoy it completely.

Perhaps it should be mentioned, too, that this is likely to be a "critics' picture." It has artistic integrity and it certainly captures the essence of the book, though some may argue that this film proves that the screen has a certain responsibility to itself, i.e. that it can go too far in borrowing from other media and neglecting its own requirements. Word pictures, with their intermingling of thoughts and description, are a lot easier to paint, and they tend to hold the reader's attention a lot longer, than those same images on a screen. This is the great weakness of "The Old Man and the Sea," and it is one which simply could not be overcome.

This, of course, is Tracy's picture from beginning to end. One could quarrel with his interpretation of the old man. There are moments when he is magnificent and moving, and others when he seems to move in a stupor. It is, on the whole, a distinguished and impressive performance, ranging from the old man's pursuit of the fish, to hooking him, to the long chase and the final slashing battle. And then the heartbreaking road back, when the sharks devour and destroy the prize until nothing much more than a glistening skeleton is left. This is one of those solo acts performers presumably dream about and Tracy is up to the chore. His old man is weary and heartbroken, his eyes glazed with tiredness, but he still has the strength to look to the future, even as he dreams of the past.

In a supporting part, Felipe Pazos plays the boy who loves the old man and understands him. It is a very appealing and tender performance. Harry Bellaver has a small role as the tavern owner who sympathizes with the old man and, with the rest of the village, learns to admire him for his catch.

Peter Viertel's adaptation of the Hemingway book is a very good job within the prescribed limits. He gets around one of the prime difficulties by having Tracy narrate part of the story off-screen, slipping every so often into actual dialog. The narration helps catch the Hemingway flavor, which is nourished further by the topnotch lensing of James Wong Howe. The vet cameraman outdoes himself on this one and many of the film's

(Continued on page 16)

ANTITRUST: TOO TIGHT GIRDLE

New York Sound Track

With all debts paid, the Michael Todd company now owns 82% of the producer's share of "Around the World in 80 Days." CBS has 8% via initial investment and the balance of 10% is held by exhibitors, reportedly including **Robert J. O'Donnell.**

Arthur B. Krim off to Israel to participate in a Weizmann Institute (he's on the board) anniversary celebration. May stop off in Monaco en route back to attend the "Kings Go Forth" preem June 14. **Frank Sinatra** will trek abroad for the same opening. And **Max Youngstein** is heading for the Coast Friday (23) in pursuit new production deals for United Artists.

Darryl F. Zanuck and most of the crew he took to Africa for the "Roots of Heaven" location came down with malaria and Zanuck still is suffering from attacks. Associate producer, **Robert Jacks,** was in serious condition for several days, but now is completely recovered . . . **Meyer Hutner,** Warner Bros. publicity manager, and wife **Roberta** checked in at Cannes for a looksee of several days . . . Surprise hit of the Cannes fest: **Jayne Mansfield** . . . "Wild is the Wind" goes into Berlin, says **Alfred Bauer,** director of that fest. He wanted "God's Little Acre," but his committee thought the film strayed too far from the book . . . The Soviet delegate at Cannes urged **Yul Brynner** to appear in a Soviet co-production.

Paul E. Manheim, partner in Lehman Bros. and formerly a member of Loew's Inc's board, and **Edwin L. Weisl,** industry attorney and Paramount board member, named to the board of the One William St. Fund, new investment fund sponsored and managed by Lehman Bros. . . . **Nat Weiss,** 20th-Fox assistant ad manager, off to Europe to visit locations of company's films being made abroad . . .

Columbia settled the $6,000,000 suit filed against the company by **Joseph Field** and **Jerome Chodorov** over subsidiary rights to their "My Sister Eileen" play. Terms undisclosed . . . **Ernest Stellings** says he was "talked into" taking a second term as TOA president but emphatically will turn down any suggestion of a third. The organization work has taken up 80% of his time, he related.

"Assignment: Mankind," a 30-minute color documentary film about the Christian Science Monitor, will be released next autumn as part of the Monitor's 50th anni celebration. Film, written by **John Beaufort,** N.Y. theatre and motion picture critic for the Monitor, will be distributed by **Irving K. Lesser.** Narration is by **Anthony Quayle. Louis Appelbaum** provided the original musical score.

Warner Bros. has 34 pictures completed and awaiting release, now being filmed or in various stages of production . . . **Dan Terrell's** Metro praisers rate a bow on the N.Y. launching of "Gigi." . . . The nation's 48 Governors, convening in Miami, received a gold courtesy pass for all theatres in the Wometco Circuit . . . Metro stepping up its use of CinemaScope and color. Of 15 pictures ready for release or in production, 11 will be seen in C'Scope and nine in color . . . National saturation bookings of Metro's "High School Confidential" will begin June 16. Picture will be preemed in Atlantic City May 29, to be followed by special releases in six key situations.

Following the midnight opening of "Horror of Dracula" at the Mayfair Theatre May 27, Universal will stage all-night "horrorthons" May 29 and 30 . . . Universal contract player, **John Saxon,** on loanout to Metro for "The Reluctant Debutante," returned to N.Y. from London to help his home studio plug "This Happy Feeling." . . . Transfilm is employing **Gordon Jenkins'** "Manhattan Tower" as background work for The Greater New York Fund's 1958 campaign film, "Any Given Minute." **Frank Overton** does the narration. **Walter Lowendahl** produced and **Richard Bagley** directed . . . **Americo Aboaf,** Universal's foreign chief, back at his homeoffice desk after a five-week European survey of the company's offices . . . **Georges Clouzot,** the French director, had offers to come to Hollywood to film there. But he prefers to make his first U.S.-sponsored effort in Europe. He's had offers to work with **Frank Sinatra** and for Hecht-Hill-Lancaster . . . Incongruous: Cannes worries about films while the headlines proclaim France on the brink of civil war . . . **Fred Gronich,** MPAA's new Continental manager, the mainstay of the American delegation. His apartment at the Carlton Hotel resembled Grand Central Station.

Montgomery Clift will star in **Dore Schary's** first indie, "Lonelyhearts," rolling June 15 for United Artists release under direction of **Vincent Donehue** . . . **Walt Disney** bought **George Stewart** novel, "Storm," from Paramount, which has owned film rights for past 14 years, with **James Algar** to adapt and direct . . . **John Sturges** closed three-pix co-production deal with Mirisch Co., arrangement calling for him to produce and direct . . . **Yul Brynner's** first film under his own Alciona Productions banner will be "The Magnificent 7," a western transposed from Japanese film, "The Seven Samurai."

Further instances of editorial posies: "The movie industry is taking on a healthier look," commented an Associated Press dispatch; "Films Launch Mighty Recovery Campaign," headlined the Cleveland Plain Dealer; "1958—'Class A' Year for Movie Patrons," banner-lined the Baltimore News Post, and a special Sunday piece in the New Orleans Times-Picayune discussed the "strength of motion picture theatres and the weakness of television" in relation to "togetherness."

Praising the French film made of Stendhal's "Rouge et Noir" for its fidelity to the original novel, **Frances Keene** in The New Leader asserts that the French, and Europeans generally, would boycott a film that tampered with the essentials. Going on to mention "Moby Dick" (WB), "War and Peace" (Par) and "Brothers Karamazov" (Metro) critic comments: "What have these films in common except the liberties they take with the recognized Big Books from which they so loosely derive? Color? Sure. Good acting? In an overwhelming number of cases, this too. A pre-determined audience? Yes, and there's the rub. The treatment is geared to a mass audience that will not smart or stamp and throw the furniture about if liberties are taken with their own classics, let alone those of other cultures."

Because of his East European accent, **Ivan Desny** within a few years, has appeared in nearly 40 German films, (and some foreign productions). He portrayed a Russian in "No Way Back" some years ago and has been a Russian (or at least an East European) in practically ever since . . . He now has male lead in the German "Anastasia" film (opposite **Lili Palmer**).

Paella Madrid (Via Hank Werba): Castellana-Hilton bar now a close second to the George V and Excelsior . . . Hollywood represented by **Robert Stack, Marisa Pavan, Erin O'Brien, Charles Coburn, John Farrow . . . Raoul Walsh** and **Jayne Mansfield** due in mid-May . . . French film figures include **Brigitte Bardot** and director **Duvivier** locationing in Sevilla with **Mouloudji** in for a Spanish pic assignment . . . **Carmen Sevilla** welcoming **Vittorio DeSica** at Barajas Airport, both to star in "Bread, Love and Wine," under the **DeSica-Benito Perojo** coproduction banners . . . **Lacy Kastner,** Columbia Pictures Int'l prexy, flanked by Continental toppers **Norbert Auerbach** and **John McNab,** surveying production-distribution situation locally . . . **Anita Ekberg, Jack Palance** and **Nigel Patrick** working Madrid street exteriors for Warwick's "The Man Inside" (Col), a b&w Cinemascoper directed by **John Gill-**

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HOW UNDO WHAT THEATRES DONE?

Film industry interests raised their voices anew this week for lifting the Government and courthouse controls on their methods of operation.

Ernest Stellings, president of Theatre Owners of America, stated flatly he would favor a rewrite of the antitrust decrees to the extent that the major circuits now enjoined from entering production on a full scale could now do so—this for the purpose of increasing the supply of product for all exhibitors.

If this could be accomplished, said Stellings, the top producer-distributor organizations ought to have the right to get back into the theatre business without undue restriction.

Stellings said he sounded out many other theatremen on the idea and they're all in agreement with him.

Important theatremen in the camp of Allied States, which is TOA's rival national exhib organization, echoed the same sentiment.

In other words, the exhibs—many of whom provoked the Dept. of Justice into fighting the antitrust battle in the first place—appear in agreement that there should be a reconsideration of the divorcement and trade-practice results of the fight.

Stellings stated he's not of a mind to go to the D. of J. in quest of adjustments at this time because he hasn't hit upon the "proper approach." He explained that last October the Government agency, upon being asked, was reluctant to go along with such changes because the circuits had demanded pre-emptive rights on the product they would produce.

United Paramount has such rights because of the individual nature of its decree. This means United can produce pictures and give them first to its own theatres—as it has been doing. The privilege is not extended to Loew's Theatres, RKO, National Theatres and Stanley Warner. The freedom given so far has been limited to the Cinerama productions aligned with S-W and NT's Cineramiracle projects.

Stellings thinks the pre-emptive conditions asked by the big chains is within reason but, again, repeated he has no ideas on how to obtain D. of J. approval.

There the matter stands. But it's importantly noted that there is much agitation for a renewal of the production-distribution-exhibition integration that would be akin to the situation that traditionally had existed in the picture business and which had led to a courtroom row covering a span of over 10 years.

As for the trade practices, the atremen in growing number are expressing favoritism toward the idea of being able to buy many pictures at one time so as to set long-term programming. Under the decrees, the distribs are called upon to license their product on an individual-picture and individual-theatre basis.

As the major defendants in the antitrust suit, the distributors feel they alone can't go to the D. of J. for "relief." It's up to the theatremen to start the ball rolling, they state. The outcome thus clearly focuses on exhib action.

Earl Wingart Retires

Earl Wingart, veteran 20th-Fox staffer, will retire effective May 31.

In his present position as merchandising manager since 1950, Wingart joined 20th in 1932 as publicity manager, holding the position for 10 years. He left 20th for a brief period to work with the public relations committee of the Motion Picture Assn. of America and returned to the film company's exploitation department in 1944. In 1945, he was promoted to assistant publicity manager and four years later became press book editor.

Loew's Prematurely Separated; Funded Debt Resultantly Tangled; May Restore Control Temporarily

There is a good chance that financial control of Loew's Theatres may be restored to Loew's Inc. for a limited period so that the problems of the settlement of the funded debt and the division of income held by the theatre circuit can be solved. Government attorneys during the recent hearings before Judge Edmund L. Palmieri in N. Y. Federal Court admitted that it was mistake to order the theatre division and the production-distribution firm to operate separately financially before there was a final split of the shares and the financial commitments of the parent company.

Judge Palmieri is presently weighing the appeal of Loew's Inc. for the return of financial control to the parent company so that a solution can be found that would lead to the final separation of the two companies as ordered by the Government's consent decree. There are indications that Loew's Inc. may obtain a favorable ruling. This opinion is based on the views expressed by the Court-appointed representatives — Weldon Powell and Karl D. Pettit — who stated that compliance with the divorce proceedings at this time was "neither feasible or desirable" and that they saw no likehood of a negotiated agreement between the two companies.

Although the profit racked up annually by Loew's Theatres, officially a subsidiary of Loew's Inc., is included in the consolidated net earnings of the parent company, Loew's Inc. has been unable to touch that coin for any purpose although it needs the money for the repayment of the funded debt, for production and for payment of dividends. Loew's Theatres, for

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Re-Excite the Loop

Chicago, May 20.

Committee-conscious Chicago has a new set of civic initials to ponder, the DCPC—Downtown Chicago Promotion Committee, with a founding membership that includes Loop entertainment interests.

Group's intended to bally downtown "excitements" and special promotions on a non-partisan basis to wean more pedestrian traffic from the nabes and suburbia.

Trial Runs Seek Playoff Format For 'Old Man'

A hard-ticket policy will be tested in four engagements of Warner Bros.' "The Old Man and the Sea," producer Leland Hayward discloses. The picture will have its world premiere on a reserved seat basis at the Stage Door Theatre in San Francisco on Aug. 12. Following the Frisco bow, it will open at the Astor in Boston, the River Oak in Houston, and the Beverly Hills in Los Angeles.

Max Bercutt, who is WB's liaison on the picture for publicity and exploitation, says hard-ticket system may vary from situation to situation and that it would either be on a reserved seat system or by the sale of tickets equivalent to the number of seats in the house. It was stressed that the policy for future runs was not necessarily fixed. However, it was emphasized that it would not be presented on a "grind basis." It's understood that the picture has been booked for the Odeon Theatre on Broadway for showing during August.

Because of the 86-minute running time of the film version of Ernest Hemingway's novella, Warner Bros. has been looking at "a lot of shorts" in search of one that would be appropriate for hard-ticket engagements with the picture. However, it's noted that if a

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John I. Snyder Jr. Subs For Briskin on Loew's

John I. Snyder Jr., president and chairman of the board of U. S. Industries Inc., will be named to the board of Loew's Inc. today (Wed.) at a meeting of the company's directors.

Snyder will replace Samuel J. Briskin who resigned to become chief for Columbia. The new director, nominated by the Wall Street banking firms of Lehman Bros. and Lazard Freres, will serve as a representative of the financial houses as did his predecessor.

The board meeting today is expected to act on many of the suggestions proposed by directors Louis A. Green and Jerome A. Newman who have been making a thorough survey of the company's financial position. The executive committee, headed by prexy Joseph R. Vogel, convened yesterday (Tues.).

Sidney Off 'Hellinger'

Hollywood, May 20.

George Sidney, has bowed out of his directing and co-production deal with Charles Schnee on Columbia's "Hellinger Story," due to conflict starting dates of that property and his own "Pepe."

"Hellinger" originally was to have rolled this month, but script and casting matters delayed start until October.

Jerry Lewis Now Partly Own Boss

Hollywood, May 20.

For an undisclosed sum Paramount has bought out Jerry Lewis' interest in York Pictures Corp., which comedian originally formed with his former partner, Dean Martin. Prior to his sell-out, Lewis was under exclusive pact to York for all his services in entertainment field.

Lewis immediately becomes a free agent and is able to operate in all entertainment media except for an eight-pix commitment to York over next seven-year period. He is also committed to Hal Wallis for two additional pix, one to start in Fall and second next Spring.

Following windup of these two features, comic will have the right to make one film annually apart from his commitment to York.

Contract previously between NBC and York for Lewis' appearance in a specified number of tv appearances over next four-year period has been assigned to Jerry Lewis Enterprises, which will produce these shows for NBC.

Mastbaum Down Chute

Philadelphia, May 20.

Mastbaum Theatre here, the city's largest film house with a seating capacity of 5,000 is scheduled to be torn down. Stanley Warner, called it "a casualty of progress" and that the new type of motion picture exhibition demanded "increasing intimacy between the audience and the story on the screen required smaller theatres."

The theatre, built at the cost of $5,000,000, opened on Feb. 28, 1929. During its career, it has been forced to shutter several times.

The late S. L. (Roxy) Rothafel took over the house for 10 weeks in 1935, but the operation proved too costly despite the b.o. take.

New Pix Perking L.A.; 'Acre' Boffo $31,000, 'Atilla' 120G in 14 Spots 'Woman' 90G in 17, 'Pet' 59G, 10

Los Angeles, May 20.

Several strong newcomers are giving L.A. firstruns a more formidable appearance this week. "God's Little Acre" is heading the new pix at regular first-runs with a socko $31,000 in three theatres. It is running up a house record at one of these, the Rialto, and hit a new high opening day mark at the Iris. "Attila" looks a big $20,000 in two houses, with a whopping $120,000 total for three nabes and nine ozoners plus the two hardtops.

"And God Created Woman," in general release, looks hefty $12,300 in three houses, with a $90,000 total including 10 nabes and four drive-ins. "Too Much, Too Soon" is fair $15,000 at two Paramount houses. "Teacher's Pet," also in first general release, is a warm $9,300 in two spots with $59,000 total in three nabes and five ozoners.

Of regular holdovers, "Young Lions" is strong $15,600 in four sites for sixth stanza. All hardticket pix continue bright, with "Around World in 80 Days" getting the biggest coin, $16,500 in 74th Carthay week.

Estimates for This Week

Hollywood Paramount, Downtown Paramount (F&M-ABPT) (1,468; 3,300; $1.25-$2)—"Too Much, Too Soon" (WB) and added feature pix. Fair $16,000 or near. Last week, Hollywood Paramount, Teacher's Pet" (Par) (8th wk, 5 days), $6,400. Downtown Paramount with Wiltern, Iris, "Left Handed Gun" (WB), "Violent Road" (WB), $18,000.

Hillstreet, Hawaii (RKO-G&S) (2,752; 1,106; 90-$1.50)—"Attila" (Indie) and "Naked Gun" (Indie). Big $20,000 or close. Last week, Hillstreet, "Bonjour Tristesse" (Col) (1st general run), "High Flight" (Col), $4,200. Hawaii with Downtown, "Bride and Beast" (AA), "Beast of Budapest" (AA), $4,400.

Fox Wilshire, Iris, Rialto (FWC-Metropolitan) (2,296; 825; 839;; 90-$1.50)—"God's Little Acre" (UA). Smash $31,000 or near. Last week, Fox Wilshire with Orpheum, Hollywood, Uptown, "Paris Holiday" (1st general run, 7th wk, Foxwilsh; 1st wk, others), "Fort Bowie" (UA), $15,000.

State, Hollywood, Uptown (UATC-FWC) (2,404; 756; 1,715; 90-$1.50)—"Ft. Massacre" (UA) and "Steel Bayonet" (UA). Soft $8,800. Last week, State with El Rey, (Continued on page 20)

Broadway Grosses

Estimated Total Gross
This Week $484,500
(*Based on 22 theatres*)
Last Year $538,500
(*Based on 27 theatres*)

'Summer' Torrid $25,000, Toronto

Toronto, May 20.

With Queen's birthday Monday (19) a national holiday, plus current heatwave, biz is generally off over the currently. But "Long, Hot Summer" is packing the patrons into the Imperial, Canada's largest cinema, for wham returns. Of other newcomers, "Gift of Love" is doing nicely in a three-house combo, with "High Cost of Loving" also good. "Lafayette Escadrille" is only fair. Such long-runs as "Witness for Prosecution" and "Young Lions," both in sixth stanza, show little weekly change.

Estimates for This Week

Carlton (Rank) (2,518; $1.25-$1.75)—"Bridge on River Kwai" (Col) (10th wk). Dipping to $10,000 on final week. Last week, $14,000.

Century, Downtown, Glendale, Midtown, Oakwood, Odeon, Scarboro, State (Taylor) (1,338; 1,059; 995; 1,089; 1,393; 752; 684; 694; 50-75)—"Lafayette Escadrille" (WB) and "Fort Dobbs" (WB). Mild $20,000 for eight houses. Last week, for Downtown, Scarboro, State, "Flesh Is Weak" (IFD) and "Blond in Bondage" (IFD), $9,000.

Eglinton, Palace, Runnymede (FP) (1,080; 1,485; 1385; 50-$1)—"Gift of Love" (20th). Fine $13,000. Last week, "Girl Most Likely" (U), $12,000.

Hollywood (FP) (1,080; $1-$1.50)—"Young Lions" (20th) (6th wk). Holding stoutly at $9,500. Last week, same.

Hyland (Rank) (1,357; $1)—"All at Sea" (M-G) (3d wk). Oke $5,500. Last week, $7,000.

Imperial (FP) (3,344; 75-$1.25)—"Long, Hot Summer" (20th). Wow $25,000. Last week, "Marjorie Morningstar" (WB) (4th wk), $9,000.

Loew's (Loew) (2,098); 75-$1.25)—"Witness for Prosecution" (UA) (6th wk). Still sturdy at $11,000. Last week, $12,500.

Tivoli (FP) (955; $1.75-$2.40)—"Around World in 80 Days" (UA) (41st wk). Down to okay $5,000. Last week, $5,500.

Towne (Taylor) (693; $1)—"High Cost of Loving" (M-G). Nice $4,500. Last week, "Riffifi" (IFD) (2d wk), $3,500.

University (FP) (1,233; $1.50-$2.40)—"Cinerama Holiday" (Cinerama) (7th wk). Fine $13,000. Last week, $14,000.

Uptown (Loew) (2,075; 60-$1)—"Merry Andrew" (M-G) (3d wk). Good $9,000. Last week, $10,500.

'Fraulein' Fair $8,500, St. Loo; 'Saddle' Ditto, 'Kwai' Big $9,600, 10th

St. Louis, May 20.

Following a spate of holdovers, most major marquees are blossoming this week with new bills, so none very big. "Saddle the Wind" looks fair at Loew's. "Stage Struck" at Orpheum is okay. "Left-Handed Gun" is rated slow at the Fox. The two big holdovers, "Bridge on River Kwai" at Esquire and "South Pacific" at Pageant continue strongly.

Estimates for This Week

Esquire (Shukart-Levin) (1,500; $1.50-$2.50) — "Bridges on River Kwai" (Col) (10th wk). Big $9,600. Last week, $10,000.

Fox (Arthur) (5,000; 60-75)—"Left-Handed Gun" (WB) and "Lafayette Escadrille" (WB). Slow $9,000. Last week, "Touch of Evil" (U) and "Female Animal" (U), $8,000.

Loew's (Loew) (3,200; 60-90)—"Saddle Wind" (M-G) and "Underwater Warrior" (M-G). Fair $8,000 or near. Last week, "Paris Holiday" (UA) and "Steel Bayonet" (UA) (2d wk), $7,500.

Orpheum (Loew) (1,900; 60-90)—"Stage Struck" (BV) and "Decision Against Time" (M-G). Okay $4,500. Last week, "Run Silent, Run Deep" (UA) (3d wk), $5,500.

Pageant (Arthur) (1,000; $1.80-$2.25)—"South Pacific" (20th) (5th wk. Trim $10,000. Last week, same.

Richmond (Arthur) (1,000; $1.25)—"Spanish Gardener" (RFDA). Fair $1,500. Last week, "Adulteress" (Times), $1,700.

St. Louis (Arthur) (3,800; $1.25)—"Fraulein" (20th) and "Thundering Jets" (20th). Fairish $8,500 or better. Last week, "Young Lions" (20th) (2d wk), $10,000.

Shady Oak (Arthur) (560; $1.25)—"Smiles of Summer Night" (Indie). Good $1,500. Last week, "Henry V" (Rank) (2d wk), $1,800.

'Fraulein' Good $7,000, Seattle; 'Married' 5½G

Seattle, May 20.

Biz is in doldrums here currently, with new pix little help. However, "Fraulein" shapes fairly good at Coliseum. "Bridge on River Kwai" looks sturdy in ninth week at Paramount. "Bolshoi Ballet," is slow at Orpheum.

Estimates for This Week

Blue Mouse (Hamrick) (800; 95-$1.50)—"Long, Hot Summer" (20th) (5th wk). Okay $4,000. Last week, $4,200.

Coliseum (Fox-Evergreen) (1,870; 95-$1.50)—"Fraulein" (20th) and "Thundering Jet" (20th). Fairly good $7,000. Last week, "Lineup" (Col) and "Case Against Brooklyn" (Col), $5,200.

Fifth Avenue (Fox-Evergreen) (2,500; 95-$1.50)—"Teacher's Pet" (Par) and "World is Jury" (Col) (2d wk). Down to $6,500 in 9 days. Last week, $7,700.

Music Hall (Hamrick) (2,200; 95-$1.50)—"I Married a Woman" (U) and "All Mine to Give" (U). Fair $5,500. Last week, "Cry Terror" (M-G) and "High Cost of Loving" (M-G), $3,600.

Orpheum (Hamrick) (2,700; 95-$1.50) — "Bolshoi Ballet" (Rank). Mild $6,500 in 5 days. Last week, "Ft. Massacre" (UA) and "Melbourne Rendezvous" (Indie), $3,200 in 6 days.

Paramount (Fox-Evergreen) (3,107; 95-$1.50)—"River Kwai" (Col) (9th wk). Still good with $7,000. Last week, $7,200.

'Macabre' OK 9G In Mpls; 'Beat' 5G

Minneapolis, May 20.

From a boxoffice standpoint newcomers, more in evidence than in recent weeks, are of minor league calibre currently. Lone entries of more or less consequence are "All At Sea," "Macabre" and "Mark of the Hawk." But with patronage generally depressed by seasonal influences, no rush of patrons is materializing. Sunshiny weather is an adverse factor. The only holdovers, smallest number in months, are the two local hard ticket pix, "Around World in 80 Days" and "Search for Paradise," in their 45th and 12th weeks, respectively, and still prospering.

Estimates for This Week

Academy (Mann) (947; $1.50-$2.65)—"Around World" (UA) 45th wk). Hep $7,000. Last week, $7,500.

Century (SW-Cinerama) (1,150; $1.75-$2.65)—"Search for Paradise" (Cinerama) (12th wk). Standing up well at big $14,000. Last week, $13,400.

Gopher (Berger) (1,000; 85-90)—"Mark of Hawk" (U). Winning praise, but only $3,200 looms. Last week, "Return Dracula" (UA) and "Flame Barrier" (UA), $2,800.

Lyric (Par) (1,000; 85-90)—"Underwater Warrior" (M-G) and "Cry Terror" (M-G). Mild $4,000. Last week, "Long, Hot Summer" ,20th), $5,000 at $1.25 top.

Radio City (Par) (4100; 85-90)—"Fraulein" (20th). Mixed opinions holding this one back. Friday night (16) sneak preview of "10 North Frederick" (20th) brought in added coin to help total takings. Slow (Continued on page 20)

New Pix Bop Balto; 'Sheepman' Dull 6G, 'Fraulein' Slow 5G, 'Pacific' 10G, 7

Baltimore, May 20.

Biz is slow again this round with the new product making a generally weak showing. Outdoors weekend weather didn't help. Best of the lot are still "Long, Hot Summer," holding nicely in second at the Stanley, "Bridge on River Kwai," good in a record ninth frame at the Hipp and "South Pacific," sturdy in seventh at the New.

On the weak side are "Left-Handed Gun" at Mayfair, "Sheepman" at the Town and "Fraulein" at Century. "Razzia" is okay in sixth Cinema session. "Brothers Karamazov" shapes neat in sixth at the Film Centre.

Estimates for This Week

Century (Fruchtman) (3,100; 50-$1.25)—"Fraulein" (20th). Slow $5,000 or near. Last week, "Teacher's Pet" (Par) (2d wk), $6,200.

Cinema (Schwaber) (460; 50-$1.25)—"Razzia" (Kass) (6th wk). Oke $2,500 after $3,000 in fifth.

Film Centre (Rappaport) (890; 50-$1.50)—"Brothers Karamazov" (M-G) (6th wk). Neat $5,000 after about same for fifth.

Five West (Schwaber) (460; 50-$1.25)—"Rouge et Noir" (DCA). Fair $3,000. Last week, "Adam and Eve" (Indie) (3d wk), $2,000.

Hippodrome (Rappaport) (2,300; 50-$1.50)—"Bridge on River Kwai" (Col) (9th wk). Holding at solid $6,000 after about same in eighth.

Little (Rappaport) (300; 50-$1.25)—"Nights of Cabiria" (Lopert). Good $2,700. Last week, "Bolshoi Ballet" (Rank) (3d wk), $2,000.

Mayfair (Fruchtman) (980; 50-$1.25)—"Left-Handed Gun" (WB). Tepid $4,000. Last week, "Another Time, Another Place" (Par), $5,000.

New (Fruchtman) (1,600; $1.50-$2.50)—"South Pacific" (20th) (7th wk). Holding at about sturdy $10,000 after ditto for previous week.

Stanley (Fruchtman) (3,200; 50-$1.25)—"Long, Hot Summer" (20th) (2d wk). Nice $7,000 after $11,000 opener.

Town (Rappaport) (1,125; 50-$1.25)—"Sheepman" (M-G). Fair $6,000. Last week, "Search for Paradise" (Cinerama) (3d wk), $7,700.

Det. Leans on Longruns; 'Pacific' Wow $19,000, 6th, 'Search' Great 17G, 15th

Detroit, May 20.

Very strong long-termers are taking up the slack caused by some modest new product this week to give the main stem an overall look of prosperity in this autoburg where layoffs are at depression levels. It's the old story of escaping from worries by going to the cinema, but being very selective about it.

Thus, such escapist-fare as "South Pacific" in sixth week at United Artists and "Search for Paradise" in 15th round at Music Hall continue very big. Also, the 10th stanza of "Bridge on River Kwai" at Madison and 18th week of "And God Created Woman" at Trans-Lux Krim look great. Of the newcomers, "Maracaibo" at the Fox, "Screaming Mimi" at the Broadway-Capitol, "Sheepman" at the Adams and "Angry Age" at the Palms are average or below. Last-named shapes about okay.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1.25-$1.50)—"Maracaibo" (Par) and "High Hill" (Par). Light $12,500. Last week, "Another Time, Another Place" (Par) and "Northwest Mounted Police" (Par) (reissue), $13,000.

Michigan (United Detroit) (4,100; 90-$1.25)—"Horror of Dracula" (U) and "Thing Wouldn't Die" (U). Opens today (Tues.). Last week, "Paris Holiday" (UA) and "Monte Carlo Story" (UA), nice $15,000.

Palms (UD) (2,961; 90-$1.25)—"Angry Age" (Col) and "True Story Lynn Stuwart" (Col). Oke $14,000. Last week, "Cowboy" (Col) and "Crash Landing" (Col), $16,000.

Madison (UD) (1,900; $1.25-$1.75)—"Bridge on River Kwai" (Col) (11th wk). Swell $12,000. Last week, $15,000.

Broadway-Capitol (UD) (3,500; 90-$1.25)—"Screaming Mimi" (Col) and "Lineup" (Col). Slim $12,000. Last week, "Macabre" (AA) and "Hells Five Hours" (AA), $15,000 in second week.

United Artists (UA) (1,667; $1.25-$3)—"South Pacific" (20th) (6th wk). Sensational $19,000. Last week, $19,600.

Adams (Balaban) (1,700; 90-$1.25)—"Sheepman" (M-G) and "Blonde Blackmailer" (UA). Slow $8,000. Last week, "Union Pacific" (Par) and "Wild Harvest" (Par) (reissues), $6,500.

Music Hall (SW-Cinerama) (1,205; $1.20-$2.65)—"Search for Paradise" (Cinerama) (15th wk). Great $17,000 or near. Last week, $18,500.

Trans-Lux Krim (Trans-Lux) (1,000; 90-$1.65)—"God Created Woman" (Indie) (18th wk). Okay $5,500. Last week, same.

Key City Grosses

Estimated Total Gross
This Week $2,182,800
(*Based on 23 cities and 244 theatres, chiefly first runs, including N. Y.*)
Last Year $2,390,800
(*Based on 23 cities and 246 theatres.*)

'Fraulein' Oke 9G, Cincy; 'Dope' 7G

Cincinnati, May 20.

Pic trade here this week continues at so-so pace as belated arrival of spring warmth finds residents catching up on outdoor chores. "Fraulein," is shaping barely okay at the Albee while "Stakeout on Dope Street" is mild at the Palace. These are the newcomers. Stay of "Young Lions" at the Grand was extended to seventh stanza with nice results. Hardticket "Search for Paradise" and "South Pacific" remain potent at downtown Capitol, in 24th week, and the suburban Valley Theatre in fourth round.

Estimates for This Week

Albee (RKO) (3,100; 90-$1.25)—"Fraulein" (20th). Just okay $9,000 or near. Last week, "Teacher's Pet" (Par) (2d wk), $8,500.

Capitol (SW-Cinerama) (1,376; $1.20-$2.65)—"Search for Paradise" (Cinerama) (24th wk). Hefty $14,000. Last week, $15,000.

Grand (RKO) (1,400; 90-$1.25)—"Young Lions" (20th) (7th wk). Good $4,500 on extension of run after $5,000 in sixth week.

Guild (Vance) (300; 50-90)—"Bed of Grass" (Indie) (2d wk). Mild $1,400. Holds a third.

Keith's (Shor) (1,500; 90-$1.25)—"Cowboy" (Col) (2d wk). Modest $5,000 after $6,500 bow.

Palace (RKO) (2,600; 90-$1.25)—"Stakeout on Dope Street (WB) and "Violent Road" (WB). Mild $7,000. Last week, "Another Time, Another Place" (Par), ditto.

Valley (Wiethe) (1,300; $1.50-$2.50)—"South Pacific" (20th) (4th wk). Fine $14,000. Same last week.

Weather Hurts Hub But 'Evil' Lively 12G; 'Lions' 14G, 4th, 'Pacific' 22G

Boston, May 20.

Fine weather with potential patrons to the open road is sloughing the biz here currently. Little new product to help and most of it moderate. "Another Time, Another Place" is only fair at Paramount and Fenway. "Touch of Evil" shapes lively at Memorial. "Case Against Brooklyn" is rated neat at Pilgrim.

"Desire Under Elms" is sad in second at the Metropolitan. "Young Lions" is steady in fourth at the Gary. "Bridge On River Kwai" looks neat in fourth at the Capri. "South Pacific" is holding up big at Saxon in six. "Marjorie Morningstar" is still okay at Astor in seventh.

Estimates for This Week

Astor (B&Q) (1,372; 75-$1.25)—"Marjorie Morningstar" (WB) (7th wk). Oke $5,000. Last week, $7,000.

Beacon Hill (Sack) (678; 90-$1.50)—"Mam'zelle Pigalle" (Indie) (2d wk). Great $8,000. Last week, $11,000.

Boston (SW-Cinerama) (1,354; $1.25-$2.65)—"Search for Paradise" (Cinerama) (26th wk). Fine $17,000. Last week, $16,000.

Capri (Sack) (990; 50-$1.50)—"Bridge On River Kwai" (Col) (4th wk). Neat $10,000. Last week, $12,000.

Exeter (Indie) (1,300; 75-$1.25)—"Rouge et Noir" (Indie) (2d wk). First week ended Saturday (17) was bright $7,300.

Fenway (NET) (1,373; 60-$1.10)—"Another Time, Another Place" (Par) and "Country Music Holiday" (Par). Okay $4,500. Last week, "Stakeout on Dope Street" (WB) and "Violent Road" (WB), $2,500.

Gary (Sack) (1,340; 90-$1.75)—"Young Lions" (20th) (4th wk). Steady $14,000. Last week, $18,000.

Kenmore (Indie) (700; 85-$1.25)—"Smiles Summer Night" (Rank) and "Alligator Named Daisy" (Continued on page 20)

'Too Soon' Not Much 11G, D.C.; 'Summer' 9G, 3d

Washington, May 20.

Pattern of two newcomers per week prevails as does a lagging b.o. gait for most pix. "Too Much, Too Soon," daydating Metropolitan and Ambassador, looks slow. "Fraulein" at Loew's Palace shapes only fair. Longruns are generally offish. "Bridge on River Kwai" is still good for 10th stanza at Trans-Lux, but dips each week. "South Pacific" in seventh session at the Uptown shapes solid.

Estimates for This Week

Ambassador - Metropolitan (SW) (1,490; 1,000; 85-$1.25) — "Too Much, Too Soon" (WB). Slow $11,000. Last week, "Chase Crooked Shadow" (WB), ditto.

Capitol (Loew) (3,434; 85-$1.25)—"Long, Hot Summer" (20th) (3d wk). Oke $9,000 after $13,000.

Keith's (RKO) (1,850; 85-$1.25)—"Run Silent, Run Deep" (UA) (5th wk). Fairly steady $7,000 to wind up solid run. Last week, $8,000.

Palace (Loew) (2,350; 90-$1.25)—"Fraulein" (20th). Fair $13,000. Last week, "Young Lions" (20th) (4th wk), $9,000.

Plaza (T-L) (276; 90-$1.50)—"God Created Woman" (Kings) (28th wk). Bounced back to nice $4,000 after $3,000 last week. Holds.

Trans-Lux (T-L) (600; $1.25-$2)—"Bridge on River Kwai" (Col) (10th wk). Still firm at $8,000 after $9,500 last week. Stays.

Uptown (SW) (1,000; $1.25-$3)—"South Pacific" (20th) (7th wk). Pleasing $11,000. Last week, same.

Warner (SW-Cinerama) (1,300; $1.20-$2.40) — "Search for Paradise" (Cinerama) (20th wk). Thanks to group bookings, fine $11,000 for second consecutive week. Stays on.

Chi Slips; 'Acre' Sockeroo $29,000, 'Married' Fair $15,000, 'Lions' Big 18G in 7th, 'Blues' Bright 9G, 2d

Chicago, May 20.

Nice weather continues to divert coin from Loop cinemas although strong holdovers are to some extent counteracting the current softness. "God's Little Acre" is the new pacesetter, looking for wow United Artists week of $32,000. "I Married a Woman" and "Flood Tide" tandem is shaping to get a fair $15,000 opener or near at Oriental.

"Another Time, Another Place" is down badly in Esquire second while "St. Louis Blues" is headed for a warm second round at Garrick. "Bolshoi Ballet" rates nice in second at World.

"Marjorie Morningstar" looks good at the Chicago in third. "Fraulein" is figured for a fairish third at the Loop. "Teacher's Pet," rated slow in sixth and windup week at the Woods. "Young Lions" is pacing to a good seventh frame at Roosevelt. "Bridge on River Kwai" is headed for a fine 10th term at State-Lake.

"Search for Paradise" is good in fifth week at the Palace. "South Pacific" looms brisk in eighth at McVickers. "Around World" nailed a sturdy 59th canto at Todd's Cinestage.

Estimates for This Week

Carnegie (Telem't) (485; $1.25)—"M'mzelle Pigalle" (Films Around World). Big $5,000. Last week "Across Bridge" (Rank) (3d wk), $2,400.

Chicago (B&K) (3,900; 90-$1.80)—"Marjorie Morningstar" (WB) (3d wk). Nice $20,500. Last week, $23,000.

Esquire (H&E Balaban) (1,350; $1.25-$1.50)—"Another Time, Another Place" (Par) (2d wk). Dreary $4,000. Last week, $7,500.

Garrick (B&K) (850; 90-$1.25)—"St. Louis Blues" (Par) (2d wk). Brisk $9,000. Last week, $12,500.

Loop (Telem't) (606; 90-$1.50)—"Fraulein" (20th) (3d wk). Fair $6,000. Last week, $7,500.

McVickers (JL&S) (1,580; $1.25-$3.30)—"South Pacific" (20th) (8th

(Continued on page 20)

'Return Dracula' Brisk $15,000 in Lagging K.C.; 'Fraulein' Modest 8G

Kansas City, May 20.

Offerings for this session are only moderate, and b.o. is same. Brightest is "Return of Dracula" in four Dickinson theatres where the drive-ins are beginning to realize their summer potential. "Fraulein" in three Fox Midwest theatres, "Maracaibo" at Paramount and "Saddle the Wind" at Midland are all disappointing newcomers. Rockhill has "Gervaise" to up interest there a bit. Weather has warmed up to almost summer rate, aiding drive-ins but is little help to hardtops.

Estimates for Last Week

Gen, Dickinson, Shawnee Drive-in, Leawood Drive-in (Dickinson) (700; 750; 1,100 cars; 900 cars; 75-90)—"Return of Dracula" (UA) and "Flame Barrier" (UA). Big $15,000. Last week, "Quantrill's Raiders" (AA) and "Hon Kong Affair" (AA), $6,000. Biz on "Dracula" is best non-summer biz for these houses.

Kimo (Dickinson) (504; 90-$1.25)—"God Created Woman" (Kings) (15th wk). Still big at $1,500. Last week, $1,200.

Midland (Loew) (3,500; 75-90)—"Saddle Wind" (M-G) and "Underwater Warrior" (M-G). Mild $6,000. Last week, "Run Silent, Run Deep" (UA) and "Escape from San Quentin" (Col), $5,000.

Missouri (SW-Cinerama) (1,194; $1.25-$2)—"Search for Paradise" (Cinerama) (4th wk). Moderate $7,500. Last week, $8,000.

Paramount (UP) (1,900; 75-90)—"Maracaibo" (Par) and "Country Music Holiday" (Par). Mild $4,500. Last week, "Another Time, Another Place" (Par), $3,300, and lightest in many weeks.

Rockhill (Little Art Theatres) (750; 75-90) — "Gervaise" (Cont). Okay $1,800. Last week, "Ladykillers" (Indie) and "To Paris With Love" (Indie) (reissues), $1,500.

Roxy (Durwood) (879; 75-90)—"Paris Holiday" (UA) (4th wk). Fair $3,000. Last week, $3,900.

Uptown, Fairway, Granada (Fox Midwest) (2,043; 700; 1,217; 75-90)—"Fraulein" (20th) and "Touch of Evil" (U). Modest $8,500. Last week, "Sing, Boy, Sing" (20th) and "Cattle Empire" (20th), $10,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Attila' Hep 20G, Philly; 'Kwai' 11G

Philadelphia, May 20.

"Attila," one of few pix opening here this stanza, shapes excellent at the Stanley with oversized promotion campaign in local dailies and on radio obviously a big help. "The Sheepman" is sluggish opening week at Stanton. "Run Silent, Run Deep" is doing well in second round at Goldman where solid takings are in prospect. "From Here To Eternity," back on relssue, shapes good at the Viking. Holding up stoutly are "South Pacific" in eighth week, "Young Lions" in seventh stanza at the Fox and "Bridge on River Kwai" at Randolph in 10th frame.

Estimates for This Week

Arcadia (S&S) (526; 99-$1.80)—"This Angry Age" (Col) (2d wk). Slow $6,500. Last week, $8,500.

Boyd (SW) (1,430; 75-$1.80)—"The Goddess" (Col) (2d wk). Fair $8,500. Last week, $14,000.

Fox (National) (2,250; 65-$1.25)—"Young Lions" (20th) (7th wk). Good $10,000. Last week, $13,000.

Goldman (Goldman) (2,250; 65-$1.25)—"Run Silent, Run Deep" (UA) (2d wk). Solid $11,000. Last week, $18,000.

Midtown (Goldman) (1,000; $2-$2.75)—"South Pacific" (20th) (8th wk). Great $15,000. Last week, $16,000.

Randolph (Goldman) (1,250; 65-$1.25)—"Bridge on River Kwai" (Col) (10th wk). Big $11,000 or near. Last week, $13,000.

Stanley (SW) (2,900; 99-$1.80)—"Attila" (Indie). Excellent $20,000. Last week, "Touch of Evil" (U) $5,000.

Stanton (SW) (1,483; 99-$1.49)—"Sheepman" (M-G). Sluggish $9,000. Last week, "Lafayette Escadrille" (WB) and "Stakeout Dope Street" (WB), $4,000.

Studio (Goldberg) (385; 90-$1.89)—"Bride Much Too Beautiful" (Indie) (2d wk). Fair $3,000. Last week, $4,500.

Trans-Lux (T-L) (500; 99-$1.80)—"Brothers Karamazov" (M-G) (11th wk). Oke $3,900. Last week, $4,200.

Viking (Sley) (1,000; 99-$1.49)—"Here To Eternity" (Col) (reissue). Good $8,000. Last week, "Cry Terror" (M-G), $7,500.

World (Pathe) (500; 99-$1.89)—"Genevieve" (Rank) and "Titfield Thunderbolt." So-so $2,500. Last week, "Three Feet in Bed" (Indie), $2,500.

San Juan Off Albeit 'Sayonara' Sturdy 6G

San Juan, May 20.

There were no cheers from exhibitors last week over business, which was off in all houses. "Sayonara," while off some from its first week, led first-run cinemas with a nice take. "10 Commandments" in its seventh week still was solid.

Estimates for This Week

Metropolitan (Commonwealth) (1,026; $2)—"10 Commandments" (Par) (7th wk). Big $3,000. Last week, $4,400.

Lorraine (Commonwealth) (700; $1)—"War and Peace" ((Par). Return date, fair $1,500. Last week, "Lady Takes Flyer" (U), $2,600.

Music Hall (Commonwealth) (600; $1)—"Pal Joey" (Col). Okay $3,500. Last week, "Girl Most Likely" (U), $1,700.

Metro (M-G) (1,000; $1)—"Raintree County" (M-G) (3d wk). Oke $4,000. Last week, $7,000.

Paramount (Par) (916; $1.50)—"Sayonara" (WB) (2d wk). Nice $6,000. Last week, $7,800.

'MARRIED' OKE $7,000, INDPLS.; 'PACIFIC' 16G

Indianapolis, May 20.

Biz is sluggish at most first-runs here again this stanza. Exception once more is "South Pacific" which is reaching for highest gross yet in fifth week at Lyric on basis of group sales. Speedway time trials over weekend and outdoor weather cut into other prospects. "I Married A Woman" is rated okay at Circle to lead new entries. "Stage Struck" is getting only modest results at Keith's while other newies are dull.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 75-90)—"I Married A Woman" (U) and "All Mine to Give" (U). Oke $7,000. Last week, "Another Time, Another Place" (Par) and "Damn Citizen" (U), $4,000.

Indiana (C-D) (3,200; 75-90) — "Decision at Sundown" (Col) and "Long Haul" (Col). Tepid $5,000. Last week, "St. Louis Woman" (Par) and "High Hell" (Par), $4,500.

Keith's (C-D) (1,200; 90-$1.25)—"Stage Struck" (BV). Mild $5,000. Last week, "Long, Hot Summer" (20th) (3d wk), $6,500.

Loew's (Loew) (2,427; 75-90) — "Paths of Glory" (UA) and "Gun Fever" (UA). Slow $4,500. Last week, "Saddle Wind (M-G) and "Underwater Warrior" (M-G), about same.

Lyric (C-D) (850; $1.25-$2.20)—"South Pacific" (20th) (5th wk). Great $16,000. Last week, $15,000.

'Summer' Smash $16,000 in Cleve.

Cleveland, May 20.

Biz still is a bit spotty here currently but "Long, Hot Summer" shapes torrid at the Allen. It is easily top grosser this week. "St. Louis Blues" is just okay at Stillman as is "Macabre" at Hipp. "South Pacific" looms steady in seventh round at the Ohio. "Another Time, Another Place" looks mildish opening session at State.

Estimates for This Week

Allen (S-W) (3,800; 85-$1.25) — "Long, Hot Summer" (20th). Torrid $16,000. Last week, "Marjorie Morningstar" (WB) (2d wk), $9,600.

Continental (Art Theatre Guild) (850; $1.25)—"Mam'zelle Pigalle" (Indie). Nice $2,600. Last week, "Paradise Lagoon" (Indie), $1,600.

Embassy (Community) (1,200; 70-90)—"This Angry Age" (Col) and "True Story Lynn Stuart" (Col). Fairish $3,300. Last week, "Girls on Loose" (U) and "Live Fast, Die Young" (U) $4,300.

Heights Art (Art Theatre) (925; $1.25)—"Razzia" (Indie) (2d wk). Mild $2,100. Last week, $3,700.

Lower Mall (Community) (500; 70-90) — "God Created Woman" (Kings) (2d run) (4th wk). Okay $2,000. Last week, $2,500.

Ohio (Loew) (1,244; $1.25-$2.50)—"South Pacific" (20th) (7th wk). $9,000. Last week, $10,000.

Palace (SW-Cinerama) (1,523; $1.25-$2.40) — "Seven Wonders of World" (Cinerama) (16th wk). Okay $10,600. Last week, $10,000.

State (Loew) (3,500; 90-$1.25)—"Another Time, Another Place" (Par). Mildish $9,000. Last week, "Paris Holiday" (UA), $10,500.

Stillman (Loew) (2,700; 70-90)—"St. Louis Blues" (Par) and "Country Music Holiday" (Par). Okay $9,000. Last week, "Knights of Round Table" (M-G) and "Ivanhoe" (M-G) (reissues), $6,000.

Hippodrome (Telem't) (3,700; 70-90)—"Macabre" (AA). Okay $12,000. Last week, "Fraulein" (20th), $9,000.

L'ville Okay; 'Run Deep' Virile 9G, 'Married' 6G

Louisville, May 20.

Overall boxoffice pace at downtowners is good this week, but a couple of situations are wobbly. "South Pacific" in second stanza at the Brown is building. "I Married a Woman" at the Kentucky is shaping strongly, as is "Run Silent, Run Deep" at United Artists. Third stanza of "Long, Hot Summer" at the Rialto is perking.

Estimates for This Week

Brown (Fourth Ave.) (1,000; $1.25-$2)—"South Pacific" (20th) (2d wk). Likely nice $10,000 after opening stanza was under hopes at $9,500.

Kentucky (Switow) (900; 50-85)—"I Married a Woman" (U). Sturdy $6,000. Last week, "Another Time, Another Place" (Par), $4,500.

Mary Anderson (People's) (1,000; 50-85)—"Stakeout on Dope Street"

(Continued on page 20)

Rains, Mild Weather Hit B'way Biz But 'Gigi' Capacity $19,300 for First '10 Shows; 'Marjorie' Lush 132G, 4th

Broadway first-run houses had to contend with springlike weather last Saturday and a heavy downpour just as the opening matinee was getting under way last Sunday. This was such a body blow at the boxoffice that the deluxers never quite recovered, and it is resulting in a rather offish week at the wickets. The few strong spots are badly outweighed by the fair to mild showings at others.

Of the three newcomers, only "Gigi" at the Royale is measuring up. Metro put "Gigi" into this former legit house on a reserved-seat, upped-scale run, playing only 10 shows per week. A sellout from opening day, it looks capacity $20,000 on first session.

"High Cost of Loving," also new, looks like a slow $12,000 at the State. "Cry Terror" shapes modest $14,000 or near opening week at the Victoria. "Peter Pan," back on reissue, hit a great $15,000 in initial round at the arty Guild.

"Marjorie Morningstar" with stageshow is heading for big $132,000 in current (4th) stanza at the Music Hall, and, of course, holds a fifth week. "Paris Holiday" is holding with a lofty $20,500 or near in second session at the Astor.

"Windjammer" continues stoutly with $51,000 in sixth round at the Roxy, and stays on, naturally. "The Sheepman" is down to a slight $15,000 in second frame at the Capitol, and stays only one more week.

"Young Lions" is holding with a nice $32,000 or close in seventh and final session at the Paramount. "10 North Frederick" opens tomorrow. "Long, Hot Summer" shapes good $17,000 in seventh round, day-dating the Mayfair and Fine Arts. "Horror of Dracula" is due to open at the Mayfair with a midnight preem on May 27.

Hard-ticket pix are faring well this stanza. "South Pacific" wound its eighth session at the Criterion with a smash $38,400. "Around World in 80 Days" pushed to a smash $29,000 in 83d round at the Rivoli while "Bridge on River Kwai" held with socko $31,000 in 22d frame at the Palace.

Estimates for This Week

Astor (City Inv.) (1,300; 75-$2)—"Paris Holiday" (UA) (2d wk). First holdover round winding up tomorrow (Thurs.) is heading for bangup $20,500. First was $23,500, considerably over hopes.

Baronet (Reade) (430; $1.25-$1.70)—"Uncle Vanya" (Indie) (4th wk). Third week ended Sunday (18) was good $4,800. Second was $7,100. "Blue Murder at St. Trinians" (Cont) opens May 26.

Capitol (Loew) (4,820; $1-$2.50)—"Sheepman" (M-G) (3d-final wk). Second round ended yesterday (Tues.) was slight $15,000 or less. First was $20,500 below hopes. "Vertigo" (Par) opens May 28.

Criterion (Moss) (1,671; $1.80-$3.50)—"South Pacific" (20th) (9th wk). Eighth session ended Sunday (18) was smash $38,400. Seventh was $41,200. Stays on indef.

Fine Arts (Davis) (468; 90-$1.80)—"Long, Hot Summer" (20th) (7th wk). Current round finishing up tomorrow (Thurs.) is heading for good $7,000. Fifth was $8,200. "Folies Bergere" (Indie) opens May 26.

55th St. Playhouse (Moss) (300; $1.25-$1.80)—"Mitsou" (Zenith) (6th wk). Fifth frame ended Sunday (18) was oke $3,300. Fourth was $4,000.

Guild (Guild) (450; $1-$1.75)—"Peter Pan" (BV) (reissue) (2d wk). First week finished yesterday (Tues.) was great $15,000, one of high opening week marks at this bandbox house.

Mayfair (Maurer) (1,736; 79-$1.80)—"Long, Hot Summer" (20th) (7th wk). This stanza finishing up tomorrow (Thurs.) is heading for okay $10,000. Sixth was $11,500. Stays on, with "Horror of Dracula" (U) due in at midnight preem on May 27.

Normandie (Trans-Lux) (592; 95-$1.80)—"Stage Struck" (BV) (5th wk). Fourth round ended yesterday (Tues.) was lofty $7,000. Third was $7,500.

Palace (RKO) (1,700; $1-$3) — "Bridge on River Kwai" (Col) (23d wk). The 22d session finished yesterday (Tues.) was socko $31,000 for 10 performances. The 21st week was $31,300 same number of shows. Goes to 14 shows in about a month to take care of summer visitor influx.

Odeon (Moss) (854; 90-$1.80) — "Too Much, Too Soon" (WB) (2d wk). This stanza winding up tomorrow (Thurs.) looks to reach mild $8,000 or less. First was $10,000.

Paramount (AB-PT) (3,665; $1-$2)—"Young Lions" (20th) (7th-final wk). Looks like good $32,000 after $35,000 for sixth. "10 North Frederick" (20th) opens tomorrow (Thurs.).

Paris (Pathe Cinema) (568; 90-$1.80) — "God Created Woman" (Kings) (31st wk). The 30th week ended Sunday (18) was big $8,900. The 29th week, $8,700.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75) — "Marjorie Morningstar" (WB) and stageshow (4th wk). This stanza winding up today (Wed.) looks like big $132,000. Third was $140,000, considerably over expectancy. Stays on, "No Time For Sergeants" (WB) opens May 29 or June 5.

Royale (Loew) (934; $1.50-$3)—"Gigi" (M-G). First week ending tomorrow (Thurs.) looks like capacity $19,300. Holds, natch! Advance seat sale now is reported to have topped $65,000.

Rivoli (UAT) (1,545; $1.25-$3.50)—"Around World in 80 Days" (UA) (84th wk). The 83d session ended yesterday (Tues.) was smash $29,000 for 11 performances. The 82d week was $27,000 for like number of shows.

Plaza (Lopert) (525; $1.50-$2)—"Witness For Prosecution" (UA) (15th wk). This round winding tomorrow (Thurs.) is heading for big $9,500. The 14th week was $8,000, with one day lost because of previews. Upbeat in current week stems partly from fact that this is the first week it has not been day-dating with Astor.

Roxy (Nat'l. Th.) (2,710; $1.75-$3.50)—"Windjammer" (NT) (6th wk). This stanza ending today (Wed.) shapes to get bangup $51,000 for 12 performances, extra shows being Saturday morning matinee and Thursday afternoon mat. The fifth week, $55,000, for 11 shows.

State (Loew) (3,450; 50-$1.75)—"High Cost of Loving" (M-G). First week ending tomorrow (Thurs.) looks like slow $12,000. In ahead, "Another Time, Another Place" (Par) (2d wk), $11,000.

Sutton (R&B) (561; 95-$1.75)—"Too Much, Too Soon" (WB) (2d wk). This week ending tomorrow (Thurs.) is heading for okay $6,500. First was $8,000.

Trans-Lux 52d St. (T-L) (540; $1-$1.50)—"Rouge et Noir" (DCA) (7th wk). Sixth stanza finished Monday (19) was sturdy $8,700. The fifth was $9,000.

Victoria (City Inv.) (1,060; 50-$2) — "Cry Terror" (M-G) (2d wk). First round ended yesterday (Tues.) was modest $14,000 or under. In ahead, "Run Silent, Run Deep" (UA) (7th wk-6 days), $9,500, for a very solid extended-run.

Warner (SW-Cinerama) (1,600; $1.80-$3.50) — "This Is Cinerama" (Cinerama) (3d wk). Initial holdover week ended Saturday (17) was good $22,900. First week, $22,800.

Frisco Perks Up; 'Adam' Fast $16,000, 'Sheepman' Nice 15G, 'Search' 17G

San Francisco, May 20.

There is a slight upbeat at first-runs here currently, partly stemming from fact that the Giants baseball team now is on the road. "Adam and Eve" shapes dandy at Golden Gate. "Sheepman" is rated nice at Warfield, but "10 North Frederick" looms only so-so at the Fox. "Bridge on River Kwai" is fancy at St. Francis. "Search For Paradise" is better with a big total in 10th round at Orpheum. "Desire Under Elms" looks satisfactory at Stagedoor.

Estimates for This Week

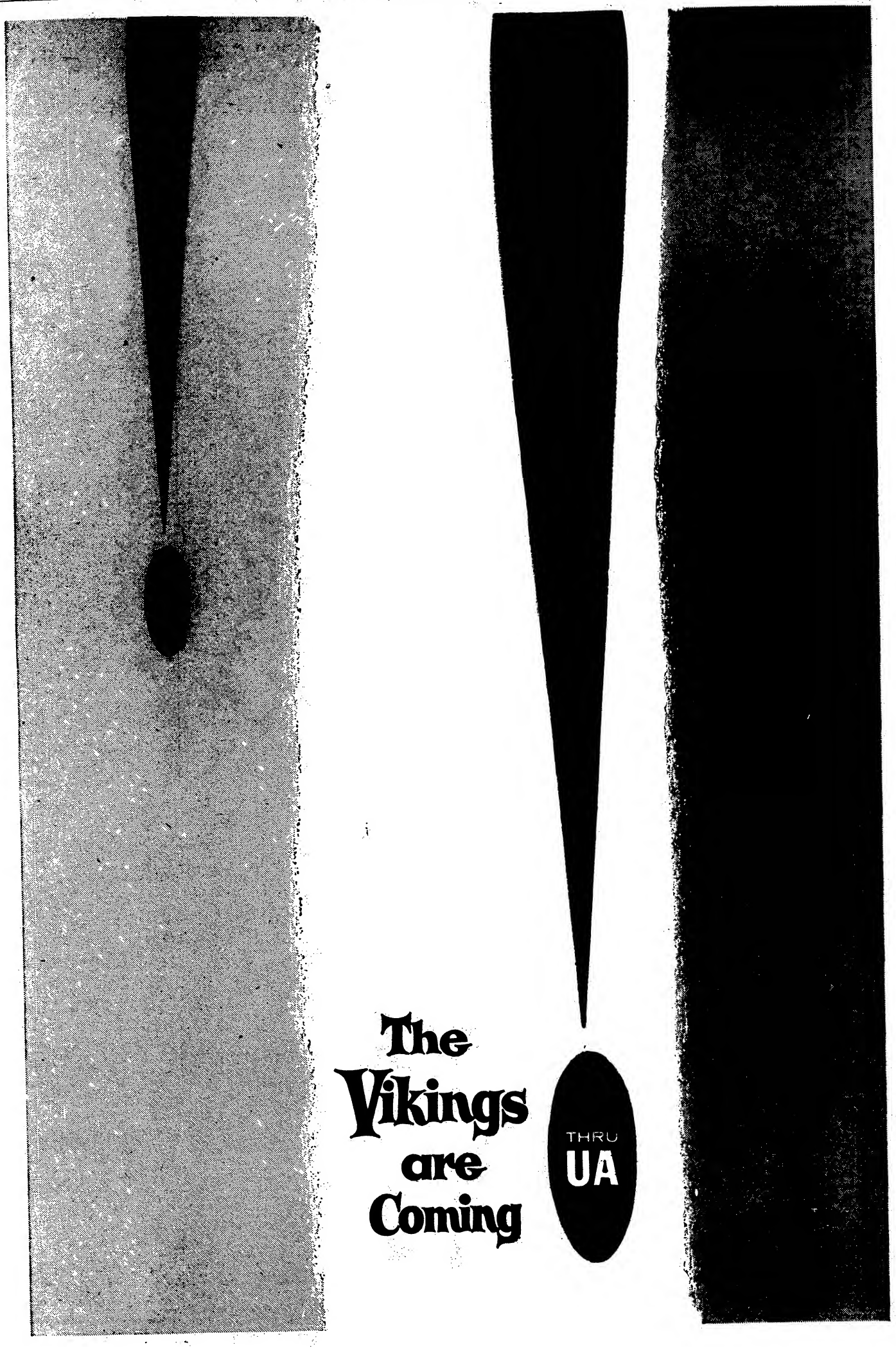
Golden Gate (RKO) (2,859; 90-$1.25)—"Adam and Eve" (Indie) and "Oregon Passage" (AA). Dandy $16,000. Last week, "Macabre" (AA) and "Hell's 5 Hours" (AA) (2d wk), $10,000.

Fox (FWC) (4,651; $1.25-$1.50)—"10 North Frederick" (20th) and "Cattle Empire" (20th). So-so $12,500. Last week, "Fraulein" (20th) and "Thundering Jets" (20th), $11,500 in 8 days.

Warfield (Loew) (2,656; 90-$1.25)—"Sheepman" (M-G) and "Lawless Eighties" (Rep). Nice $15,000. Last week, "Underwater Warrior" (M-G) and "Safecracker" (M-G), $9,000.

Paramount (Par) (2,646; 90-$1.25)—"Left-Handed Gun" (WB) and

(Continued on page 20)


The Vikings are Coming
THRU UA

FEDERATION IS LOBBY-MINDED

Puerto Rico Officially Pro-Arts

San Juan, May 20.

Puerto Rico's governor, Luis Munoz Marin, was once a member of a literary coterie in Greenwich Village, Manhattan, and this may partly account for this island commonwealth having a government steeped in show business. Entertainment alone is not the goal, but education, recreation and stimulation of tourism are involved.

Puerto Rico is officially participating in television, radio, legit, publishing, folk music, ballet and concert-type festivals. The government may also step into opera which heretofore has depended upon newspaper and private philanthrophy subsidy.

Island has a $900,000 investment in a new radio-video station under its Dept. of Education headed by Rafael Delgado Marques.

Anti-Trust Restraints of Germans

All-Industry Organization Meets May 23—Admissions & Taxes Vexing

Cannes, May 20.

SPIO, the German all-industry organization, has created a special committee to deal with film policy on an industry-wide and if necessary international level. First session of the group is skedded for Hamburg May 23.

Biggest issue facing the 12-member committee is that of the German admissions and turnover tax. It will concern itself also with the disposition of the old UFA fortune, running to about $20,000,000, with licenses, problems of youth protection, etc.

Much as in the U.S., the German producers and distributors are restrained from acting in concert on such issues as sales policies, etc. by the German anti-cartellization laws. The group does plan to tackle the question of German industry policy vis-a-vis television and the availability of films for German tv.

Rank Works Out New Rental Plan

London, May 20.

Rank Film Distributors has worked out a scheme whereby the "Perkins Plan" adjustments will give way to percentage increases on break figures. This follows a recommendation which the Kinematograph Renters Society and the Cinematograph Exhibitors Assn. put before their respective councils, as reported in last week's VARIETY.

Harry Morris, managing director of RFD, said that producers cannot live without exhibitors and theatres cannot live without product. Hence, it is essential for Cinema Tax relief to be fairly split between the two sides of the industry.

All existing "Perkins Plan" adjustments will be eliminated. The RFD scheme provides the following adjustment of break figures on contracts played after May 4, 1958:

(1) Customers with break figures based on certified operating costs will have those figures raised by 20%.

(2) For customers with break figures based otherwise than on costs; (a) If now receiving 1954 and 1957 "Perkins Plan" adjustments, break figures ruling prior to 1954 will be uplifted by 25%; (b) If now receiving only the 1957 adjustment, break figures ruling prior to 1957 will be hoisted by 20%.

Morris states that if this basis is unacceptable to the customer, revision based on operating costs will be available. RFD will examine, on their merits, any cases in which the customer feels that the above proposals have unfair application. This RFD scheme will operate for at least six months and then RFD will have the right to review it in the light of current conditions. Morris stresses that the arrangements will not apply to customers enjoying Small Exhibitors Terms, but they will always have the opportunity to negotiate a new basis of trading.

South Africa Concert Bookings Key Varied Musical Performances

By EVELYN LEVISON

Johannesburg, May 13.

Music in Johannesburg these past few weeks has been more varied, and more enthusiastically supported, than at any time since the International Arts Festival celebrating the city's seventieth birthday in 1956. Concert bookings indicate that this spate of musical activity will be intensified during the coming month, with accent heavily on the classical.

Artists who have drawn crowds include the Janacek Quartet, chamber music ensemble from Czechoslovakia. It gave four performance for Musica Viva Society. Italian Pierino Gambo, engaged by the South African Broadcasting Corp., conducted a series of concerts in the current Symphony Season, most of them sell-outs and stays another month as pianist, not conductor. Six American jazzists of Joe Napoli's "Jazz West Coast 1958" were booked by student committee of Natal U. to help raise funds.

University's enterprise in persuading Bud Shank, Bob Cooper, vocalist June Christy and the Claude Williamson Trio to spend a working holiday in South Africa after their European tour paid handsome dividends in Johannesburg. Five performances at the City Hall (1,650 seats at $3 top) and two for African natives at the Bantu Men's Social Centre attracted capacity.

"Jazz West Coast 1958" moved to Durban after its Johannesburg season, and the four leading members of the group have now returned to Europe, undoubtedly leaving many converts to the jazz idiom in their wake.

Concert pianists scheduled for appearances during the coming weeks include Greek Gina Bachauer, Irene Kohler from England, and Varda Nishry who is sharing joint recitals with violinist Ivry Gitlis.

Due to arrive in June are the Vegh Quartet from Budapest and the Czech Nonet from Prague. Public interest in these events has already been indicated by the number of inquiries received by Show Service, the city's leading booking agents. Also in June, the recently-formed National Opera Co. presents its second season. The five operas to be performed are "Madame Butterfly," "La Traviata," "Gianni Schicchi," "Die Fledermaus" and "Die Droogte," an Afrikaans work by John Joubert which evoked much favorable comment when originally produced during the Johannesburg Festival.

U's New Holland Rep

The Hague, May 13.

W. Hemelraad has been named manager of Universal's office here in Netherlands.

Prior to joining U's international division, Hemelraad was sales manager for City Films, an independent film distributing organization of this country.

DOUBT YANKEES WOULD GO ALONG

Cannes, May 20.

International Federation of Film Producer Assns., in an extraordinary move, is seeking to set itself up as a film lobby on an international governmental level. The Federation has probed the possibility of the Motion Picture Export Assn. joining in this new activity.

The chances of American participation is such a project are extremely slim, particularly since one of the proposed weapons would be boycott. The Americans are extremely sensitive on that score, the reason being that the antitrust laws apparently carry into the area of foreign operations.

MPEA overseas operates under the special provision of a Congressional act which allows it to act as an umbrella for its member companies on matters of joint interest.

In the past, the Federation has from time to time blossomed out with proposals of production "pools" and other artificially restrictive ideas which the American companies have found objectable and have protested. The current proposal is aimed primarily at Switzerland and Belgium. Both countries have imposed restrictions on royalty payments which have proved particularly annoying to the French and the Italians.

On the surface, the "pressure" activities of the Federation, which has been active primarily in the approval of film festivals, are aimed at creating better conditions for films on the strength of a combined approach. It's noted, however, that the "moving spirit" of this proposal, i.e. France, maintains a quota system which many other countries, notably the U.S., find highly restrictive and undesirable. Question is being asked whether such issues would properly fall into the framework of the proposed new "lobby."

One who attended the first IFPA meet here at Cannes, at which the question of IFPA expansion was raised, said later that it was obvious that there was no intention to proceed against any of the major producing countries. MPEA is represented in the Federation by Charles Baldwin, the MPEA's London rep.

Arbitration Panel Idea

A proposal to set up an international arbitration panel is to be considered by the International Federation of Film Producer Associations, when it holds its general assembly in Brussels from June 9. The decision to make it a key item on the agenda was taken during the Council sesh held here last week.

Federation should appoint a tribunal to arbitrate in disputes involving the film makers of member countries, provided the contracts called for arbitration in the first place. The Federation, for example, envisages the possibility of being called in to adjudicate on a dispute between producers of different countries involved in a co-production; or in an argument between producer and distributor.

Also to be considered by the general assembly in Brussels is the attitude to be taken to the increasing number of film festivals.

Another matter to be reviewed at Brussels concerns the "problem countries," i.e. those territories where restrictions are having an adverse reaction on the motion picture industry. Among the countries involved are Austria, Turkey and Switzerland.

Bygraves to Make 3 Pix

London, May 20.

Max Bygraves, leading stage, disk, tv and vaude comedian whose film career has so far been limited, is to make three films in a year and will collect 20% of the profits. This will make Bygraves one of Britain's highest paid entertainers.

Already he is reputed to make $210,000 a year, of which he sets aside two-thirds for the taxes.

U.S.-Japan Cartoon Co-Production Set by Toei With Harman-Ising

Hollywood, May 20.

Harman-Ising Pictures, vet Hollywood animation outfit, has closed deal with Toei Motion Picture Co. Ltd., of Tokyo and Kyoto, in first East-West co-production deal for a program of feature-length cartoons.

Toei, one of the largest film companies of the Orient, will provide major financing as well as artistic talent, including animation. H-I, which previously turned out shorts programs for Metro and Warner Bros., will prep all subjects at its Hollywood studios, and will expand staff to concentrate on creative elements of upcoming program. Additionally, program is expected to include shorts, commercial and industrial films and several tv series, plus combo live-action and animation features later.

Initial films will be "King Arthur," "Ali Baba and the 40 Thieves" and "Joy to the World." Actual production is expected to start in Japan around September. Budgets look to be between $1,500,000 and $1,800,000, according to Hugh Harman, prexy of H-I.

Toei, in addition to furnishing major financing, also has arranged with Nippon government for use of American blocked yen for possible use in program. Should such coin, called non-resident yen and owned by American majors, be utilized, films likely will be released through American company making frozen yen available.

International deal will make possible a savings of between 25% and 30%, it's estimated by Harman, who said that in addition to this savings deal was made because of the fresh and enthusiastic attitude held by Japanese, who possess great artistic talent.

Aussie Exhibs Rap Set Mfrs. for Blue Sky Promises Re Films

Sydney, May 13.

Aussie film exhibitors are burned up over the type of sales chatter used currently by tele set manufacturers here to sell their wares to the people. The tv merchants are going out flatly via radio and newspaper ads to get sets into homes on a no deposit plan and easy payments.

Major irk to the native theatremen is that the blurbs aired via the radio tell listeners they can have the best films right in their own homes at a very low cost.

"Why go to the cinema these cold nights when you can enjoy Hollywood's best with your family and friends at no extra cost," these blurbs claim. "Just ring so-and-so and a set will be in your home tonight at no charge to you. Remember, you can have tele for as low as $3 weekly. Just think of the saving on your entertainment."

That "pix in your own parlor" selling angle is a real gripe to the local showmen. Right now they are searching for an attack blueprint to counter the tele biz splurge. One school of thought favors a series of ads in the major newspapers featuring the fact that the tv pix are dated product, that the local cinema offers the best entertainment for the whole family at a lower price when interest payments on tele sets are figured out plus license fee ($10) and service costs. Only snag to this idea is that the majority of the major newspapers here are linked to commercial tele stations and have been blasting the picture biz severely over the past year via stories of studio cutdowns, cinema closings and yellow stories about Hollywood star escapades.

A second group calls for a join of distributor-exhibitor interests with a common aim of selling the public the idea that a country minus cinemas would be a drab place in which to live. This school believes that the public can be brought back to the cinema via a continuance of good product and a lot of specialized ballyhoo.

Showmen point out that good pix will lick tele badly. They cite "Around World in 80 Days" (UA), currently in its eighth month; "Bridge on River Kwai" (Col); "10 Commandments" (Par), "Peyton Place" (20th) and "Raintree County" (M-G). They also point to the sixmonth run of "An Affair to Remember" (20th).

TEBALDI, FASHION PLATE

She Dominates Audience As Maggio Musicale Opens 21st

By TRUDY GOTH

Florence, May 13.

Maggio Musicale had its 21st opening here with Italy's premier, Adone Zoli, heading a white tie turnout. First work was little-known Rossini work, "The Lady and the Lake" derived from Sir Walter Scott's novel.

Rosanno Carteri of Rome Opera had femme lead and Cesare Valletti of Met was tenor. An American tenor, Eddy Ruhly, also sang and a Spanish-Russian mezzo from Paris, Inez Companez, proved an impressive newcomer.

Renata Tebaldi, who skipped last season at the Met in Manhattan because of the death of her mother, was the grande dame of the audience in a new hairdo and splendid toilette of white satin. She has shed some 20 pounds, being now as svelte as Maria Callas. Tebaldi opens the Met season next October.

Levy Gloomy On U.S. Cinema Setup

London, May 20.

Herman Levy, general counsel of Theatre Owners of America, revealed here that in view of the American shortage of product, there would be less reliance placed on U. S. films if British pictures improved. He said this was one reason for his visit.

Among other reasons for his trip were: to study the effect of commercial tv on picture theatre attendance; to look into the workings of the Eady Fund; and to discuss with the Cinematograph Exhibitors Assn. a closer liaison between TOA and the CEA.

Levy painted a depressing picture of the state of the American industry as a direct result of the overpowering competition from tele. He said that any further sales of backlogs to tv would have an even "greater chaotic" effect on the Yank exhibitor than that already experienced. He added that, at the moment, it was hard to get Americans out of their living rooms and away from tv sets by offering them an alternative film at a theatre.

Ritchey Finds Good Pix Still Make Real Coin

London, May 20.

Norton Ritchey, Allied Artists foreign topper, left here on Saturday (17). His brief London stay was the last leg of a three-month distribution and promotion drive in Australia and the Far East. Ritchey said: "So far television is not affecting the cinema business in Australia and there are no imminent signs of it doing so. Good pictures are still making good money wherever I visited."

He said Allied Artists' policy of distributing only through top national distributors—a policy which has been adopted by Allied in Britain for many years—is now paying off handsomely in other territories.

YOUR COMPLETE SHOWMANSHIP PACKAGE

FOR THE MOTION PICTURE EVERY G.I. WANTS TO SEE!

The TEASER AD SERIES









20th has the girl every showman wants to date!

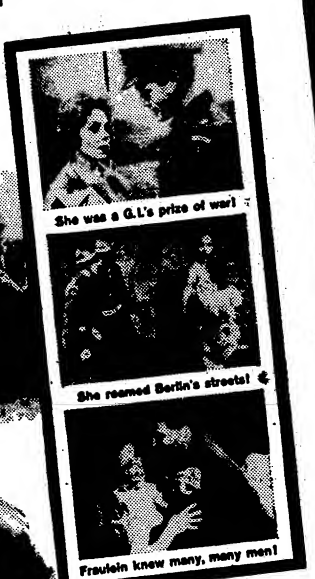
One of your BIG OPENING DAY ADS More in the pressbook!

ASK ANY G.I. ABOUT

fraulein

(pronounced Froi-line... it means girl... good or bad!)

She was a wink,
a kiss, an invitation—
and he was an American soldier
who had come through hell.



COLOR by DE LUXE
CINEMASCOPE

starring
DANA WYNTER · MEL FERRER · DOLORES MICHAELS

with MAGGIE HAYES · THEODORE BIKEL · LUIS VAN ROOTEN · HELMUT DANTINE · HERBERT BERGHOF

Produced by WALTER REISCH · Directed by HENRY KOSTER · Screenplay by LEO TOWNSEND

In the manner of STEREOPHONIC SOUND

STEVE LAWRENCE ◦ CORAL *romantic ballad*

BOBBY HEIMS ◦ DECCA *country-western*

already one million sold!

VIC SABRINO ◦ DECCA *military march*

KITTY WELLS ◦ DECCA *country-western*

DON ESTES ◦ DECCA *rock-a-billy*

Each different version sung by a favorite of teenagers!

and **BIG RADIO CAMPAIGN WITH LOCAL DISC JOCKEYS ON 5 SMASH-HIT RECORDINGS OF TITLE SONG!**

Keep these records spinning via p.a. system inside and outside your theatre!

Universal In on Gladiator Cycle

Hollywood, May 20.

Second Bryna production for Universal will be "Spartacus," to star Laurence Olivier, Kirk Douglas and Charles Laughton. Pic, to be directed by Olivier and produced by Edward Lewis, Bryna vp, is budgetted at $4,000,000, financed by U and repping highest budget in company's 46-year-old history.

Two other Roman epics also are skedded, for a combined skedded outlay of around $19,000,000. Metro's "Ben Hur" carries a $10,000,000 cost and Yul Brynner's Alciona Productions has set a $5,000 price mark for "The Gladiators."

"Spartacus" is pencilled in to roll around Sept. 15 or earlier, in CinemaScope and color. Bryna's first for Universal will be "Viba Gringo," pairing Douglas and Rock Hudson.

Kalmus Sees Better Technicolor Year; Barbs Fly at Annual Owners' Meet

Technicolor has under "careful consideration" a plan for aiding independent producers with the financing of Technirama prints, prexy Herbert T. Kalmus told the company's stockholders at the annual meeting in New York Monday (19). He did not reveal details, but said it would "be of very little financial risk" to the company. He noted that Techni had decided to take this move because a considerable volume of business had gone to competitors "because they have offered such financing assistance . . ."

In a boisterous and often uncontrollable meeting, marked by frequent clashes between management representatives and the stockholders, Kalmus also revealed:

(1) That Techni is near finalizing a deal with Warner Bros. and that lawyers are in the process of completing drafts of the agreement. He did not disclose the nature of the deal, but it's known Techni has been negotiating with WB to take over the film company's laboratory facilities in New York and the Coast.

(2) That the company racked up a net profit of $78,971, equal to 4c a share, for the first four months of the 1958 fiscal year as compared with $69,000, or 3c per share, for the same period of 1957. Kalmus thought the company should show "a substantial improvement" over 1957. The "tide is turning" for the motion picture industry in general.

(3) That negotiations are taking place relating to the future of Techni's plant in Paris. Kalmus pointed out that while the British and Italian plants were operating profitably, the French subsidiary was having difficulties and he intimated that there were plans afoot to dispose of it in some way.

The meeting, held at the company's Rockefeller Center headquarters, got off to a stormy start when John Gilbert, a career small shareholder, proposed that the affairs of the company be discussed before the management proceeded with the election of four directors. The management, on the advice of its counsel, Hugh Fulton, insisted that its procedure be followed. This resulted in a long delay while a stock vote on the issue was taken. Although Gilbert's motion was overwhelmingly defeated, the management backed down and heard discussions of the company's affairs before the voting was completed.

The management was berated for not presenting full information in its proxy statement, for its refusal to list the number of shares held by directors and the salaries of the officers, and for generally neglecting to give the shareholders fuller information on the activities of the company. Charges of "arrogance" shot back and forth at the meeting which, at times, was completely out of control.

In the formal portion of the meeting, John R. Clark Jr., Kay Harrison, Harrison K. McCann and Charles L. MacDonald were reelected for three-year terms. Management easily defeated a nomination made from the floor by Gilbert, its candidates defeating Joseph Janney, a Philadelphia investment broker, by more than 1,000,000 votes to 6,000. A total of 1,352,124 shares, or more than 67%, were present in person or by proxy.

Julie Goldman Hits N.Y.

New assistant branch manager for Warners in New York is Julie Goldman.

He had been a WB sales staffer in Indianapolis.

STRIKE END A RELIEF

Theatre Operators Noted Downbeat During Lockheed Strife

Atlanta, May 20.

Georgia's largest employer, Lockheed Aircraft Corp., Southern Branch, located between here and nearby Marietta, threw open its doors Monday (19) and welcomed back 8,000 striking workers.

Settlement between management and unioneers (members of International Assn. of Mechanics) was effected Thursday (15) and workers voted to accept two-year pact at meeting Saturday (17).

Walkout of Lockheed workers had a decided effect on amusement business hereabouts, since recession was beginning to make itself felt hereabouts. Lockheed's payroll has become an important adjunct to the Atlanta area economy. During 10 days of strike slack attendance at motion picture theatres, especially driveins, was noticeable.

2 British Houses Open After Tax Concessions

London, May 20.

The first two cinemas to be reprieved following the Budget entertainment tax concessions reopened last week. The are two Associated British cinemas in nabe localities, the Capitol in Winchmore Hill, and the Savoy, Teddington.

Both houses are on trial and if they pay off, others will be unshuttered. For the time being, the Capitol will open only at night and the balcony will open only over the weekends.

Early response was encouraging. At the Savoy, which was showing "Old Yeller" (BV), there were lines on a sunny afternoon before the doors opened. There was a 200-strong line at the Capitol.

London Critics Divide As Cinemiracle Opens; Subject Matter Issue

London, May 20.

Cinemiracle teed off in London with premiere of "Windjammer" at the Odeon, Tottenham-court Road, a street which has normally been an unfashionable entertainment area but which is now being put on the map by "South Pacific" at the Dominion, and the close proximity of "Around the World in 80 Days" at the nearby Astoria. The house's foyer was decked out with ship's gangways and similar nautical touches and the first night drew the rubbernecks to goggle at a ritzy array of British and Yank stars, including Jayne Mansfield.

The press devoted notably less space to Cinemiracle than to the advent of Cinerama and Todd-AO but mostly rated the new technique as highly impressive. But many of the critics were less enthusiastic about the pic itself.

Harry Weaver of the Daily Herald was irritated by the jiggling blue-grey lines where the three pictures join, and added that it was a pity they couldn't have kicked off with something more exciting than "Windjammer."

Harold Conway of the Daily Sketch wrote: "The cult of colossalness has now reached saturation point in the cinema. It bounded my mind into blankness. The audience's illusion of being actually in the picture does not compensate for the gigantic monotony."

On the other hand that London Evening News's Jympson Harman opined that Cinemiracle is by the far the most attractive of the new techniques and voted "Windjammer" an entrancing entertainment. Ivon Adams of The Star also gave the thumbs up to the pic: "It is, as it claims to be, a Cinemiracle. "Windjammer" is magnificent travelogue." But, added Adams cautiously, "Cinemiracle is wonderful. Now they must decide what they are going to do with it."

Matinees For Film Buffs

Detroit, May 20.

Pierre LaMarre, owner of the Clawson Playhouse in nearby Clawson, is planning a Sunday Afternoon Cinema club. "I have had an idea for quite some time that Detroit film followers would be interested in their own Cinema Club, where they could enjoy in quiet comfort unusual films as an 'art' form, not regularly presented in Detroit theatres because they were not commercial or profitable for a long run," LaMarre said.

Planning the first six weeks he wants things like "A Visit With Picasso," "Albert Schweitzer," etc. Screenings would be strictly for "members."

Danes Accept Yankee Victory; Doubtful If U. S. Films Again Use 'Embargo' in Foreign Trading

Copenhagen, May 20.

The Motion Picture Export Assn.'s three-year battle with the Danes has now resolved into a clearcut American victory, almost three years to the day since the original imposition of the embargo.

The Danish exhibitor organization has passed a resolution allowing its members to deal with the U.S. distributors on the latter's terms. This in effect opens the way to the resumption of normal trading. A number of the Danish theatres ops wanted to book the Hollywood features, but were kept from doing so by their pledge (as an association) not to pay more than 30% for any film.

Collapse of the Danish resistance, which had been preceded last year by a partial breakthrough which saw a number of Copenhagen houses signing up on American terms, also spells the end of an era in MPEA policy. While, both in Spain and in Denmark, the embargo policy proved effective in the end—implying also that these countries found it difficult to continue without an adequate supply of Hollywood product—many in the American industry are convinced that embargo as a weapon has proved to be something of a boomerang, hurting the American industry as much as helping it.

Bitter fact is that the industry can no longer afford to impose embargos on two counts: (1) It no longer can muster the kind of unity that's needed to make an embargo stick, and (2) it can't afford to take the kind of losses which the quitting of markets entails. In that sense, both the Spanish and the Danish action have been costly, not only in coin lost, but also in terms of exposing a growing weakness of MPEA. It's no longer a secret to the Europeans that MPEA is beset by internal difficulties and it's possible to play the various companies against one another.

The example of RKO, which sold out in Spain though it had pledged not to take unilateral action, is a remainder along these lines.

Under the conditions now accepted by the Danes via their resolution to accept U.S. trading terms, the companies will sell their firstrun releases at 40% with specific holdover provisions. Subsequent runs will pay 36% and the sub-sub runs 30%. In addition, each company is permitted to bring in two big films which will be freely negotiable, Metro and Paramount can bring in a couple of blockbusters (incl. "Quo Vadis," "Gone With the Wind" and "Greatest Show on Earth") which also will get free trade conditions.

The Danes are now attempting to set a ceiling of 50% on the freely negotiable product, too, but this is being resisted by MPEA whose Fred Gronich helmed the long negotiations in Copenhagen when still the MPEA chief in Germany.

SPECIAL TO LINGUALS

UA Angles For Minority Interest In 'God's Acre'

United Artists is pitching a special ad-exploitation campaign at U. S. minority groups for "God's Little Acre," Anthony Mann-Security production based on the Erskine Caldwell all-time best-seller. Excerpts up to 7,500 words from tome will run serialized in 133 foreign language newspapers in 12 languages.

Additionally, foreign language radio stations, particularly Spanish in N. Y. and southern Texas, will be used for plugs, for which $15,000 has been allocated. Other pitches will be made in Polish, German, Dutch and Yiddish. Company also has arranged for direct appeal to foreign language groups via copies of novel in various foreign translations.

Don Murray Buys Film Story; Wants Star Role

Rome, May 13.

Don Murray has secured pic rights to the Romain Rolland tome, "Jean Christophe." Actor would like to arrange a production of this in Europe sometime within the next two years, and to do the title role himself. Story was previously optioned by 20th-Fox, but allowed to lapse.

Murray, who has headed back to the U. S. to start work on "These Thousand Hills" (20th), said he felt the pic should be made in Europe (Germany, France or Switzerland) because that was where the book was set.

Bob Gessner's Debate

Prof. Robert Gessner, of the motion picture and tv department at New York University, returns to Europe next week for a debate against the educators representing the Ecole de Moscow which, too, has a similar course, established many years ago by the Russian film director, Sergei Eisenstein. Gessner last winter went to Britain for a similar seminar.

In all, a dozen educators will attend the International Congress of Schools of Motion Pictures & Television, as it is called, in a series of lectures at the Palais de Chaillot from May 20-23. They are about evenly divided between the West and the Iron Curtain countries.

Green, Newman Push Loew's for More Cuts of Overhead, Old 'Lush Living'

Louis A. Green and Jerome A. Newman, who have emerged as key directors on the board of Loew's Inc., are reported to be rapidly increasing their holdings in the company. Green, a partner in the Wall Street firm of Stryker & Brown, and Newman, managing partner of Graham-Newman, own personally or through their firms more than 180,000 shares. In addition, they are said to control, in a manner of speaking, some 1,250,000 of the 5,300,000 outstanding shares of Loew's Inc.

By "control" it's said that Newman and Green, if they are so disposed, can obtain the proxies of the Wall St. banking firms of Lehman Bros. and Lazard Freres, which can speak for 400,000 shares, and of Joseph Tomlinson, the dissident director who fought an unsuccessful proxy battle against the management. Tomlinson now owns approximately 160,000, having sold 21,600 shares recently. In addition, Green and Newman, who have a large following in Wall Street, are believed to be able to obtain the support of numerous brokerage firms, individuals and personal friends with holdings in Loew's Inc.

Basis of the support the pair can corral is the job they achieved with another "sick" company—the Philadelphia & Reading Co. They changed a $10,000,000 loss into a $22,000,000 profit over a two-year period. As a result, many of the individuals previously associated with them have indicated they'd be willing to go along with any program Green and Newman come up with for Loew's Inc.

Green and Newman, who rate themselves as strictly financial men, have been making a detailed study of the Loew's situation. Green, accompanied by Loew's prexy Joseph R. Vogel, recently returned from the Coast where he made a thorough investigation of the company's studio operation. Newman, who heads Loew's newly-established budget and financial committee, previously made a similar study. Their observations are expected to play an important role in charting Loew's future course.

It's thought that Green and Newman are pitching aggressively for an overall financial program for the studio which has been operating in the red for a number of years. They are said to be extremely concerned over the lack of a definite program and hard-headed budget controls. In addition, they are reported to be fighting for an additional cutdown in expenses and "lush living." Their main objective, it's said, is to "shrink" the company, that is, to get Loew's to unload those facilities that are not bringing in returns and never will under present market conditions.

It's stressed that their aim is not liquidation or the cessation of production, but to get rid of facilities and activities that are proving to be a drain on the company. Among their targets, it's said, are single-purpose buildings, unproductive theatres in the U. S. and abroad, and peripheral studio property that is no longer being used. The unloading by Loew's of dubbing studios in Paris and Rome is said to be part of this campaign. In addition, it's understood that the company's Coast laboratory is on the block.

Financial pair, it's reported, strongly favor some sort of consolidation of production facilities among the various film companies and are acutely aware of the problems involved, particularly the factors relating to the "pride" of the company toppers in initiating such a move.

'Kings Go Forth' To 151 Cities

Special previews of "Kings Go Forth" have been slated for 151 cities and all of them are to be held exclusively for femme audiences, producer Frank Ross told reporters in New York Monday (19).

Filmmaker stated he's out to establish a word-of-mouth campaign tied in with the "Never underestimate the power of a woman" idea. The 151 showings will be in every United States city with a population of over 100,000.

Ross figures on drawing 100,000 gals, gabbers all, to the showings and bases this on one test preview already held at the Strand Theatre, Hartford.

Ross also reported that Frank Sinatra, who is among the "Kings" stars, will do hour and a half benefit p.a.'s following openings of the picture in Monaco (the world premiere) June 14 and in Hollywood in July. Ross and his wife, Joan Caulfield, left Gotham yesterday (Tues.) for Monaco.



TAKES BROADWAY BY STORM!

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REVIEWS ECHO THROUGHOUT AMERICA!

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"The 'Fair Lady' of filmdom."

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★★★★ "Highest rating."

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"A hit. Will run a long, long time."

HERALD TRIBUNE
"Will probably run 3 years."

JOURNAL-AMERICAN
"Top flight entertainment."

WORLD-TELEGRAM
"Delectable, irresistible."

TIME MAGAZINE
"Feast for eyes and ears."

MGM BACK ON TOP IN 58!

BANG BINGO & DST AS FOES

U Takes Up Exhibs, Reissues Post-48's

Universal apparently plans to meet the challenge of exhibitors to reissue a selected group of post-1948 pictures. The company, according to sales chief Henry H. Martin, will make a survey to determine what pictures theatreowners want reissued.

U's branch managers will question key exhibitors in each exchange area. A total of 53 pictures, released from 1949 to 1952, is being made available for selection. Actual titles and the specific number of pictures that will be made available for re-release will be determined by the survey, the company said.

Exhibitor organizations have been urging the film companies to make post-1948 pictures available for reissue instead of unloading them to television. Theatre Owners of America, for example, has promised that its members would give full support to a program of reissues.

SUBURBIA NEAR CHI GETS ANOTHER OZONER

Chicago, May 20.

Chicago's southwest suburbia, already "teeming" with drive-in theatres, will get another sometime next fall. New ozoner, with a 1,200-car capacity, is being built by Louis and Samuel Levin, partnered in two Dayton, O., outdoor filmeries and one at Springfield, O.

New situation will be from two to five miles of five other drive-ins, three of which have double screens, so that practically the area will have nine theatres. So far this year, biz for Chi ozoners is behind 1957, and the prospect of more competition has the exhibs frowning.

Mixed Up—As Always

Buffalo, May 20.

Current picture release situation in Buffalo is a case of the more it changes the more it resembles the same.

Following last summer's selling by UA to an ozoner of "Pride and Passion" for exclusive second run, Columbia has now come up with a new switch. After eight week downtown first run of "River Kwai," picture has been sold for an exclusive move-over first run at Schine's Granada, until recently a sub-run nabe.

Last winter, Granada took "Around the World" for an exclusive second long-run, which was followed by "Oklahoma" on the same policy. Current "Kwai" engagement is first time for a move-over first run in any spot here outside of downtown area.

Other non-competitive sub-run houses offered Columbia same deal for a simultaneous move-over engagement without results, leaving certain exhibs grumbling over alleged discrimination as in old predecree days.

SHOPPING CENTRE TEST

Dick Sloan Rents 900-Seat Dome For Three Weeks

Detroit, May 20.

Dick Sloan, of the nabe Mercury Theatre, is experimenting for three weeks with a shopping centre film operation. He has rented the geodesic dome which is committed this season to Northland Playhouse for stage productions.

Sloan bills include "The Smallest Show on Earth" and UPA Festival, cartoons with Mr. Magoo for the first week; "Nights of Cabiria" plus "The Red Balloon" for the second week. His third and final week of testing is unbooked. Aluminum dome seats about 900.

Exhibitor Coin Just Not Coming In; Biz-Building Campaign Fate Vague

While certain industry figures have expressed confidence that exhibitors will contribute their one-half share of the $2,300,000 budget for the U. S. film trade's over-all business-building campaign, one source whispered this week that so far only between $26,000 to $27,000 actually has been received from theatremen. Far more substantial figures have been spoken of, he said, but these have been only "pledges" and not actual honest-to-goodness checks.

Outcome of the b-b campaign consequently is clearly uncertain.

Distributors and some exhibitors, by way of Council of Motion Picture Organizations, have been urging all threatremen to ante up right along. Theatre Owners of America leaders say there have been "natural delays." All persons contacted say the campaign should be gotten off the ground.

But these are the facts: (1) A $900,000 newspaper advertising project had been earmarked for last month and is now pencilled in (somewhat doubtfully) for September; (2) A country-wide series of radio commercials, at a cost of $300,000, is scheduled to start July 1 but there's no assurance the money will be on hand in time; (3) Motion Picture Assn. of America picked up the check for last March's Academy Awards telecast with the thought that exhibs would pay half; MPAA has to wait (and perhaps wait and wait) until the theatremen pay their share for the other facets of the b-b undertaking before additional exhib revenue can be applied against the Oscar airer. This could be never.

Meanwhile, many individuals connected with the institutional endeavor are doing a burn. They feel they worked long hours on the planning, and on assurances that theatremen would provide the half-way bankrolling. Distributors had already voted to contribute an amount equal to whatever is contributed by the theatremen. But the theatremen haven't been shelling out adequately.

Caldwell's Creed

Chicago, May 20.

Author Erskine Caldwell, chinning with the local film critics, was asked by Chicago American's Ann Marsters, "Why do you write such dirty books?"

"I just write 'em," was the riposte, "people interpret them."

Caldwell was in to pitch filmization of his "God's Little Acre."

Write-In for Bids To Projection Room Sneaks Of '10 North Frederick'

Chicago, May 20.

Round-the-clock 24-hour "sneak" screenings in branch projection rooms are part of the exploitation by 20th-Fox in Milwaukee, Detroit and Chicago for its "Ten North Frederick." Marathon showings are being blurbed by one indie radio station in each city—WRIT, Milwaukee; WJLB, Detroit; and WCFL in Chi—the plugs advising that each runoff is to be limited to the first 50 post card replies.

Purpose of the 24-hour skein, therefore, is to allow listeners to pick a screening convenient to their workaday schedules. Result, it's believed, will be a more realistic cross-section privvy audience for word-of-mouth touting of the picture.

Gimmick is the brainchild of Sol Gordon, district ad-pubber here, who says that Gotham homeoffice is mulling expansion of it to other sectors.

Preview screenings in the three cities will start at one minute past midnight. Picture opens tomorrow (Wed.) at the Fox in Detroit, Friday at the Roosevelt in Chi, and May 29 at the Wisconsin in Milwaukee.

WOMEN HOUSE MGRS. GO HOME TO HUBBIES

Vancouver, May 20.

In Canada femme theatre managers are being sent back to their families. Three of them here, all operating suburban houses for the Odeon chain, have been pink-slipped as the sub-run theatres are being forced to shutter.

Frieda Drake, now out of work with the darkening of the Rio Theatre, is not too concerned because "I've got my two boys and my husband's diary to keep me busy." Further, she figures on doing some summer relief work in theatres.

Dorothy Smith, who had been with Odeon 17 years, bowed out as the Varsity sub-run folded and regrets only that she couldn't have made the 25-year club. But there's no economic concern because her husband has his own commercial art setup and Odeon is among his clients.

Third apparently heading out is Anne Thomson, now at the Park Theatre, who's been with the circuit 16 years but is in reality "a family girl."

Paramount Chain's New Elgin Plea

American Broadcasting - Paramount Theatres is filing an appeal with the U.S. Court of Appeals and the U.S. Supreme Court for a reversal of a decision of Judge Edmund L. Palmieri of the N.Y. District Court refusing the petition of AB-PT to repossess the Grove Theatre in Elgin, Ill.

The theatre, which had been divested by circuit under Government's consent decree, was sought for reacquisition by the theatre chain after its Rialto Theatre in the same city burned down. The Court, in making the ruling, upheld the position of the antitrust division of the Dept. of Justice. The Court left the way open for AB-PT to acquire the Grove by noting that it might consider the AB-PT petition if it could prove that competition in the area would not be duly restrained. However, AB-PT decided to appeal the decision on strictly legal grounds.

In another ruling by Judge Palmieri, National Theatres' petition to acquire a leasehold on the Chicago Opera House as a Cinema-Miracle outlet was approved.

Wisconsin Convention

Milwaukee, May 20.

Allied Theatre Owners of Wisconsin will hold its annual convention at Oakton Manor resort, Pewaukee Lake, Wisconsin, June 16 to 18, according to prexy Ben Marcus.

The 1958 meeting will mark the third year in a row that Wisconsin Allied will hold its convention at a resort community.

Beacon, San Bernardino, Secures Supreme Court Review of Case Vs. Fox

Washington, May 20.

U.S. Supreme Court agreed this week to review case of lower court ruling denying the Beacon Theatre of San Bernardino, Cal., a jury trial on its antitrust suit against Fox west coast theatres.

Beacon, which operates the Bel-air drive-in, charged Fox with receiving first-run clearances for its California Theatres in San Bernardino in violation of the Paramount injunction against clearances between houses not in substantial competition. Fox countered with a declaratory ruling restraining Beacon from instituting action on grounds clearances were "reasonable" and not in violation of law.

Since high court recesses at end of June case will probably be on Fall calendar.

Rackmil: 'No Fantasies, Just Facts'

Universal Chief Informs Employes That Company Is Going Ahead With Own and Outside Product

Universal "will not deal in fantasies and rumors but only in statements of fact" in relation to the company's production program, prexy Milton R. Rackmil told the company's employees this week. Rackmil's statement is contained in the current issue of Progress, U's house organ, in which he aims to dispel rumors concerning the company's future.

He stressed that "announcements" would be made as each picture deal is finalized, but that the important thing for the company's staffers to know "is that we are moving ahead aggressively and with determination to meet the challenges of a changing business."

He reminded the employees that several months ago he had told them as well as the stockholders that the company's production program was being reviewed "in light of the changing market here and abroad" and that he had every confidence that U "would come through a period of readjustment as it had in the past and with new strength and new vigor." He added that he had emphasized that the company had an inventory of some 30 pictures and that there would be no interruption in the orderly release of the company's pictures.

The company's policy, he said, was not to make any announcements of its production plans until it had specific pictures to report. Rackmil stated that the company would continue to make pictures on its own as well as enter into co-production deals. He called attention to two pictures which will be made under the company's new program — "Viva Gringo," budgeted at $2,500,000 and to be made in association with Kirk Douglas' Bryna Production, and "Imitation of Life," a remake of the Fannie Hurst novel. Latter, starring Lana Turner, will be made exclusively by Universal, with staff producer Ross Hunter helming. No starting date is listed for "Viva Gringo," but Rackmil notes that "Imitation of Life" will face the cameras July 8.

The U prexy indicated that for the rest of the company's fiscal year it will have in release "a number of outstanding boxoffice attractions." He listed "Horror of Dracula," "This Happy Feeling," "Kathy O," "A Time to Love and a Time to Die," "Voice in the Mirror" and "Twilight for the Gods" are being among the summer releases which are being booked "in top houses with top playing time."

NO ALLIED CATCH OF BERGER PITCH

By LES REES

Minneapolis, May 20.

After what's generally agreed to have been its "tamest" although well attended annual convention, North Central Allied, Allied States unit, has a new president who says that, instead of fighting the film companies, the ensuing months will be devoted principally to battles to knock out daylight saving time and curb bingo.

He's a long-time ex-Minneapolis and Milwaukee Universal branch manager, Frank Mantzke, now head of a local theatre circuit and buying-booking group. He succeeds sucessful circuit owner Ted Mann who rounded out a "peaceful" year on the heels of Bennie Berger's lengthy incumbency marked by strife with the denouncements of distributors.

Asserting that "resolutions never help, anyways," Mann, before stepping out to devote himself to his personal interests, didn't even appoint a resolutions committee.

As a result, the Berger effort to have investigated the "feasabilty" of obtaining state legislation to classify distribution as a public utility "so that film companies would be required to sell top pictures to all exhibtors at prices they can afford to pay and with a reasonable time after their release" came to naught.

Berger was invited to address the convention and brought up his proposal during the talk. But nothing came of it.

"I inquired about a resolution comittee so that I could appear before it and ask that the matter be submitted to the convention," says Berger. "When I found that Mann didn't intend to appoint one I decided that in the interest of harmony I wouldn't push it."

Self-Blame

In his talk Berger blamed exhibitors in part for their present "plight" because of their failure to sacrifice personal interests for the common good, lack of unity and failure to back up leaders financially and otherwise properly in the latters' battles to eliminate "nefarious" trade practices imposed by "heartless" film companies.

He also advised every exhibtor to buy the blockbusters regardless of their "extortionate" high percentage terms and then, if unable to earn a fair profit on them, demand of the distributors that the prices be concilated.

"You can't stay in business without these pictures and a fair profit on them," Berger told the convention.

It was charged during the convention that the orderly release of top pictures, "so much talked about recently," hasn't been accomplished.

Speakers include two national Allied States board members and ex-presidents, Ben Marcus of Milwaukee and Jack Kirsch of Chicago, heads of the Allied units in their states, and executive counsel S. D. Kane.

Marcus and retiring president Mann urged Hollywood to bring about the "orderly, continuous flow of top boxoffice pictures without further delay in order to save many exhibitors from extinction."

In his talk, Marcus pointed out that many small town and city late subsequent run theatres haven't been able yet to obtain such blockbusters as "The 10 Commandments," "Peyton Place" and "Sayonara," etc., "which are sorely needed to keep them in business."

One of the main reasons for present exhibition "distress" is inabilty of "these little fellows" to obtain these pictures at all or in time to capitalize on their initial advertising and because these "less-important theatreowners" are not allowed to know in sufficent time when the pictures will be available in order to permit effective exploitation.

"If Hollywood thinks it can get along on revenues derived only

(Continued on page 20)

1958 Cannes Fest Films

Letiat Jouravly
(Flying Cranes)
(RUSSIAN)

Cannes, May 13.

Mosfilm release and production. Stars Tatiana Samoilova, Alexis Batalov; features V. Merkouriev, A. Chvorine, S. Kharitonova. Directed by Mikhail Kalatozov. Screenplay, Victor Rusov; camera, Serge Ourousseveki; editor, E. Svideteley. At Cannes Film Fest. Running time, **90 MINS.**

Veronique	Tatiana Samoilova
Boris	Alexis Batalov
Fyodor	V. Merkouriev
Marc	A. Chvorine
Irina	S. Kharitonova

Film has been taken for U.S. distrib already by Ilya Lopert and United Artists as part of a "barter" deal. For the Russians the film is a stride forward with no propaganda and evoking a moving tale of a tender love affair shattered by the war.

Technically and thespically excellent, this appears a logical release to start Russo-Yank exchanges. Its bravura is sometimes too flashy, but the sensitivity of portrayals, lift this over-contrived plot on to a poignant level.

A pair of young lovers are split by the war. He loses touch with her and she is seduced by his brother on a raging, bomb-torn night. They marry but she still keeps her feelings for her absent lover. Story details the lives on the home front, with its heroisms and shirkings, and the war front. The boy is killed but the girl finally has the courage to leave her callow husband and embrace life again.

Virile sometimes overboard direction nonetheless brings out intelligent acting by Tatiana Samoilova, and Alexis Batalov. *Mosk.*

Mon Oncle
(My Uncle)
(FRENCH; COLOR)

Cannes, May 16.

Gaumont release of Specta-Gray-Alter Film production. Written by, directed by and starring Jacques Tati; technical assistants, Jean L'Hote, Jacques La Grange. Camera (Eastmancolor), Jean Bourgoin; editor, Suzanne Baron; music, Alain Romans, Franck Barcellini. At Cannes Film Fest. Running time, **120 MINS.**

Uncle Hulot	Jacques Tati
Arpel	Jean-Pierre Zola
Mrs. Arpel	Adrienne Servanti
Gerard	Alain Becourt

Somewhat long for a comedy, Jacques Tati's new film has inventiveness, gags, warmth and a "poetic" approach to satire. Tati has succeeded in creating his own world on the screen. He is a truly original screen artist.

"My Uncle" is a definite U.S. art house bet with Tati's previous pic, "Mr. Hulot's Holiday," and his Yank video appearances, helping set it up.

Film took two years to make. Tati has built film via comic juxtaposition of two ways of life, his, as the eccentric, independent uncle, alongside a super-modern, hygienic, materialistic brother-in-law.

There are scenes that could be sheared to speed it up for more general Yank distribution. An English version has already been made which is nine minutes shorter.

Antiseptic house of Hulot's relatives operates a myriad of time-saving but noisy electronic gadgets. Tati is the catalyst who unintentionally creates havoc. He wins over his nephew whose parents have no time for him and who is only really happy during the wonderful escapades he has with his uncle. But Tati is finally sent off to be a traveling representative of the brother-in-law's firm while father and son are finally brought closer by what they have learned from the uncle.

Satire is not barbed or vicious and everybody can laugh at it and themselves. Expert blocking out of characters, the creative use of sound, and the eschewing of all useless dialog should make it a film with international utility. *Mosk.*

Nara Livet
(Brink of Life)
(SWEDISH)

Cannes, May 16.

Nordisk Tonefilm release and production. Stars Eva Dahlbeck, Ingrid Thulin, Bibi Anderson; features, Barbro Hiort Af Ornas, Erland Josephson, Max Von Sydow, Gunnar Sjouberg. Directed by Ingmar Bergman. Screenplay, Ulla Isaksson; camera, Max Wilen; editor, Carl-Olov Skeppstedt. At Cannes Film Fest. Running time, **83 MINS**

Stina	Eva Dahlbeck
Cecilia	Ingrid Thulin
Hjordis	Bibi Andersson
Brita	Barbro Hiort Af Ornas
Anders	Erland Josephson
Barry	Max Von Sydow
Doctor	Gunnar Sjoberg

Clinical tale stays in a hospital with three expectant mothers, one who wants and eventually loses her child, one who does not want it and has tried an abortion, and the other who has had a miscarriage. Emphasis on the physical aspects, with a neglecting of a humanizing influence, limit this for U.S., but it might be exploitable on its frankness and theme.

Director Ingmar Bergman has kept the film caged in the hospital with some occasional visits as the backgrounds of the protagonists are blocked out. The climax is the agony of the one woman who truly wants her baby leading to the acceptance of hers by the unwed girl. Acting is expert but characters are conventional.

Technical credits are expert and the deft observations make the lack of music a plus factor. *Mosk.*

Parash Pathar
(The Philosopher's Stone)
(INDIAN)

Cannes, May 13.

L. B. International release and production. With Tulsi Shakraverty, Ranibala, Kali Banerji, Gangapada Besu. Directed by Satyajit Ray. Screenplay, Ray from the novel by Parasuram; camera, Subrata Mitra; editor, Dulal Dutta. At Cannes Film Fest. Running time, **90 MINS.**

Paresh Dutt	Tulsi Chakraverty
Mrs. Dutt	Ranibala
Biswas	Kali Banerji
Kachalu	Gangapada Basu

Director Satyajit Ray has won two major prizes at both the Cannes and Venice Festivals with first two of a trilogy on Indian life. He interrupted the trio to make this lightweight comedy. It emerges an uneven bit of whimsy which does not come off, and looks chancey for any possibilities outside of its native country.

An aging clerk finds a stone that can turn things to gold. He makes enough to live comfortably, but one day gives things away when he is snubbed at a cocktail party. Then comes a gold panic, arrest and final absolution when a lovesick clerk swallows the magic stone to commit suicide and it dissolves and turns the gold back to stone.

Ray has given story a bright beginning, but then let it flatten out. Technical credits and acting are good. A near-miss. *Mosk.*

Ni Liv
(Nine Lives)
(NORWEGIAN)

Cannes, May 13.

Nord Film release and production. Stars Jack Fjeldstad; features Henry Moan, Alf Malland, J. Holst-Jensen. Directed by Arne Skouen. Screenplay, Skouen from the book by David Howarth; camera, Ragnar Sorensen; editor, Bjorn Breigutu. At Cannes Film Fest. Running time, **97 MINS.**

Jan Baalsrud	Jack Fjeldstad
Agnes	Henry Moan
Martine	Alf Malland
Grandfather	J. Holst-Jensen

Film is based on a true, harrowing odyssey during the last war. It makes a reasonable actioner, but lacks the imagination to convert story into a great study of man's ability and endurance. It looks a chancey Yank item.

Story: When the Germans blow up a ship of Norwegian commandos on its way to Norway for a special job, only one man survives. He is helped by a series of people as he tries to make neutral Sweden. In the process he goes snowblind, cuts off his own frozen toes, is lugged over mountains by brave resistants, and lies in a snow pit for over a month until finally sent over the border in a rush of reindeer by helpful Laplanders.

Direction is too stolid to really hoist this to plane where adventure would be transcendent. Jack Fjeldstad does well as the amazingly resilient man who really seems to have nine lives.

Technical credits are good and the on-the-spot lensing gives this a needed authenticity. Still alive, the actual here was presented to the Cannes audience after the feature, to big applause. *Mosk.*

La Venganza
(The Vengeance)
(SPANISH) (COLOR)

Cannes, May 20.

Gonzalez release of Guion-Vides-Suevia production. Stars Raf Vallone, Carmen Sevilla, Jorge Mistral; features Jose Prada, Fernando Rey, Louis Seigneur. Written and directed by Juan Antonio Bardem. Camera (Eastmancolor), Mario Pacheco; editor, Margarita Ochoa. At Cannes Film Fest. Running time, **123 MINS.**

Andrea	Carmen Sevilla
Luis	Raf Vallone
Juan	Jorge Mistral
Bermejo	Arnoldo Foa
Forastero	Fernando Rey
Merlin	Louis Seigneur

This one's about a group of agricultural migratory workers with vendetta between an unjustly prisoned man and his accuser and the labor troubles, loves and lives of these Spanish fascimiles of the pre-war dust bowl "Oakies" of U.S. Film is overlong and over-telegraphed and emerges melodrama rather than drama.

A man is released from prison and goes home. His sister makes him swear to avenge himself on the leader of a migratory work team, whom, she feels, turned in her brother. On the work trip the sister falls for the supposed squealer and love finally triumphs over vengeance.

Color is somewhat garish and the scripting glosses over too many happenings, such as strikes and scabbing, a sudden fire destroying a town's wheat crop, and a man's fight against a machine that is replacing him in the fields.

Director Juan Barde has given Spain some international acclaim at festivals via "Age of Infidelity" and "The Lovemaker," but does not quite bring this off. It is too diffused in point, dramatics and feeling. *Mosk.*

En Djungelsaga
(A Jungle Saga)
(SWEDISH; AGASCOPE; COLOR)

Cannes, May 6.

Sandrews release of Arne Sucksdorff production. Written, photographed (Technicolor), directed and edited by Sucksdorff, aided by Graeme Ferguson, Astrid Sucksdorff. Commentary, Pierre Gascar spoken by Michel Auclair, Martine Sarcey; music, Ravi Shanker. At Cannes Film Fest. Running time, **90 MINS.**

This one can be termed a storied documentary. Loving care has been put into this tale of isolated tribe in India and its daily detail. The storyline is subordinate to this preoccupation, which is the film's weakness as also its strong point. It emerges a hard—to—sell exotic item for U.S.

Director Arne Sucksdorff spent two years with the Muria tribe in central India. It is a communal life passed in mutual aid, and living with its own superstitions. A young hunter marries a girl from another tribe and when a marauding leopard takes a toll on the people and their livestock a public ritual puts the blame on the hunter. He is exiled but the leopard still strikes and he is reconciled to die in a titanic struggle with the big cat.

Unable to really treat character in this film, the interest sometimes lags. But Sucksdorff's expert visual sense leads to startling work with animals and especially the leopard. *Mosk.*

Pardesi
(The Foreigner)
(RUSSIAN-INDIAN; SOVSCOPE; COLOR)

Mosfilms-N.S. International release and production. Stars Oleg Streeshenov; features Balraj Sahni, Prithviraj. Directed by D. Pronin, K. Abbas. Screenplay, Abbas, Maria Smirnova; camera (Sovscolor), A. Renkov; editor, Ronuc. At Cannes Film Fest. Running time, **110 MINS.**

Here's a sort of Russo-styled Marco Polo. Tale concerns first Russian to go to India in the 15th century to set up trading. Film is well photographed but emerges a naive adventure film with colorful backgrounding in India.

Viewer (and traveller) discover a picturesque India and the dialectics are held to a minimum to make this an engaging moppet adventure pic, but with color print costs making this dubious for export. Performances and technical details firstrate. *Mosk.*

Ciulinii Baraganului
(Fools of Baragan)
(RUMANIAN)

Bucuresti release and production. With Nuta Chrilea, Ana Vladesco. Directed by Louis Daquin. Screenplay, Antoine Tudal, Daquin from the novel by Panait Istrati; camera, Andre Dumaitre; editor, Liviu Popa. At Cannes Film Festival. Running time, **116 MINS.**

Though made by a French director, this Rumanian film is an old-hat bucolic melodrama about the uprising of a group of peasants in the feudal Rumania. Lacklustre quality misses humanity and action inherent in the story.

Little chance outside of the Eastern countries and denotes that Rumania is still in the stilted film-making era. *Mosk.*

L'Eau Vive
(The Live Water)
(FRENCH; FRANSCOPE; COLOR)

Cannes, May 13.

Carlton Film release of Caravelle production. With Pascal Audret, Charles Blavette, Andree Debar, Arlette Thomas, Milly Mathis. Directed by Francois Villiers. Screenplay, Jean Giono; camera (Eastmancolor), Paul Soulignac; editor, Edouard Berne. At Cannes Film Fest. Running time, **95 MINS.**

Hortense	Pascal Audret
Simon	Charles Blavette
Vignerone	Andree Debar
Dabisse	Arlette Thomas
Maralcher	Milly Mathis

Film has a pleasant candor in its treatment of a rapacious peasant family when the family heritage has gone to a young girl. It skirts melodrama but is helped by fine imagery, an outstanding script

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Film Reviews

Continued from page 6

The Old Man and the Sea

values must be attributed directly to his work.

Additional camerawork was done by Floyd Crosby and Tom Tutwiler. The camera generates excitement and the shots of the hooked marlin slashing on the surface are cleverly integrated. Also, the underwater shots of Lamar Boren, picturing the sharks tearing away at the dead fish, add to the realism. Warnercolor adds to the magnificence of Howe's photography.

John Sturges directs with a view to keeping the essential values intact. It's not his fault that the basic material simply doesn't sustain interest throughout 86 minutes of pictures. Dimitri Tiomkin wrote and conducted the score, which is massive and at times distinctive. This is one of those pictures where the music is of more than ordinary importance.

Arthur P. Schmidt's editing cleverly integrates special footage and keeps everything moving as much as possible.

Producer Hayward, who did some pioneering in the direction of the "offbeat" via "The Spirit of St. Louis," seems to have a penchant for picking difficult themes. But he has turned out a film that, in many ways, is extraordinary. Whether the broad audience will go for Tracy on his lonely voyage, battling a huge fish with nary a female leg in sight, remains to be seen and proably depends to some extent on how the picture is sold. It certainly isn't anything the ladies are likely to flip over, unless they have learned to enjoy seeing hungry men cutting up raw fish and eating it.

But audiences have come a ways in recent years, and "Old Man and the Sea" might well shape as a strong entry. It certainly is a composite—technically and artistically—of some of the best Hollywood has to offer. *Hift.*

Voice in the Mirror
(C'SCOPE)

Good but long story of an alcoholic. Richard Egan and Julie London brighten prospects.

Hollywood May 16.

Universal release of a Gordon Kay production. Stars Richard Egan, Julie London; co-stars Walter Matthau, Arthur O'Connell; with Troy Donahue, Harry Bartell, Peggy Converse, Ann Doran, Mae Clarke, Casey Adams, Hugh Sanders, Ken Lynch, Doris Singleton, Dave Barry, Alan Dexter, Richard Hale. Directed by Harry Keller. Screenplay, Larry Marcus; camera, William Daniels; editor, George Gittens; music, Henry Mancini. Previewed May 14, '58. Running time, **105 MINS.**

Jim Burton	Richard Egan
Ellen Burton	Julie London
William Tobin	Arthur O'Connell
Doctor Leon Karnes	Walter Matthau
Paul Cunningham	Troy Donahue
Harry Graham	Harry Bartell
Paul's Mother	Peggy Converse
Mrs. Devlin	Ann Doran
Mrs. Robbins	Mae Clarke
Don Martin	Casey Adams
Mr. Hornsby	Hugh Sanders
Bartender	Ken Lynch
Liz	Doris Singleton
Pianist	Dave Barry
Bartender	Alan Dexter
Gaunt Man	Richard Hale

"Voice in the Mirror," a fully detailed account of what anonymously appears to be the birth of Alcoholics Anonymous, is a hard-hitting film that belabors but nonetheless makes good its point; Only a drunk can help a drunk. The names of Richard Egan and Julie London will add a spirit or two for this Universal production, and overall sales prospects loom above satisfactory.

There is no specific mention of AA in the Larry Marcus screenplay, though there can be little doubt what is being described. Egan, following the death of his infant daughter, has become an alcoholic, and no amount of understanding and help from wife Julie London has been able to set him straight. Neither have the call-to-reform harangues from his doctor (Walter Matthau). Landing in the city drunk tank, Egan meets a trumpet-playing alcoholic who once stayed sober for 20 months on spiritual help alone. Egan is unreceptive to this theory and heads straight to the nearest bar but later, finding his drinking has caused nerve damage, he is shocked into wanting out. In his search he finds Arthur O'Connell, a former arithmetic teacher on a 14-year bender, and the men find they can help each other stay away from whisky.

Egan's portrayal is a powerful one, and though he isn't given the histrionic chance to shake the DT's in all their dramatic splendor, he does paint a most convincing picture of the alcoholic who wants to stop drinking. Miss London, her sensuous beauty keeping things alive, sings smoothly over the main titles, then concentrates on straight acting which, she proves, she can handle with talent and ease. O'Connell is touching as Egan's imbibing friend, and Matthau is exceptionally strong as hte doctor. Good support comes from Harry Bartell, Ann Doran, Troy Donahue and Doris Singleton.

This Gordon Kay production benefits from the sensation of realism grabbed in downtown Los Angeles, mostly on Main Street. Harry Keller's direction is potent, with vigorous performances the result. He carefully moves the long but good Marcus screenplay through the battle of alcoholism and to the lofty victory.

The whole story was capably photographed by William Daniels, and other assists came from composer Henry Mancini, art directors Alexander Golitzen and Richard H. Riedel, soundmen Leslie I. Carey and Robert Pritchard and film editor George Gittens.

Title song, with words and music by Miss London and Bobby Troup, isn't likely to raise much interest. But the framed motto which ends the film is always worthy of note: "God grant the serenity to accept the things I cannot change; the courage to change the things I can; and the wisdom to know the difference." *Ron.*

Up the Creek
(BRITISH—HAMMERSCOPE)

Lively naval comedy registering excellent quota of yocks; cheerful b.o. prospects for family audiences.

London, May 13.

Warner release of a (Henry Ralsted) Byron production. Stars David Tomlinson, Peter Sellers. Directed by Val Guest. Screenplay, Val Guest; camera, Moray Grant; music, Tony Fones, Tony Lowry. At Warner Theatre, London. Running time, **86 MINS.**

Lieut. Fairweather	David Tomlinson
Bosun	Peter Sellers
Admiral Foley	Wilfrid Hyde White
Loly	Vera Day
Susanne	Liliane Sottanee
Flag Lieut.	Tom Gill
Nelson	Michael Goodliffe
Publican	Reginald Beckwith
Perkins	Lionel Murton
Cooky	John Warren
Steady Barker	Lionel Jeffries
Bates	Sam Kydd
Stationmaster	Frank Pettingell
Farm Laborer	Donald Bisset

"Up The Creek" is an amiable navy farce, which rates a fair measure of guffaws, but often has its slim joke stretched to the breaking point. It makes up in good humor what it lacks in wit. But there are a sufficient number of slap-happy situations to make it a good bet for most U.K. houses. Its Yank problem is whether the stars, David Tomlinson and Peter Sellers, are sufficiently known to lure patrons. Directed by Val Guest at a swift pice, it manages to skate rather successfully over its occasional soggy patches.

The joke has David Tomlinson as a dim-witted navy officer with a passion for inventing rocket missiles which explode inconveniently. He is posted out of harm's way as commanding officer of an ancient destroyer which is sitting on a remote part of the British coast.

For two years, it has been without a boss and the bosun, played exuberantly by Peter Sellers, has set up the ship as a base for H.M.S. Berkeley Enterprises. These involve a one-day laundry service, eggs from chickens kept on the bridge, paint sold at cut prices to the village plus various other ways of supplementing his earnings. By the time Tomlinson discovers the shenanigans he is himself involved, and the pic finishes with a crazy inspection by an admiral which winds up haphazardly if hilariously.

The cast play this tiny anecdote for laughs and get them effortlessly. Tomlinson, Sellers and Wilfrid Hyde-White head a cast which is experienced in making a jest look like a full-powered joke. Tom Gill, Lilliane Sottane, Reginald Beckwith and Lionel Jeffries also land a slick hand in keeping this genial frivolity bubbling. Mostly, however, "Up the Creek" depends on a ripe and fruity performance by tv and radio comedian Peter Sellers and it is somewhat disconcerting to find that a sequel, "Further Up The Creek," has been started without Sellers, who has another engagement. This may well press the luck of the producers a shade too far.

Moray Grant's lensing is adequate. Technical adviser is Lieutenant-Commander J. H. Puller of the Royal Navy who, without any doubt, has cut himself off from any further diplomatic relations with the Admiralty. *Rich.*



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IN

A HAL WALLIS PRODUCTION

KING CREOLE

Co-starring

CAROLYN JONES · WALTER MATTHAU · DOLORES HART · DEAN JAGGER · VIC MORROW

with LILIANE MONTEVECCHI PAUL STEWART

Directed by MICHAEL CURTIZ

Screenplay by HERBERT BAKER and MICHAEL VINCENTE GAZZO

Based on A STONE FOR DANNY FISHER



YOUR BOXOFFICE DESERVES THE BIGGEST FOR SUMMER'S BIGGEST HOLIDAY!

Hungary to Pay 3G Per Feature?

Now Likely Russia's Satellite May Acquire 10 From U. S.—Terms Contain Oddities

Cannes, May 20.

Despite reservations and complaints on both sides, a deal for the sale of 10 American pictures to Hungary nevertheless appears close to signing.

The Hungarians are willing to pay $3,000 per picture, which Istvan Dosai, the Hungarian export chief, said was "the highest price we're paying for any import."

Among the titles selected by Budapest are "Roman Holiday," "East of Eden," "Robin Hood," "Knock on Wood," "Country Girl," "Francis," "Invitation to the Dance," "Phone Call From a Stranger" and "Captain Hornblower." Earlier, the Hungarian monopoly had purchased "Marty" and "Trapeze."

Asked why Hungary hadn't shown any American films between 1948 and last year, Dosai explained "We can't be held responsible for the mistakes made by a past (Rakosi) regime." In 1948, Hungary forced the Motion Picture Export Assn. to close shop in Budapest. Earlier, the Hungarians refused to show films featuring performers or others who appeared as "friendly" witnesses in the House UnAmerican Activities Committee hearings on Communism in Hollywood.

At a press conference here, the Hungarians said their industry could "tackle any subject" that was "not offensive or hostile to the regime." Asked the concept of the screen in Hungary today, the delegation spokesman replied it was to "entertain and to instruct." He wouldn't say which came first.

Vegas Wins

Continued from page 1

Capri which was built partially with Miami Beach capital. Lefty Clark at the Tropicana is also without Vegas connections and will remain. Jake Lansky may take over at the Nacional; Myer Lansky exited the Riviera after some Havana politico differences. Jack Davies who books the Fremont (Las Vegas) and the Havana Riviera will sell his shares in the latter spot.

Form Committee

Havana, May 13.

A new committee has been organized to boost Cuba's lagging tourist trade. Called the New Cuba Pro-Tourism Committee, the group is composed of hotels, nightclubs, airlines and other businesses which deal with the tourism as well as the official Cuban Tourist Institute. Committee plans to spend $2,500,000 on publicity, particularly in the U. S. The money is to go for not only advertising but also on prizes for contests among tourists who come here. Prizes would range from ranches to excursions.

The new outfit pointed out that for the first time, sections of the tourist industry had united in a common effort. Cuba's 17-month revolt against Dictator Fulgencio Batista has sorely hurt tourism, which is the country's No. 2 industry after the sugar crop. During the past few months tourism has dropped down to almost nothing, with hotels closing all but one or two floors.

Following the failure of a general strike attempt April 9, there has been a slight pickup in biz, but the rebels are reorganizing for new efforts.

Among the members of the Pro-Tourism Committee are Hotels Nacional, Riviera, Hilton, Capri, Presidente, Vedado and Lincoln; Tropicana Nightclub; Pan American and Cubana Airlines; and the Cuban and American Chambers of Commerce.

France Nuyen will be the guest for the "South Pacific" opening at the Century, Buffalo Wednesday (21). First two nights will be benefits—Wednesday, for Boys Town of Italy and Thursday, Navy-Ma inc Memorial Stadium Fund sponsored by the U.S. Naval Air Station, Niagara Falls.

20th's Hughes Buyout

Continued from page 5

twists and turns in company affairs.

Twentieth Century-Fox chalked up a net profit of $2,147,711 for the first quarter of 1958, prexy Spyros Skouras told the stockholders at the company's annual meeting in N. Y. yesterday (Tues.). Earnings are equivalent to 84c a share as compared with the 82c earned on the $2,171,680 net for the same period a year ago.

At the same time, the 20th chieftain predicted that the company's half year earnings would be approximately $5,000,000, equal to $2.20 per share, as compared with $4,070,000 or $1.54 a share for the same half year stanza of a year ago.

In a well-mannered meeting, during which Skouras was frequently praised for his chairmanship and for his guidance of the company, the stockholders also learned about the Howard Hughes buy-out (see above).

In addition to the 52,000 shares of common stock held in the treasury at Dec. 28, 1957, at a cost of $1,069,273, the company purchased 52,800 shares during the first quarter of 1958 and an additional 284,300 shares during April at a cost of $8,805,480.

Skouras reiterated that the film industry had made a serious error in selling the post-1948 backlogs to television.

Skouras used the meeting as a platform to urge exhibitors to combine into one trade association so they can employ their influence in legislative halls and even "obtain a subsidy, if necessary."

The 20th topper also discussed the company's activities in the oil business and noted that profits, although small now, would increase once drilling and equipment costs are recouped.

Tuner Tents' $7-Mil

Continued from page 1

tunertent in Danbury, Conn., have been abandoned.

Highlighting the productions scheduled for the various tents this summer will be the new releases of "Fanny," "Most Happy Fella," "Happy Hunting," "Damn Yankees," "New Girl in Town" and "Porgy and Bess," the latter being sent out as a package. Several canvastops will also pad out their schedules with such straight play items as "No Time for Sergeants" and "Auntie Mame." There'll be two companies of the latter comedy touring the tent circuit.

Opera will be offered at some spots, such as the Musicarnival, Cleveland, where a production of "La Boheme" is planned. Boxoffice prices are remaining generally steady, with the top ticket usually selling for less than $4. Practically all the tents are soliciting theatre parties, with most reporting advance sales over last year. The South Shore Music Circus, Cohassett, Mass., however, limits its parties to one per week.

The growth of the tents has also cued an increase in royalties, with most shows now being peddled on a guarantee against a percentage of the gross. Licensing the musicals are Tams-Witmark and Music Theatre, Inc.

Howard Smidt Heads Loge 24

Albany, March 20.

Howard Smidt, of Paramount, is playing a repeat as president of Loge 24, Colisseum of Motion Picture Salesmen—vice Virgil Jones, shifted by Warners to the sales offices in New York, after the closing of the Albany exchange.

Jones, who is slated for a selling assignment in another territory, returned here for a dinner given by the Albany unit. Honored with him was Howard Goldstein. The latter resigned May 2 as a 20th Centur-Fox salesman, to join his father-in-law in a Schenectady women's dress shop.

Goldstein, however, is keeping his hand in industry affairs, by serving as buyer-booker for a number of drive-in and conventional theatres (including his brother's Fort Warren Drive-in, Castleton, Vt.).

Cine Trade Fund To Give Up Command Show

London, May 13.

Following the decision of the Queen not to patronize the Royal Film Performance this year, the Cinematograph Trade Benevolent Fund has decided to abandon the show in 1958.

However, Elizabeth the Queen Mother will give the Royal nod to the 1959 film performance. No date has yet been skedded but it will probably take place in February, which will come within the charity's financial year.

'Gigi' Day-Date

Minneapolis, May 20.

"Gigi" has been landed by the Minnesota Amusement Co. (United Paramount) for its Twin Cities' firstruns and will open day and date July 4 at the Minneapolis Lyric and St. Paul Riviera.

It'll not be a hard-ticket attraction in the two cities. Whether admissions will be upped for it hasn't been decided yet, according to Charles Winchell, MAC president-general manager.

Industry here anticipates the after 5 p.m. tap will be boosted from the regular 90c to at least $1.25 and, perhaps, $1.50.

Loew's Theatres

Continued from page 7

example, has approximately $9,000,000 available in cash which Loew's Inc. cannot touch without the express permission of the Loew's Theatres board of directors. The theatre board has been tenaciously holding on to the coin, ostensibly to use for diversification purposes when it finally breaks away from Loew's Inc.

The theatre company and the production-distribution firm have long been at odds on how to divide the liability on a $30,000,000 funded debt held by a number of insurance companies. The theatre circuit's board has insisted that Loew's Inc. be responsible for the debt and has refused to agree to a compromise settlement.

An example of the Conflict between the two companies is indicated by the testimony of Leopold Friedman, president of Loew's Inc., which has been in a desperate financial position, had asked the theatre division to declared a dividend, Friedman revealed. However, the theatre board refused to do so, he noted, but added that the theatre company had agreed to consider lending Loew's Inc. money for production purposes with "proper security" and at a "prime rate." Although Loew's Theatres is still officially connected with Loew's Inc., it has not contributed a cent to the latter's treasury. On the other hand, Loew's Theatres has lent money to United Artists (with interest) for production purposes.

The complicated financial structure currently existing — whereby Loew's Theatres income is included in Loew's Inc.'s report—presents a false picture of the overall assets of the parent company, according to some stockholders.

As a consequence of the long conflict between the two companies, it's believed that the only way a solution can be found to the financial differences is for the parent company to assume full financial control again. The antitrust division of the Department of Justice has agreed to a new deadline for the final separation of the two companies, setting the date at Aug. 31, 1959. However, it's believed that Loew's prexy Joseph R. Vogel —if the Court restores financial control to Loew's Inc. — will attempt to bring about the final divorcement for announcement at the annual meeting in February, 1959. It's stressed that assumption of financial control by the parent company will be only for a limited time—just long enough for settlement of the $30,000,000 funded debt.

Niagara Foldo Blames TV

Niagara Falls, Ont., May 20.

This border city's first movie house, Capitol Theatre, was shuttered and put up for sale by Odeon Theatres Ltd. May 12. House was opened in 1913.

Tv was bamed for attendance drop. Two other hardtops and two drive-ins in area still operate.

1958 Cannes Fest Films

Continued from page 16

Ciulinii Baraganului

and a beguiling tale of innocence triumphing over greed.

A governmental dam dooms a little town alongside a river. A young girl is vividly courted by greedy relatives when her father dies and his fortune is not found. They, in turn, try to find the money and the girl finally comes on it and gives the family the air and goes off to live with her one good uncle, a sheepherder.

Film's fine anamorphosocopic lensing builds the dam construction into a parallel line with the girl's growth and final defeat of her designing family. It escapes being turgid and flows on peacefully in its simple tale full of smart notations on French provincial life.

Pascal Audret lacks the drive to really make a vital character of the persecuted but independent girl, and Francois Villiers' direction lags somewhat. But Jean Giono's script gives excellent insight into its people and the land for the film's main merit. Technical credit and supporting cast are tops.

Mosk.

Liberte Sureveille

(Provisional Liberty)
(FRENCH-CZECH; FRANSCOPE, COLOR)

Cannes, May 16.

Silver Film release of Czech State-Trident production. Stars Marina Vlady, Robert Hossein; features, Rene Lefevre. Directed by Vladimir Voltchek, Henri Aisner. Screenplay, Pierre Laroche, Colette Audry; camera (Agfacolor), H. Alekan; editor, J. L. Lacour. At Cannes Film Fest. Running time, 90 MINS.

It is easy to see why this film was finally nixed by the Czechs as their entry, and why the fest selectors finally showed it out of competition rather than as a French film. It is a cliche-ridden opus about a Western (French) fugitive who manages to escape the police to Eastern Europe (Czechoslovakia) by being mistaken for the new member of a French boating team.

Love is waiting in the East and he renounces his former life by returning a stolen museum painting and deciding to stay in the East. Turgid direction and ordinary thesping do not help.

East-West coproduction will have to do better than this to catch with either side.

Mosk.

Rosaura A Las Diez

(Rosaura At 10 O'Clock)
(ARGENTINIAN)

Cannes, May 13.

Argentino-Sono Film release and production. Stars Juan Verdaguer, Susana Campos; features Maria Robledo, Alberto Dalbes. Directed by Mario Soffici. Screenplay, Marco Denevi, Soffici from the novel by Denevi; camera, Anibal Paz; editor, Gobi Munez. At Cannes Film Fest. Running time, 98 MINS.

Rosaura ..... Susana Campos
Camilo ..... Juan Verdaguer
Milagros ..... Maria Robledo
Reguel ..... Alberto Dalbes

Looks suitable mainly for Hispano lingo houses in States, where it could have exploitation values. Otherwise this complicated tale from Argentina of a timid painter, who invents a fantasy girlfriend who comes to life, is too slow moving and sans necessary characterization, mood or poetics.

Timid soul has invented this girl to interest his landlady's daughter in him. But he has done it from an old photograph and one day the girl stumbles in. He is whirlwinded into marrying her by his landlady and she is then killed for the film's various flashbacks and different versions of the affair before it is straightened out.

Feature is in a 1:2.5 process called Alexscope and has okay technical resources with competent thesping.

Mosk.

To Telefteo Psemma

(No More Credit)
(GREEK)

Cannes, May 13.

Finos Film release and production. Stars Ellie Lambetti; features, Georges Pappas, Athena Michaelidou, Eleni Zafiriou. Directed and written by Michael Cacoyannis. Camera, Walter Lassally; editor, Yanni Tsarouchi. At Cannes Film Fest. Running time, 100 MINS.

Chloe ..... Ellie Lambetti
Cleon ..... Georges Pappas
Roxane ..... Athena Michaelidou
Katerina ..... Eleni Zafiriou

Director Michael Cacoyannis has impressed at other film festivals, and put the Greek feature on the international art house map, with his preceeding "Stella" and "The Girl in Black." This one is more difficult and skirts melodrama in its tale of a ruined bourgeois family fighting to keep its dignity and standing.

Actress Ellie Lambetti has some striking dramatic scenes as the daughter who finally escapes from the milieu, but she is too overindulged and given a tragic mask too early in the pic to make her final self-realization telling. Stacks as chancy art house item for the U. S.

Miss Lambeti is willing to marry a rich man for his money but relents when the family's selfishness and cowardice in the face of adversity leads to the death of their devoted maid when the mother and daughter try to stop her from telling all when she demands money for her ailing child. It is a heart attack and, Miss Lambetti exits the family and life of lies with the child.

Director Michael Cacoyannis has a flair for telling notation on conventialism, but the uneven scripting obscures the present theme and makes it somewhat conventional in its own way. Technical credits are good and this was brought in for $35,000.

Mosk.

GOHA

(TUNISIAN)

Cannes, May 20.

UGC release and production. Stars Omar Cheriff; features, Zina Bouzaiane, Laurro Gazzolo, Gabriel Jabbour, Daniel Emilfark. Directed by Jacques Baratier. Screenplay, Georges Schehade; camera (Agfocolor), Jean Bourgoin; editor, Tramand Becque. At Cannes Film Fest. Running time, 85 MINS.

Film is a colorful adaptation of a Tunisian folk tale. Unreeled in the form of a yarn told by a storyteller, it has forthright folk qualities, fine technical aspects and good trouping.

Concerns a seemingly simple-minded youth who has more imagination and sense than his family, teachers and friends. When he is involved in a love affair with the beauteous second young wife of the town wiseman, the film suddenly turns from whimsy to drama. It is a tribute to director Jacques Baratier's knowhow, in his first feature, that he manages the Swerve. Color and technical credits are first-class.

Mosk.

Vasvirag

(Iron Flower)
(HUNGARIAN)

Cannes, May 16.

Hunnia Film release and production. Stars Mari Torocsik, Zoltan Varkonyi; features, Istvan Avar. Directed by Janos Hersko. Screenplay, Miklos Kollo from the novel by Andor Gelleri; camera, Ferenc Szecsenyi; editor, Zoltan Kerenyi. At Cannes Film Fest. Running time, 90 MINS.

The recent picketing of and lukewarm reaction in the U. S. to another Magyar pic, "Merry Go Round," suggest that it is still hard for satellite pix to break into Yank marts.

This one is a tale of a love affair during the depression period of the 1930's, a little shop girl wolf-called by her rich boss leaves her poor but honest lover for luxury only to regret it.

Tale avoids banality and emerges a tender film obscured somewhat by an ambiguous ending. Direction is knowing and thesping outstanding.

Mosk.

Doolittle's S.F. Grief

Continued from page 2

little has been forced to cancel the June 1 evening performance and substitute a June 5 matinee—on June 6 the troupe will be on the road and have the evening free. Ticket-holders for the June 1 performance are being allowed to exchange for the June 5 matinee or to get refunds, but this has brought howls of anguish from San Franciscans who'd hoped to catch the Russians on the weekend and will have to work during the Thursday matinee.

Doolittle has been asking tour boss Sol Hurok to get the Soviets to make an exception, but has heard nothing but adamant "nyets."

B.O. Above Capacity

Detroit, May 20.

Moiseyev Dance Co. from Moscow scored artistic and financial success in a three-day stay booked by Sol Hurok at the 5,000-seat Masonic Temple Auditorium. Russians played to standing-room-only audiences at all three performances and were cheered enthusiastically and repeatedly by the most excited audiences seen here since "My Fair Lady" was in town.

Show grossed $67,654 before taxes. Capacity was $66,000.

EVERY SHOWMAN AGREES

THERE IS NO SUBSTITU

"word-of-mouth

TO ASSURE BOX-OFFICE

W. R. (Billy) WILKERSON, publisher of Hollywood Reporter:
"... It's the best, by many lengths, that Alan Ladd has had since 'Shane', and, for our money, it's even better than 'Shane'."

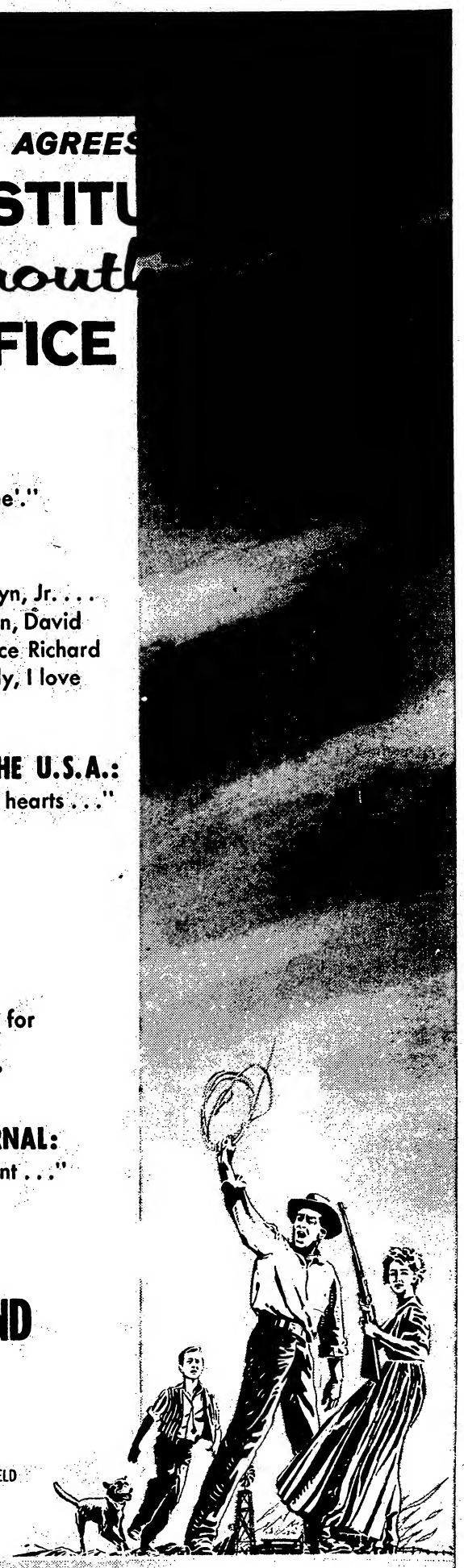
LOUELLA PARSONS:
"Two stars are born in 'Proud Rebel'—Samuel Goldwyn, Jr.... emerges as a top flight producer, and Alan Ladd's son, David ... the most appealing young actor I have seen since Richard Barthelmess made history in 'To'ble David'... Frankly, I love this picture."

NATIONAL COUNCIL OF WOMEN OF THE U.S.A.:
... excellent ... with motives close to most hearts ..."

VARIETY:
"One of the truly heartwarming films of the season ... cinch to score strongly."

FILM BULLETIN:
"Excellent entertainment for the family and for action fans. Should roll up big grosses in the 'Old Yeller' manner.... Heartwarming ..."

INDEPENDENT FILM JOURNAL:
"First rate family entertainment ..."



SAMUEL GOLDWYN JR.
PRESENTS
ALAN LADD · OLIVIA deHAVILLAND
IN
"PROUD REBEL"
TECHNICOLOR®
CO-STARRING DEAN JAGGER · AND INTRODUCING DAVID LADD · WITH CECIL KELLAWAY · JAMES WESTERFIELD
Screenplay by JOSEPH PETRACCA and LILLIE HAYWARD · From a Story by JAMES EDWARD GRANT
Produced by SAMUEL GOLDWYN, JR. Directed by MICHAEL CURTIZ
Distributed by BUENA VISTA FILM DISTRIBUTION CO., INC.

Picture Grosses

Race Meet Lifts Omaha; 'Rodan' Mighty $10,000, 'Summer' Hot 13G, 2d

Omaha, May 20.

Plenty of out-of-town traffic, in for the Ak-Sar-Ben horse race meeting that tees off today (Tues.), is giving downtown first-runs a boost this session. "Rodan" is especially rousing at the Brandeis. "Sheepman" is fine at State. "Long Hot" remains solid in its second week at the Orpheum.

Estimates for This Week

Brandeis (RKO) (1,100; 75-90)—"Rodan" (DCA) and "Hell in Korea" (DCA). Smash $10,000. Last week, "Return of Dracula" (UA) and "Flame Barrier" (UA), $2,800.

Omaha (Tristates) (2,066; 75-90)—"St. Louis Blues" (Par) and "High Hell" (Par). Fair $5,000 or near. Last week, "Bridge on River Kwai" (Col) (4th wk), $3,500 at 90c-$1.25 scale.

Orpheum (Tristates) (2,980; 90-$1.25)—"Long Hot Summer" (20th) (2d wk). Slick $13,000, and may go three weeks. Last week, $15,000.

State (Cooper) (850; 75-90)—"Sheepman" (M-G). Fine $5,000. Last week, "Cry Terror" (M-G) and "I Accuse" (M-G), $2,500.

'Kwai' Fancy $6,000, 8th, Port.; 'Married' Ditto

Portland, Ore., May 20.

First-run biz continues on the skids here, with a sudden heat wave and transient name attractions mainly blamed. "Bridge on River Kwai" continues at a fast pace and still is standout in eighth frame at the Orpheum. "I Married A Woman" looks so-so at the Fox but is the top newcomer currently.

Estimates for This Week

Broadway (Parker) (1,875; $1-$1.50) — "Sheepman" (M-G) and "High Cost of Living" (M-G). Slow $4,500. Last week, "Left-Handed Gun" (WB) and "Violent Road" (WB), $3,900.

Fox (Evergreen) (1,536; $1-$1.50)—"I Married A Woman" (U) and "Violators" (U). So-so $6,000. Last week, "Adam and Eve" (Indie) and "Story Lynn Stuart" (Col), $6,200.

Liberty (Hamrick) (1,890; $1-$1.50)—"Dragstrip Riot" (AI) and "Cool and Crazy" (AI). Slim $5,000. Last week, "Macabre" (AA) and "Hell's Five Hours" (AA), $5,300.

Orpheum (Evergreen) (1,600; $1-$1.50)—"Bridge On River Kwai" (Col) (8th wk). Fine $6,000. Last week, $7,700.

Paramount (Port-Par) (3,400; $1-$1.50)—"Desire Under Elms" (Par) and "Gentle Touch" (Rank). Sad $4,500. Last week, "Another Time, Another Place" (Par) and "Country Music Holiday" (Par), $4,000.

CHICAGO

(Continued from page 9)

wk). Fine $28,000. Last week, $27,000.

Monroe (Jovan) (1,000; 65-79)—"True Story of Lynn Stuart" (Col) and "World Was His Jury" (Col). Soft $4,300. Last week, "Screaming Mimi" (Col) and "High Flight" (Col), $5,700.

Oriental (Indie) (3,400; 90-$1.50)—"I Married a Woman" (U) and "Flood Tide" (U). Fair $15,000 or close. Last week, "Paris Holiday" (UA) (3d wk), $14,500.

Palace (SW-Cinerama) (1,434; $1.25-$3.40) — "Search for Paradise" Cinerama) (5th wk). Fine $25,600. Last week, $28,000.

Roosevelt (B&K) (1,400; 90-$1.80)—"Young Lions" (20th) (7th wk). Big $18,000. Last week, $20,000.

State-Lake (B&K) (2,400; 90-$1.80)—"Bridge on River Kwai" (Col) (10th wk). Brisk $18,000. Last week, $21,000.

Surf (H&E Balaban) (685; $1.50)—"Confessions Felix Krull" (DCA) (2d wk). Slow $2,000. Last week, $2,600.

Todd's Cinestage (Todd) (1,036; $1.75-$3.30)—"Around World in 80 Days" (UA) (59th wk). Hefty $16,000. Last week, $16,300.

United Artists (B&K) (1,700; 90-$1.50)—"God's Little Acre" (UA). Wow $32,000. Last week, "Sheepman" (M-G) (3d wk), $9,500.

Woods (Essaness) (1,200; 90-$1.50)—"Teacher's Pet" (Par) (6th wk). Oke $11,000. Last week, $13,500. "Maracaibo" (Par) opens today (Tues.).

World (Teitel) (606; 90)—"Bolshoi Ballet" (Rank) (2d wk). Brisk $6,700. Last week, $6,200.

Ziegfeld (Dowd) (485; $1.25)—"Snow Was Black" (Cont). Busy $7,000. Last week, reissues.

LOS ANGELES

(Continued from page 8)

"Merry Andrew" (M-G) (1st general run), $6,900.

Globe (Metropolitan) (799; 90-$1.50)—"This Angry Age" (Col) and "Screaming Mimi" (Col). Light $3,000.

Downtown, Wiltern (SW) (1,757; 2,344; 90-$1.50) — "I married a Woman" (U) and "All Mine to Give" (U). Poor $5,000.

Orpheum, Ritz (Metropolitan-FWC) (2,213; 1,320; 90-$1.50)—"Teacher's Pet" (Par) (1st general run). Warm $9,500. Last week, Ritz with Los Angeles, New Fox, "Fraulein" (20th), "Thundering Jets" (20th), $8,000.

Los Angeles, New Fox, El Rey (FWC) (2,097; 765; 861; 90-$1.50)—"God Created Woman" (Kings) (1st general run) and "Fraulein" (20th) (1st wk, El Rey, 2d wk, others), hefty $12,300.

Pantages (RKO) (2,815; 90-$1.80)—"10 North Frederick" (20th) (2d wk). Weak $3,100. Last week, $11,100.

Warner Beverly (SW) (1,612; $1.25-$1.75)—"Desire Under Elms" (Par) (2d wk). Dreary $3,000. Last week, $5,000.

Chinese (FWC) (1,408; $1.75-$3.50)—"Windjammer" (NT) (6th wk). Okay $17,500. Last week, $21,100.

Four Star, Fox Beverly, Loyola, Vogue (UATC-FWC) (868; 1,170; 1,248; 825; $1.25-$2.40) — "Young Lions" (20th) (6th wk). Strong $15,600. Last week, $20,300.

Egyptian (UATC) (1,503; $1.25-$3.50) — "Bridge on River Kwai" (Col) (22d wk). Good $8,200. Last week, $14,500.

Warner Hollywood (SW) (1,384; $1.20-$2.65) — "Seven Wonders" (Cinerama). Started 50th wk on Sunday (18) after big $16,200 last week.

Carthay (FWC) (1,138; $1.75-$3.50)—"Around World in 80 Days" (UA) (74th wk). Fat $16,500. Last week, $18,000.

Buff B.O. Sags; 'Age' Fair 8G, 'Summer' 5G

Buffalo, May 20.

Film biz is sagging here this stanza despite a surplus of newcomers. About best newcomer is "This Angry Age," which is only fair at Paramount. All considered, "Long, Hot Summer" is not doing so badly in its third stanza at the Teck but far from big. "Cattle Empire" is rated weak in six days at the Buffalo.

Estimates for This Week

Buffalo (Loew) (3,500; 70-90)—"Cattle Empire" (20th) and "Underwater Warrior" (M-G). Lean $7,000 in 6 days. Last week, "Paris Holiday" (UA) and "Steel Bayonet" (UA), $11,000.

Center (AB-PT) (3,000; 70-90)—"Goddess" (Col) and "High Flight" (Col). Poor $5,000 or less. Last week, "Desire Under Elms" (Par), $6,800.

Century (UATC) (2,700; 70-90)—"Monster From Green Hell" (Indie) and "Half Human" (Indie). Soft $4,000. Last week, "Here to Eternity" (Col) and "Crash Landing" (Col) (reissues), $6,000.

Lafayette (Basil) (3,000; 70-90)—"I Married a Woman" (U) and "Female Animal" (U). Fair $6,000 or close. Last week, "Stage Struck" (BV) and "In the Money" (AA), $5,500.

Paramount (AB-PT) (3,000; 70-90)—"This Angry Age" (Col) and "Screaming Mimi" (Col). Fair $8,000.

Tech (Loew) (1,200; 70-$1.25)—"Long, Hot Summer" (20th) (3d wk). Okay $5,000. Last week, $6,000.

MINNEAPOLIS

(Continued from page 8)

$7,000. Last week, "Teacher's Pet" (Par) (2d wk), $5,500.

RKO Orpheum (RKO) (2,800; 75-90)—"Macabre" (AA) and "Hell's Five Hours" (AA). Thin $1,000 fright insurance gimmick stirring up attention. Fast $9,000. Last week, "Girls on Loose" (U) and "Live Fast, Die Young" (U), $4,000.

RKO Pan (RKO) (1,800; 75-85)—"Toughest Gun in Tombstone" (UA) and "Outlaw's Son" (UA). Tepid $4,000. Last week, "Ride Out Revenge" (UA) and "Fort Bowie" (UA), $3,800.

State (Par) (2,300; 85-90)—"Big Beat" (U) and "Summer Love" (U). Should be teenagers' feast but biz is on disappointing side. Flimsy $3,000. Last week, "Fort Massacre" (UA) and "Cross-Up" (UA), $4,500.

Suburban World (Mann) (700; 85)—"Stella" (Indie). Fair $1,700. Last week, "Nights of Cabiria" (Indie), $1,500.

World (Mann) (400; 85-$1.25)—"All at Sea" (M-G). Very good $5,000. Last week, "Young Lions" (20th) (6th wk), $3,500.

'BROTHERS' NICE 11G, PROV.; 'ANGRY' $9,000

Providence, May 20.

State's "Brothers Karamazov" appears healthiest hereabouts, with Majestic's "This Angry Age" close behind. Strand is fair with "Case Against Brooklyn" as is RKO Albee with "Day of the Bad Man."

Estimates for This Week

Albee (RKO) (2,200; 65-80)—"Day of the Bad Man" (U) and "Female Animal" (U). Mild $4,500. Last week, "Summer Love" (U) and "Big Beat" (U), $4,000.

Majestic (SW) (2,200; 65-80)—"This Angry Age" (Col) and "Screaming Mimi" (Col). Nice $9,000. Last week, "Stakeout On Dope Street" (WB), $7,000.

State (Loew) (3,200; 70-90)—"Brothers Karamazov" (M-G). Good $11,000. Last week, "Bridge on River Kwai" (Col) (3d wk), $10,000.

Strand (National Realty) (2,200; 65-80)—"Case Against Brooklyn" (Col) and "Let's Rock" (Col). Modest $5,000. Last week, "The Goddess" (Col) and "Murder Rich Uncle" (Col), $4,000.

BOSTON

(Continued from page 8)

(Rank). Good $7,500. Last week, "Bolshoi Ballet" (Rank), $5,000.

Memorial (RKO) (3,000; 60-$1.10)—"Touch of Evil" (U) and "Quantrill's Raiders" (AA). Lively $12,000. Last week, "Girls On Loose" (U) and "Live Fast, Die Young" (U), $7,000.

Metropolitan (NET) (4,357; 70-$1.10)—"Desire Under Elms" (Par) (2d wk). Dull $7,000. Last week, $9,000.

Paramount (NET) (4,357; 60-$1.10)—"Another Time, Another Place" (Par) and "Country Music Holiday" (Par). Okay $12,000. Last week, "Stakeout on Dope Street" (WB) and "Violent Road" (WB), $6,000.

Pilgrim (NET) (1,000; 60-$1.10)—"Case Against Brooklyn" (Col) and "Let's Rock" (Col). Nice $7,500. Last week, "And God Created Woman" (Kings) and "Date With Disaster" (2d wk), $4,000.

Saxon (Sack) (1,000; $1.50-$3.30)—"South Pacific" (20th) (6th wk). Socko $22,000. Last week, $23,000.

Trans-Lux (T-L) (730; 75-$1.25)—"Sinners" (Indie) and "Tempest in Flesh" (Indie). Neat $4,000. Last week, "Monika" (Indie) and "Mixed Up Women" (Indie) (2d wk) $4,200.

Orpheum (Loew) (2,900; 75-$1.25)—"Merry Andrew" (M-G) and "High Cost of Loving" (M-G) (2d wk). Mild $9000 in 6 days. Last week, $10,500.

State (Loew) (3,600; 75-$1.25)—"Brothers Karamazov" (M-G) (5th wk). Trim $7,500. Last week, ditto.

SAN FRANCISCO

(Continued from page 9)

"Violent Road" (WB). Fair $10,000. Last week, "Another Time, Another Place" (Par) and "Country Music Holiday" (Par), $9,500.

St. Francis (Par) (1,400; 90-$1.25)—"Bridge On River Kwai" (Col) (10th wk). Fancy $11,000 or near. Last week, $12,000.

Orpheum (SW-Cinerama) (1,458; $1.75-$2.65) — "Search For Paradise" (Cinerama) (10th wk). Big $17,000. Last week, $14,500.

United Artists (No. Coast) (1,207; 90-$1.25) — "Thunder Road" (UA) and "Toughest Gun In Tombstone" (UA). Fair $8,500. Last week, "Return of Dracula" (UA) and "Flame Barrier" (UA), $6,100.

Stagedoor (A-R) (440; $1.25-$1.50)—"Desire Under Elms" (Par) (2d wk). Hep $4,400. Last week, $5,200.

Presidio (Hardy-Parsons) (774; $1.25-$1.50)—"Bed of Grass" (T-L) (2d wk). Okay $3,000. Last week, $3,500.

Vogue (S.F. Theatre) (364; $1.25)—"Smiles Summer Night" (Rank) (6th wk). Fine $3,000. Last week, $3,200.

Coronet (United California) (1,250; $1.50-$3.75)—"Around World In 80 Days" (UA) (73d wk). Good $8,500. Last week, ditto.

LOUISVILLE

(Continued from page 9)

(WB) and "Violent Road" (WB). Puny $3,000. Last week, "House of Wax" (WB) and "Phantom of Rue Morgue" (WB) (reissues), $5,500.

Rialto (Fourth Ave.) (3,000; 50-85)—"Long, Hot Summer" (20th) (3d wk). Perked somewhat by sneak preview Sunday (18), to indicate oke $7,000 or near. Last week, $9,000.

United Artists (UA) (3,000; 50-85)—"Run Silent, Run Deep" (UA). Virile $9,000. Last week, "Rodan" (Indie) and "Hell in Korea" (Indie), $8,000.

Bang Bingo & DST As Foes

Continued from page 15

from the approximate 4,000 top theatres, I'm sure it's due for a rude awakening," declared Marcus. "If the small theatres are forced to the wall all of Hollywood will go with them and that'll be the end of the film business."

Marcus accused Paramount of feeding "Commandments" to the public with a "teaspoon." He pointed out that only a comparative minority of theatres have been allowed to play it and millions of peope aren't getting to see it while it's still a "hot" property.

"If this is the forerunner of what other companies are going to do with their big pictures, we're in for more trouble and many more theatres are doomed," asserted Marcus.

Hold For July 4th

Retiring NCA president Mann claimed May and June will bring little or nothing in the way of boxoffice pictures because "the film companies are holding them back until and after July 4 when, as usual, they'll be flooding the market at one time instead of coming in the steady stream so much talked about."

In order to bring "order out of chaos," Marcus also cited some other correctives "which will have to be made."

He said that to insure industry health the film companies must not sell their post-1948 backlogs to television and must quit present "hit or miss" business methods.

"There's a crying need to unite all industry branches for researches that will produce vital statistics to guide production," declared Marcus.

"Before large industrial concerns in other industries, like, for example, Procter & Gamble, bring a new product to the market and engage in a costly advertising campaign, they spend much time and money to study the situation and learn what likely will be acceptable to the public. They don't do things by chance.

"But our industry spends practically nothing to try to learn in advance what the public will buy in the way of pictures in theatres. All branches must unite, through COMPO or otherwise, to obtain such basic facts.

"I'm sure that such a more scientific approach would produce a terrific boxoffice upsurge. It would be like an atomic bomb exploding in a way to get five million more people back in theatres."

Admissions Too High?

Kirsch told the convention he fears nothing can be done about the sale of backlogs to tv. He and Marcus both expressed the opinion that the present advanced admission spree is keeping many people away from theatres and sending them to their tv sets for entertainment.

"The industry must be careful not to price itself out of business by advanced admissions," said Marcus. "Our great success has been to provide mass entertainment, but we're getting further and further away from that. Too many people can no longer afford moviegoing because of present high costs."

Attorney Kane told the convention that, in his opinion, the state law legalizing bingo with certain restriction is unconstitutional and the new NCA administration will consider a court test of the measure. It also will make plans to combine with other groups to combat daylight saving time. Assertions were made at the convention that the fast time and bingo are hurting the boxoffice almost as much as tv.

Berger during his talk says he's "optimistic" by nature, but now can't help feeling pessimistic regarding exhibition's future and he believes most exhibitors, particularly the "smaller fellows," will have to toss in the towel.

However, issue was taken with him by Marcus who averred that in his travels about the country he has felt an "upbeat" nearly everywhere.

"I've found that people are deserting their tv sets in large numbers," said Marcus. "I'm sure there's a future for us in this business. I'm really optimistic."

Conspicuously absent from the convention was circuit owner Harold Field who last year was elected NCA board chairman, but who has been active in getting another territory exhibitors' body, the Business Building Forum association, permanently organized. Most of the others participating in the BBF meetings also stayed away.

Ma & Pa Stone

Continued from page 5

they employed 73 different locations. "We never build a set or shoot a process shot," Mr. Stone revealed in New York last week.

Borrowed 'Scenery'

The Stones have conceived a streamlined method of shooting on location. They travel lightly, carrying a stripped-down camera and a minimum of lighting equipment. As a result, they have been able to move their equipment into the smallest rooms. If the script calls for a hotel lobby, they make arrangements to use a real one. Ditto for an office, store, police station, etc.

Base of operation for the Stones is their home in the Westwood section of Los Angeles. One room of the house has been converted into a cutting room and it is here that their footage is edited and put into final shape. Working at home during the preparation and final stages of their film projects gives the couple the opportunity to spend a lot of time with their two children, ages six and nine.

Forte of the Stones is suspense films. According to Mrs. Stone, her husband, who conceives the plots, "is the most natural born criminal lacking guts." She said she is often amazed with the number and variety of different ways to commit criminal acts that her husband conceives. The team, which plans to continue the suspense formula, does not rely on the whodunit technique. Mr. Stone's stories "puts the characters in jeopardy at the beginning of the picture and doesn't get them out until the final few seconds."

In addition to "Cry Terror," which opened at the Victoria on Broadway on May 14, the Stones have completed for delivery to Metro another picture which will be released either as "Terror at Sea" or "Infamy at Sea." The Stones have been considering employing the word "terror" in all their titles as sort of a trademark, but are not fully convinced of the advisability of it.

Andrew Stone is a veteran screen writer, having made the shift from musical comedy scripts to suspense yarns. His credits include "Stormy Weather," "The Great Victor Herbert," "Say It in French" and "Magic in Music" among others. Virginia Stone is a former nitery singer turned film editor.

Par Meeting

Continued from page 5

operation can be come upon. New policy of providing parking facilities for customers at the N.Y. Paramount showcase has proved so successful that all other Broadway first-runs are looking for the same kind of garage tieups.

Has the company given any thought to exec salary cutting, a stockholder wanted to know. AB-PT, answered Goldenson, already has lost top personnel who were offered more money elsewhere. Indeed, there's such a scarcity of exec manpower that the corporation is underway with a training program involving promising youngsters out of business schools.

Another stockholder suggested specially-priced tickets for high school students (which is a matter of policy with several AB-PT regional chains) and another suggested raising to 14 years, from 12, the age up to which kiddie prices prevail.

One worrisome investor wondered about the possibility of theatre people in the field "absconding" with company money. There are safeguards against this, Goldenson assured him, including teams of touring checkers whose identities are kept secret.

All directors were reelected by a record vote and an amendment to cut the board to 14 members, from 18, was passed.

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BEST REVIEWS

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"Thrills, chills and shudders in this top-notch horror drama. It is made to order for the sensation-seeking fans, young and old. The use of Technicolor and fine settings add immeasurably to the realism... This one can't miss." —*Frank Leyendecker,* BOXOFFICE

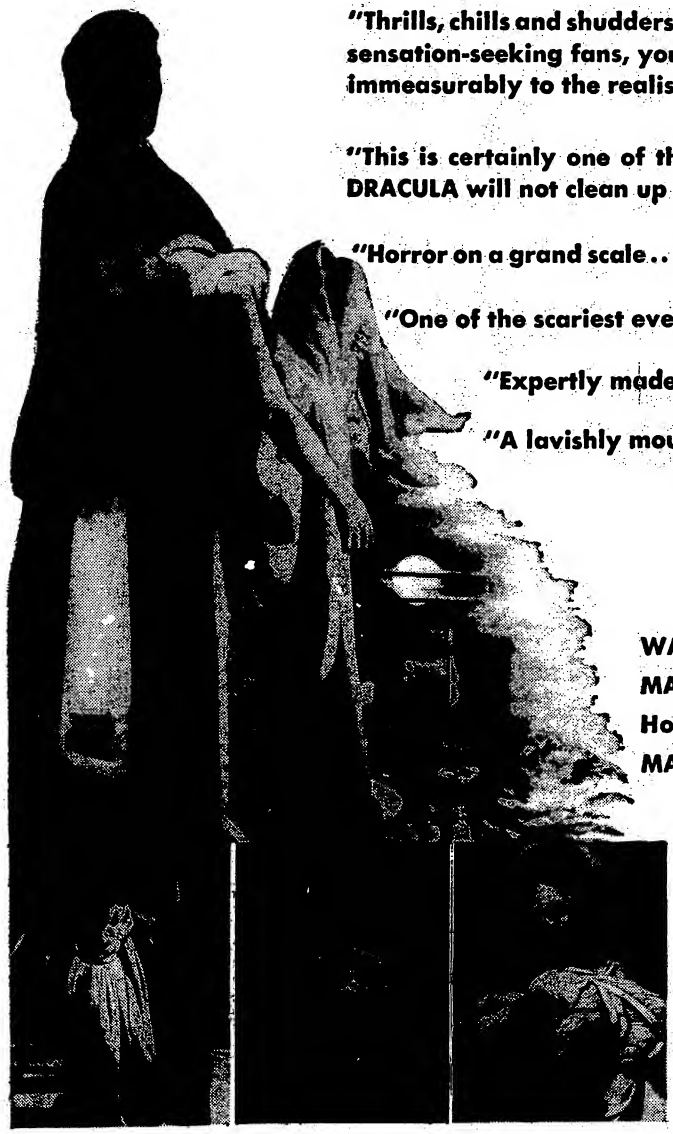
"This is certainly one of the best of its type... It's hard to see how HORROR OF DRACULA will not clean up at the boxoffice." —*Vincent Canby,* MOTION PICTURE HERALD

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First opening at WARNERS, Milwaukee, biggest of any Universal picture in four years.

Envoy Value of U.S. Films

Continued from page 1

America since the Americans did it much better.)

The check of ambassadorial opinion, just completed and given added timeliness by the fiasco of Vice President Richard Nixon's tour of South America, was conducted by the man-and-wife public relations partnership of Edward L. and Doris Bernays. They had last year dug into Anglo-American relations and the supposed guilt of the American feature in falsifying the image of America upon which the sensation-peddling London dailies so heavily play, as detailed in VARIETY's earlier story captioned: "NEW BRITISH SPORT: SPANK YANK."

Not all the ambassadors responded. Some referred the Bernays questionnaire back to the State Dept. Some answered but put their comments "off the record." A digest of remarks from American embassies around the world is appended to these present paragraphs.

The dilemma of the film as both entertainment and goodwill influence in the international market seems to lie in free choice as exercised by producers, writers and directors as against any kind of censorship. Practically all articulate Americans, including the Bernays pair strongly oppose censorship.

Don Bliss from the U.S. Embassy in Ethiopia remarks to Bernays: "To get the true image of our country which you seem to have in mind which I take to be an exclusively favorable image would involve us in a pattern of restrictions intolerable in a country committed to freedom of expression."

Against this again quoting Ambassador McLeod from Ireland:

"As a general proposition I do not believe American businessmen give much thought to the fact that they are carrying the flag whenever they do business outside the United States. Those of us who live overseas can readily contrast this attitude with that of the British and German businessmen and to a lesser degree that of the Danes, the Dutch, the French, the Italian."

Relating to McLeod's argument, only in January at its Buck Hills Falls meeting, the Board of Missions of the Methodist Church called for "a more careful supervision of the kind of American movies sent overseas."

Producer Sam Spiegel in a recent interview was asked by Mike Wallace if the motion picture industry was living up to its responsibility as to global impact. He replied, "To be honest about it, no." He added that "We in Hollywood live in an ivory tower—or an ivory sewer. We have absolutely no idea of the effect our movies have on people abroad."

MPPA's Check

When the Bernays report (about Britain) first was promulgated, the Motion Picture Producers Assn. undertook its own fact-gathering from foreign sources and assembled a series of "pro" quotations. The flavor of these may be suggested by the following:

John Hay Whitney, U.S. Ambassador to Great Britain: "Considering the vast output of the U.S. film industry, and the many demands it must satisfy, it is remarkable that so many really first-rate and artistically admirable films do cross the Atlantic between Britain and America. They help us to keep a balanced view of one another."

Earl Mountbatten: "For the British sailor, it is very valuable to be able to see such American films, which give an excellent idea of the U.S. way of life. A better understanding of America undoubtedly contributes to the happy relationship existing between the American and British navies and between our two countries."

Max Aitken, chairman of the Beaverbrook Newspapers: "In my experience as a film-goer, I have found that for every film that falsifies or glamorizes the American way of life, there are a dozen which deal fearlessly and faithfully and factually with your great country, its aspirations and problems. The outstanding candor of the majority of American films makes them invaluable in promoting understanding."

U.S. Ambassador Ellsworth Bunker from India: "At their best, films from the United States project America with vividness and authenticity—the vital facts and the trivia as well. Of course at times there may be distortions. The motion picture is a human production and suffers from man's fallibilities just as it benefits from man's genius . . . I feel that American films, in the main, reflect general American viewpoints and customs.

Shintaro Fukushima, president of the Japan Times, the largest English-language daily, observes: "By and large, I feel American movies, do, indeed, create a favorable impression of the United States. They give the Japanese audience an opportunity to observe the American way of life and to recognize the thinking and behavior of Americans generally. The American is usually accurately portrayed in his movies as a steady human individual. Particularly, I feel that Japanese, after seeing American motion pictures, soon get the idea that American hopes and aims are basically quite similar to those held by themselves."

Commenting to this publication last week Edward Bernays observed:

"It would seem to me that there is a disposition in certain cases to gloss over the realities and rationalize the situation in accepting what is as inevitable. Of course I do not believe that any human situation of this kind is a static one. I think that aroused public opinion can change values relative to motion pictue content just as attitudes in America have been changed in the past towards many different concepts, from automobiles to scientific education. I am hopeful that a balanced evaluation of these letters will indicate to the motion picture field the vital importance movies play in affecting the image people have of the United States and how important it is for the industry to give serious consideration to this matter."

Chi Flagellates Self

Continued from page 2

stepped into the picture a fortnight ago and appointed an official committee of 35 prominent citizens to talk this thing over. This committee, judging from unofficial reports, is weighing the Auditorium against the Expo Hall in terms of costs and expediency, so it's plain there's remedial plan for next season even in the talking stage.

The daily press, milking the crisis for all it's worth, has been alarmist rather than helpful. The same chauvinistic press that'll pin the ears back on any outsider who slanders this windy settlement has picked up the cudgel of reproach and is slamming the city with epithets like "Culturally Blighted" "Cultural Wasteland." Actually the name-calling is unwarranted, because the Chicago capacity for culture has not been lacking. The Opera House was sold because James Kemper, prez of Kemper Insurance Co. and owner of the Opera House, had a crack at what appears to him to be a good business deal, so who can blame him?

Estimates for the restoration of the Auditorium Theatre have been placed at between $750,000-$2,000,000. The theatre, reputed to have the finest accoustics in the world, is now owned by Roosevelt University which does not have the funds to put it back in repair but is willing to make a deal with outside capital. The house seats 4,000, is situated on Michigan Ave. on the perimeter of the Loop, and can be renovated in shorter order than the Exposition Hall can be erected.

Industrialist Arnold Maremont, a member of Mayor Daley's committee, has proposed that the money needed to restore the Auditorium be borrowed from the $10,000,000 in racetrack collections the state is assigning to the Expo Hall project. Another plan is that the Chicago Park District take over the old theatre; another that the International Amphitheatre be converted into a theatre; and still another is too broach Chicago financiers with stocks and bonds for a new opera house built on the air rights over the Illinois Central railroad tracks.

Anyway, they're still talking about it.

'BEN HUR' CHARIOTS ROLL ON CAMERA 65

Hollywood, May 20.

Metro will film its re-make of "Ben Hur" in the 65m Panavision system, after having spent in excess of $500,000 in lenses and other photographic equipment.

Speculation that spectacular chariot race sequences might be shot in another system for which the screen would "open up" now is removed, since Camera 65 process is considered capable of producing any effects any other so-called "participation" process can.

Misunderstanding about Camera 65 arose over its first use, in Metro's "Raintree County." Although production was lensed in 65m it was never shown in this size, being reduced to 35m and projected in that size. "Ben Hur," according to present plans, will be shown as a roadshow attraction with 70m projectors for a three-to-one ratio, establishing it as comparable to Cinerama, Cinemiracle and other "participation" processes.

Lack of H'wood Glam

Continued from page 1

Loren are due at the Fair later this month and they will score undoubtedly in a big way in spite of the expected French invasion of stars. It is felt nevertheless that more U. S. strings should have been pulled, and a more realistic view taken.

Czechs' OK Showmanship

Rivalry between competing nations at the Brussels Exposition has reached a new stage through the entertainment value of shows organized within the realm of each pavilion and offered free in order to attract attendances. Some of these pavilions only offer varied programs of documentary films; others, like the Holy See, feature films specially designed to serve the purpose. But some have gone much further: in entertainment values it would be difficult to beat them.

Czechoslovakia, opening its Cultural Section, unveiled an exciting little theatre seating 170 and featuring a non-stop revue, "Magic Lantern," aptly named as it combines live action and films, ingeniously blended and immensely proficient. Artists jump literally out of the screen and continue their songs, dances or speeches on stage; Loud applause, for instance, greets a choreographic interlude performed by a male on stage and a female on the screen. At the same time folklore pervades the whole show in an orgy of sound, color and rhythm.

Director Alfred Radok, of the Prague National Theatre, evidences remarkable showmanship in combining the 15 items of "Magic Lantern"—one of them utilizes Jiri Trnka's puppets—and solves the barrier of language by having a girl, a real looker, introducing the show in French on the stage, the same girl in double film form having, with the live person, a most animated conversation in English and German. Thus the shape of the screen never ceases to vary, the whole company of 20 works very hard and efficiently to give everything an arresting liveliness.

At the same pavilion eight screens are used to show "Spring in Prague" in a new process called "Poly-Screen," where film is combined with slides, color film with white-and-black, sound and music (by Fischer) blended with amazing results.

UA's Pretty Picture

Continued from page 5

070,417, against total current liabilities of $32,564,537.

Itemized are various notes payable, including: $3,500,000 in notes to exhibitors being used for production financing and due in September, 1959; other unsecured notes (not further explained) of $5,788,869 and an indebtedness of $4,443,584 to Walter E. Heller & Co., Chicago factoring outfit.

Addressing themselves to stockholders, Benjamin and Krim stated UA "is still very much a growth company." It has grown stronger via its relationships with independent talent and looks to enhance itself further with its expansion into television, records and music publishing, they added.

Poll of U.S. Ambassadors

Continued from page 4

aspects of our civilization which are less desirable than others, probably are less adversely affected by seeing our movies than the people in most other countries in which I have served.

Few foreigners seeing American movies realize that what they are seeing is not American life but entertainment. I am afraid I question the statement in your letter that "it is vital to America that a true image of our country be presented to the people of the world through the movies." It would certainly be desirable and I hope that some progress toward that end can be made. However, American movies are made primarily for the boxoffice and, since the people of other countries seem to have an avid desire for American movies, I am afraid the basic criterion will always be what Hollywood thinks the American public wants to see.

Theodore C. Achilles
American Ambassador

Portugal: (Quotation which follows is from James Bonbught.) "There can be little doubt that more Portuguese derive their impressions of America and Americans from U.S. commercial films than from any other source. There is equally little doubt that these impressions are distorted and, hence, bad.

"Of the 393 films shown in Portugal's theatres last year, 223 (or 56.7%) were American. The percentage of the audience (estimated at 26,000,000) who saw American productions was undoubtedly even higher, since our films are extremely popular.

"Although there is official censorship of films here, it is of course responsive to Portuguese values and sensibilities rather than to the fidelity, or otherwise, of imported pictures as a reflection of life in their country of origin. The barring of persons under 17 from certain films likewise has no direct relevance to the films' portrayal of national character or customs.

"Another element contributing to the impact of American movies in Portugal is the general assumption—born of local conditions and tending to confirm the veracity of the films—that the U.S. Government acts directly in the selection of export titles. The Portuguese are so used to official supervision that even the well-informed will ask: 'Why does your government send us films like these?'

"This question was put by a Lisbon businessman who called at the Embassy in January, 1956, to express his dismay over the showing of **'Blackboard Jungle.'** When his misconception was pointed out, the visitor accepted the explanation though apparently with reservations)."

Sweden: Skeptical of snap-judgments, Public Affairs Officer J. Howard Garnish, writes from the U. S. Embassy in Stockholm: "There have been good movies and bad, just as there have been good newspaper stories and bad. The extent to which the audience believes that a motion picture, or a news story, mirrors American life would require a very thorough and well-prepared survey."

American films help spread in Sweden a knowledge of the English language. Garnish would "not blame American movies or any other single source for false images, where they exist."

Union of South Africa: Comment from the American Embassy at Pretoria (via Public Affairs Officer C. Kenneth Snyder) points out that 80% of the films shown in 270 "white" and 80 "black" houses are from Hollywood. Some dangers of misrepresentation lurk in pictures reaching unsophisticated minds in alien lands when the intention has been to kid, say, the American millionaire or the bombastic American tourist. Cited is Columbia "Waterfront" which carries "overtones of a substantive weakness in American society, at times dominated by gangster elements."

Yugoslavia: Upon his recent transfer to Belgrade from Taipei, K. L. Rankin responded to the Bernays query with an expression of doubt that "our films are a prime source of misunderstanding of foreign peoples concerning the United States" and adding his reluctance as a representative of the American Government and its people abroad to make "a condemnatory statement about one of our most pervasive exports."

Soundtrack

Continued from page 7

ing . . . Anthony Steel, Ludmilla Tcherina and Spanish ballet star **Antonio** teamed with British producer-director-screenwriter-ballet composer **Michael Powell** on exteriors in the seaport city of Vigo . . . And reconnoitering for another big Hollywood contingent expected this summer for "Solomon and Sheba," production manager **Dick McWhorter** arrives early next week to huddle with United Artists rep in Spain **George Ornstein** on preliminary production details.

Detailed analysis of "The Performing Arts and the Anti-Trust Laws" by **Joseph Taubman** has been reprinted from the spring issue of the Cornell Law Quarterly. Taubman has probed many aspects of the subject including the anti-trust regulation of performing arts, U.S. vs. Paramount and the limits of judicial regulation. A closing note urges the creation of a Department and Tribunal of the Arts.

In listing the qualifications of **Leonard E. Edelman**, a Philadelphian recently added to the board of Cinerama Productions Corp., the company notes among other things that **"his great interest in the theatrical field relates back to service as a motion picture critic for his college and school newspapers."** . . . Having completed a dubbing assignment on "The Case of Dr. Laurent," **Jill Kraft, Gina Collens** and **Frank Silvera** are now providing the voices for the new **Brigitte Bardot** starrer, "Une Parisian." Miss Kraft is the voice of Bardot . . . **Larry Morris**, v.p. and general manager of B. S. Moss Theatres, back from a four-week tour of the European production centers . . . "The Doctor's Dilemma," A Comet Production for Metro release, went before the cameras at MGM's British studios this week with a cast headed by **Leslie Caron, Dick Bogarde, Robert Morley, Alastair Sim** and **Felix Aylmer.** **Joanne Woodward** told **Ronald Johnson**, Toronto Globe & Mail columnist, a year ago when she was an unknown: **"It would be awful to be a star!"** So he reports (15).

San Francisco trial of **Leland C. Dibble's** and **Daniel O. McLean's** $8-million Embassy Theatre antitrust suit against eight major distributors and National Theatres was in recess all last week because of illness of Federal Judge **Edward P. Murphy.**

In Toronto to tub-thump his production of "Chase a Crooked Shadow" (WB), **Douglas Fairbanks Jr.** expressed thought that any film-biography of his father—with the son playing the lead— would be in "bad taste," though he has been approached. Young Fairbanks also believes that the current crop of teenagers never heard of his father's pioneering and swashbuckling roles of the silent-films era; eites his friend, **James Stewart**, as having an "economic disaster" when latter filmed the Lindbergh exploits and the present generation never heard of the first man to pilot a plane solo across the Atlantic.

A previous entertainment editor left Toronto Globe & Mail reportedly because of complaints about his scathing critiques of many films. Present movie reviewer **Ronald Johnson** doesn't seem to be worrying. Of "Macabre" he warned: "One attends this film only at one's own risk—of complete boredom. We rather suspect the only person ever frightened by it was producer William Castle when he sat through the first screening."

Selene Walters to the Coast for Columbia for filming of "Senior Prom."

Wednesday, May 7, 1958 THE Hollywood REPORTER

'NO TIME FOR SERGEANTS' TO DO 5-STAR BLOCK-BUSTER BIZ

Mervyn LeRoy Film Tops Book, Play

"NO TIME FOR SERGEANTS"
(Mervyn LeRoy Prods.-Warners)

The patrons will be laughing so hard at "No Time for Sergeants" they may have scant time for breathing. Belly-laughs come so thick and fast, as Mervyn LeRoy has directed them, that there're apt to be a lot of broken belts and burst girdles in the wake of the picture's playdates. Boxoffice records should be broken as well, for John Lee Mahin's hilarious screenplay, about a hillbilly buck private who is so dumb he almost grounds the U.S. Air Force is more rib-tickling than Mac Hyman's funny novel and Ira Levin's uproarious play. It's an amusement sputnik that sets a new high in entertainment. Those who wish to stay happy will miss it at their own risk.

Andy Griffith makes Will, the knuckle-domed hero, one of the most charming boneheads in military history. Warner Bros. has taken a best-seller and a hit and expanded it into a block-buster.

The picture acquires a shapely note of sex in the person of Jean Willes, who appears as a W.A.F. captain, and a new set of laughs when Griffith (who has been told he must notice the office and not the individual) insists that he can't tell a man from a woman.

Other well-acted roles are played by Murray Hamilton, Will Hutchins, Don Knotts, Henry McCann and Dub Taylor. Sets by art director Malcolm Brown and set decorations by Robert Benton include such witty touches as old bedsteads used as wrought iron ...tes to Pa's beat-up farm and ...motto reading, "Mother" ...rs of the peace-lo...

Fro... ...post of t... ...an came... ...e how ... ...n you've... The am... the bar... stupid w... equaled ... ...ter Schweik" ... ...the first

PLAYING TIME STARTS AT RADIO CITY RIGHT AFTER "MARJORIE MORNINGSTAR" ...4th OF JULY NATIONALLY!

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You'll need a whole lot of playing time for



NO TIME FOR SERGEANTS







STARRING ANDY GRIFFITH — Starring in the stage role that rocketed him to fame!
WITH MYRON McCORMICK NICK ADAMS
MERVYN LeROY PRODUCTION
SCREEN PLAY BY JOHN LEE MAHIN · DIRECTED BY MERVYN LeROY
FROM WARNER BROS.

Canadian Rights for European Product Inflated by Yanks

Cannes, May 20.

Tendency of American independent distributors to buy up Canadian as well as U.S. rights for French films has forced establishment of Atlas Film Distributors as a new foreign film distributor in Quebec Province.

Bill Lester and J. Oupcher, partners in Atlas, were in Cannes to purchase twenty French films, having bought 36 last January, when Atlas came into being. Lester runs United Theatres in Quebec Chain, with Montreal headquarters, operates some 50 houses, many of which feature French-language product.

Lester said that, under the new conditions, with American indies paying so much higher guarantees for imports, the Canadian rights frequently were sold them. Indies, in turn, are asking unreasonable prices for Canada, he charged. He cited one instance where a distributor had paid $50,000 originally for a French film and then had asked $25,000 for the Canadian rights.

"They know that Canada, with the major companies represents only about 80% of the 'domestic' market. Still, they are asking these prices. That's why we are better off buying direct from the French producers."

Lester said he had discussed the Soviet film, "When the Swans Fly," with the Russians at Cannes, who had asked $25,000 for the Canadian rights. "We just laughed into their faces," Lester said. He stressed the censor problem in Quebec, which is keeping many good films from coming into the province.

Cliburn's 'Presley' Deal

Continued from page 1

purposes as well as providing long-range security. Lloyd Almirall, New York lawyer for Cliburn who has been on the Coast for the last two weeks, is still putting the last touches on the contract.

Victor has set up an intensive recording schedule for Cliburn immediately following his second Carnegie Hall date next Monday (26). Victor taped past Monday night's C. H. concert and if it's technically up to standard, may issue that as an LP. Victor also has a tape of his prizewinning performance in Moscow, but it's understood the relatively poor quality of the Russian tapes makes a disk issue unlikely, except possibly for curiosity value. Cliburn has yet to hear both tapes which he plans to review this week with RCA Victor's Alan W. Kayes and make a decision.

WQXR's Cliburn Concert

WQXR, N.Y. Times-owned indie, bought the exclusive broadcasting rights to Van Cliburn's second Carnegie Hall concert next Monday (26). American award-winning pianist's recital will be aired from 8:30 p.m. until conclusion.

Abram Chasins, musical director of the station, will interview Cliburn during intermission. Since Carnegie Hall is sold out for upcoming recital, station deemed it both a scoop and public service carrying the pianist's recital.

MPIC's 'Cannes-in-Cal.'

Continued from page 1

ing to the MPIC, which notes that the Cannes Festival makes an outlay of about half a million dollars, some of it government apportioned and some put up by local business.

The April 1 date tentatively put on the Festival would tie it into the Academy Awards which are traditionally held in March and would mean that film notables and press representatives on hand for the earlier event could conveniently remain for the later one.

Th MPIC notes that the Festival would serve to focus attention on Hollywood and its product and also says that while other U. S. cities have been mentioned as the possible locale for such a Festival it would be "illogical and ill-conceived" to have the affair anywhere but "the film capital of the world."

Flatly Deny Catcalls At Cannes for 'Karamazov'; Ahier of UP Defends Item

Was "The Brothers Karamazov" the victim of "boos, catcalls and whistles" and were its stars, Yul Brynner and Claire Bloom given the cold-shoulder at the Cannes Film Festival?

According to a United Press dispatch from Cannes, the picture received an "openly hostile reception" and "many of the fans stood up in their seats and shook their fists." However, the wire service report was immediately labeled "a vicious fabrication and complete lie" by Metro and the Motion Picture Export Assn. of America. To back up their charges, M-G and the MPEA released cabled comments from officials present at the fete. Jay Carmody, America's official representative at the festival, according to Metro and the MPEA, termed the UP report as "a complete falsehood." Nathan Golden, of the Motion Picture Division of the Dept. of Commerce, said: "The showing was excellently received and I neither saw nor heard any adverse audience reaction." Favre Le Bret, head of the festival committee, is quoted as saying that the report was "absolutely false."

In New York, the MPEA immediately protested to the UP and for an investigation of the original story. The press association maintained that its correspondent in Cannes, Robert Ahier, "stands by" his dispatch, but in view of the industry's protests had asked Ahier to document his story.

According to a Metro source, based on information received from its Cannes, Ahier denied that the report as it appeared in U. S. papers was the same one he had cabled, intimating that it had been rewritten in New York.

General industry view of the situation is that this year's Cannes festival has been so dull in the way of provocative copy that a report from Cannes had been "juiced up" to receive attention. At any rate, the MPEA appears inclined to forget the whole thing and no longer seems to have any intention of pressing the matter.

'Old Man & Sea'

Continued from page 7

suitable one is not found, WB would maintain the hard-ticket policy with the feature alone.

Hayward realistically acknowledged that the picture had received a preliminary bad press because of the length of its production time (two years) and the production cost ($5,000,000). The producer detailed the production difficulties and admitted that "we had a miserable time" because of "wind, ocean, sharks, etc.," but that he was determined "not to fake it."

Hayward's attitude about the bad press is: "Just let people see the picture. They don't care how long it took to make or how much it cost. We intend to let the picture stand and speak for itself. If it's a good picture, it'll find an audience." He acknowledged, however, that "it's a special picture that needs special handling." In connection with the special handling, Bercutt started out on a cross-country tour to launch the publicity, promotion and advertising endeavors.

Judy's Regrets

Continued from page 2

apolis Morning Tribune published a letter from a male reader, Edmund Way of Minneapolis, who wrote he wished to "publicly protest the inclusion of Judy Garland with the use of vulgar and profane language on the program."

Way pointed out that the program was begun and closed with prayer and some of the speakers referred to the benefit by the state and themselves from Godly forbears.

"I think the inclusion of this artist was out of keeping with the rest of the program and showed bad taste," he concluded.

Nudes Make Comeback

Continued from page 1

a shower onstage and leaves ever so little to the imagination. For some years now, the line in that emporium has been wearing net costumes with only the essentials getting some covering. Lou Walters, opening tonight (Wed.) at the nearby Cafe De Paris, is also expected to continue the trend with some tasty displays of his devising. Sherry Britton is one of the featured performers.

Nudity, of course, seems to be entering a new phase. It's becoming a mass project, whereas in previous years it was confined to singles. Along New York's 52d St., in Vegas' El Rancho Vegas, where Lili St. Cyr headlines, and in the few isolated spots where such stalwarts as Tempest Storm, Sharon Lee and others held forth, there has been a never ending parade of single strips. Now there's to be acres and acres of 'em, and the bonifaces expect some delightful boxoffice upbeats as a result.

Curiously enough, and probably no wonder, the upbeat in nudes in cafes comes at a time when the cover-up sack, chemise and trapeze looks, which reveal nothing of the anatomy, became stylish. However, until a short time ago, the femme fashions were paced by such citizens as Marilyn Monroe and Jayne Mansfield, Gina Lollobrigida, Brigitte Bardot, Sophia Loren and a few others who revealed a lot more in everyday dress than what is available today.

Flaud To Decide France's Licenses

Cannes, May 20.

Question of the French license division for the year starting in July, 1958, now is completely in the hands of Jacques Flaud, head of France's Centre National de la Cinematografie. Flaud originally had planned to set up a committee to work out the details of the plan, but the Americans have refused to serve on such a group and now the French producers also are showing considerable reluctance to participate.

The American companies, through the medium of the Motion Picture Export Assn., are still trying to dissolve their original agreement with Flaud and to persuade him to allocate the 110 permits for the year as it was done in the past.

What Flaud asked, and MPEA had agreed to, was that 40 of the 110 permits be allocated among the Yank outfits on the basis of "service to the French industry." Many American film execs are frankly fearful of the kind of precedent such a new formula and procedure may set for other countries which have long been after MPEA with a view to obtaining reciprocity of some sort.

There now exists considerable confusion as to Flaud's precise ideas on just what constitutes the kind of "helpful" activity that might induce the French to hand out bonus permits. Fred Gronich, MPEA's new Continental manager, has huddled with Flaud on that topic, but confusion persists, possibly because Flaud himself has not yet a precise formula.

The Centre chief, disclosing that he's had to abandon his plan for a mixed committee to regulate the bonus permit question, said the decision had been thrown pretty much into his lap. French and American observers on the scene here feel that Flaud is in a delicate position, and this argument is being used on him to convince him that he has more to gain from cooperation with the MPEA rather than unilateral action, which in effect would serve to set the U. S. companies against one another.

Study of the situation establishes that the two American distributors that really stand to be hurt are RKO and Universal. The rest all can show some kind of activity to justify extra permits. According to Flaud, such activity would include production in France, purchase and distribution of French films abroad, investment in French production, etc. Flaud expressed surprise over the American companies' "confusion," stating that on his recent N. Y. visit he had outlined his ideas in detail to the various companies.

'Excuse to Escape Wives'

[FRANKOVICH RE CANNES FESTIVAL]

London, May 20.

Mike Frankovich, Columbia's London boss, attending the Cannes Film Festival, in an interview with Robert Muller, of the Daily Mail, cracked: "This festival is an excuse for guys to get away from their businesses and their wives. The fascinating thing is the way these nobodies seek publicity.

"The only time the British and the Americans get treated like human beings here is when they have a star to bring along to a party. I tell you, this year the British and Americans haven't got a chance to win a prize. The jury are all off-beat, aesthetic types—you know, lovers of True Art. So what'll happen? They'll choose some off-beat, aesthetic picture. They'll hate me for saying this, but I don't care. The best thing that can happen to me is to get banned. They've got to take the chisel out of the Festival."

British Cop Telepix Grand Prix

Two American Entries Among Seven Given Special Mention at Cannes

By HAROLD MYERS

Cannes, May 20.

The sole British entry in the Eurovision competition, held as part of the main film fest, collared the Grand Prix. The winner, "Bird's Nest Soup," produced and directed by Hugh Gibb and Tom Harrison, was one of six subjects filmed in Borneo and presented in the U. K. via BBC-TV.

Two American entries out of seven rated special mention. One was the "Johnny Rath Story," produced by Don W. Sharpe and Warren Lewis and directed by Robert Florey, and the other was "The Midnight Bath" produced by Alfred Hitchcock and directed by Robert Stevens. A Yugoslav and Italian subject also received a special nod.

The Eurovision contest, an innovation at the festival, was conducted entirely in secret and no info was passed out to the press while the jury was in session. That led to a formal press protest published in one of the daily news sheets and to a specially convened press conference to explain away the secrecy. The festival was, it was explained, trying out something new, and they weren't quite sure how well it was going to work out. They wanted to avoid too much publicity, in case it didn't. In the event, it's been rated a success and will in all probability be enlarged next year, with a free flow of information virtually assured.

There were 32 entries, and the films were screened on a closed circuit in a private room at the Miramar Hotel over a period of four days. Germany was the biggest participant with nine entries, and America a close second with seven. Canada was in third place with six. Other participating nations were Belgium, France, Italy, Switzerland and Jugoslavia.

Cecil McGivern, BBC-TV topper, who received the award on behalf of Great Britain, will hand it over to the winners at a private ceremony in London this week. Edward J. Stern, Ziv International prexy, who was here during the period of the competition, presented "Sea Hunt."

Stratford's U.S. Features; Eastman House Exhibs; Four Forums on Cinema

Stratford, Ont., May 20.

At least two new Hollywood features will be shown at second International Film Festival here, June 30—July 12. They're "The Kings Go Forth" (Frank Sinatra) and "The Vikings" (Kirk Douglas). Also rumored possibility of "Across the Everglades," starring Toronto-born Christopher Plummer, star of concurrent Shakespeare Festival here. Foreign films will include Akira Kurosawa's Japanese film version of "Macbeth" — "The Throne of Blood." India, Poland, Britain, Germany and Russia will also have entries. Louis Applebaum is festival director, John Hayes associate.

Producers Lester Cowan and John Houseman, writer-producer Budd Schulberg and Richard Griffith, N. Y. Museum of Modern Art film librarian, are expected to take part in four film forums at 5 p.m. Friday and Saturday afternoons in 999-seat Avon Theatre, where showings will be held.

George Eastman House, Rochester, has prepared a show of early motion picture equipment, plus stills and posters. Morning programs July 7-8 will revive, respectively, classics by Chaplin, Keaton and Sennett; and a series tracing development of picture sound, starting with a French film made in 1900, ending with "All Quiet on the Western Front." Admission free to those.

Fear Directors' Walk

Continued from page 1

directors. In addition, producers have made it clear they will not up their offer of 5% overall wage hike arguing that in granting that much they pave way for other union demands, all of which will up to $10,000,000 more in production costs annually, at time when there is a recession.

Directors are just as adamant.

Another sore point in negotiations has been considerable dissatisfaction by some name directors that top tier studio execs have not joined negotiations, instead have been rapped by Charles Boren, labor negotiator for majors. In early course of talks was explained to SDG that such execs could sit in on discussions only if they were held during work days, not at night or weekends, due to health of such execs as Y. Frank Freeman, Paramount studio chief, E. J. Mannix, Metro exec. However, top directors couldn't make daytime negotiations regularly due to their activity in current production. Consequently, men such as John Ford attended meetings only sporadically, and they boiled down to sessions between negotiators for each side, with SDG repped by committee chairman H. C. Potter, director Joe Youngerman, prexy George Sidney, John Rich.

Producers' reps have told SDG they don't plan give coin to any of Hollywood guilds in connection with either feevee or post-'48's, but added if they do directors would receive such coin also. Producers' offer of 5% overall wage hike has been flatly rejected.

N.Y. Film Fest?

Continued from page 3

York City. Among other things, the FPA is seeking a reexamination and revision of licensing and permit procedures for filming on location in Gotham, a reaffirmation of police cooperation, a modernization of fire prevention regulations to recognize the use of safety films in N. Y. studios, and a clarification of other municipal codes in areas such as the city sales tax.

Lowell, who attended a reception last week at the Gold Medal Studios (formerly Biograph) in the Bronx, where the telepix series "New York Confidential" will be filmed by TPA, declared that the festival idea was "just a start" and that it was hoped that the major producers of theatrical films would be induced to join.

It's understood that the FPA plans to add to its ranks theatrical filmmakers who prefer to make their pictures in Gotham. These include such names as Elia Kazan and Paddy Cheyefsky.

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Does Censor First Okay Entries For Vancouver's Film Festival? Russia Evades Canada's Customs

Vancouver, May 20.

Submission deadline for celluloid part of Vancouver's first "international arts festival" is downdated again, to June 30 this time, "because recognition (by IFFPA) hasn't resulted in the number of submissions we expected," said Jim Patterson, filmfest's chief.

Around 200 entries are logged as repping 20 countries festival runs Aug. 4-16, and not July, as previously set. Customs clearance hinders what inflow there is, and excise taxes pertain to all but documentaries which clear free of "educational certificates." Entries from USSR have apparently sidestepped the revenuers, entered Canada via diplomatic pouch.

No Canadian feature films are expected, and other categories are "waiting for new prints," to be made. America is repped solely by "Miracle in Manhattan" at this time, though others are expected.

There's perplexity over censor's role. Neither festival officials nor British Columbia censor savvy the protocol in this instance, with the scissor-wielder offering, "It should be like the film festival in Scotland (Edinburgh), where they get blanket permission," and stating, "I'm not going to review entries, until I'm approached." Festival is reconciled to submit, if necessary, all spoolage for censor's okay stamp, and in event of any nixed entries will nevertheless screen them in camera, for adjudication. "It's possible to screen (censored) films to small selected groups," Patterson opined.

Question of notable judges and star names, finds none tabbed at this time. As with the music and drama performances, fest is again slightly self-conscious and seeks to append "Canadian" to the roster. Among names bandied by press reports is Mary Pickford who's claimed a native. There's a heap of choice, with Alexis Smith as a British Columbian, Yvonne de Carlo, Rod Cameron, though appearance of any, unless American studios get a move on with entries, will have little relation to what's unreeled at the Vogue Theatre.

West Germany's bid for Vancouver plaques include "Jonas," "The Golden Garden," "Adults Are Against It," "Kandinsky" and "Olaf Gugxransson," submitted also to the Stratford (Ontario) filmfest, set for July 8-10.

Can.'s Feature May Enter Venice Film Festival

Ottawa, May 20.

Canada's first feature-film "entry" at Cannes Festival, "The Dangerous Age," screened there out of competition, may compete at Venice Festival.

Made by Sidney Furie, 24, of Toronto, with N.Y. actors Ben Piazza and Anne Pearson in leads, it opened in London May 9 to generally good reviews. Furie made it for $50,000, and could afford only one print till after the London opening.

Richard Davis Broadens European Commitment To Include One Spanish

Cannes, May 20.

Buys made here by Richard Davis, president of United Motion Picture Organization, during the Cannes Film Festival, which wound on Sunday (18), reflect a broadening in scope of his activities.

At Cannes, Davis also acquired outright the Brigitte Bardot pic, "Light Across the Street," which he was already distributing. Total price involved is believed to be close to $75,000. Other French pix which he has bought include "Beauty Up His Sleeve"; two Jean Gabin starrers, "Red Light is On" and "Touches-Pas au Grisbi"; "Look Out Girls"; and the current French comedy hit, "On Foot, On Horseback and by Car." He is also actively bidding for another French pic, "Nobody's Boy."

Other deals closed by the UMPO topper include the rights to a Spanish film, "Pepnote" and a full length Indian documentary. He has also bought Western Hemisphere rights, including Japan, for a French short, "La Joconde," which was screened on the opening night of the fest, for a reported $15,000.

According to advance reports, Ilya Lopert had acquired U. S. rights to the Russian entry for release through United Artists, but the Soviet delegation is, apparently, still offering the pic to potential buyers, with the asking price rising as interest increases.

Among other Cannes deals, Ed Kingsley has acquired an Argentine subject, "House of the Angel," which was presented at last year's junket.

HOW FILMS LINE UP FOR BRUSSELS FEST

Brussels, May 20.

In the wake of the Cannes Festival which closed Sunday the special onetime World Film Festival here at the Brussels World Fair opens today (Tues.) with 30 nations signed on. There are still gaps in the entries but the present lineup is as follows:

ARGENTINA—open.
AUSTRIA—"Skandal In Ischl."
BELGIUM—open.
BRAZIL—"Rebilia Em Vila Rica."
CZECHOSLOVAKIA—"Diabolic Invention."
EGYPT—"Rodda Calbi."
FRANCE—"Montparnasse 19," "Sans Famille."
GERMANY—"Nasser Asphalt" "Endstation Liebe."
HUNGARY—"At Midnight."
ITALY—"Fortunella" "Two acres of Heaven" "The Chinese Wall."
JAPAN—"The Unfaithful Wife" "The Slums."
NETHERLAND—"Jenny."
SWITZERLAND—open.
SPAIN—"La Violetera" "Los Jueves Milagro."
BRITAIN—"The Key" "She Didn't Say No."
UNITED STATES—"The Old Man and the Sea" "The Goddess" "Raintree County."
U.S.S.R.—"The Peaceful Don" "The House Where I Live."
YUGOSLAVIA—"Saturday Night."

Eli Wallach Thinks Yanks More, Europeans Now Less 'Arty' in Their Features

Cannes, May 20.

Current trend in Hollywood production is making a powerful cultural and intellectual impact in Europe, according to Eli Wallach who came in here from Vienna last week to take a fast look at the festival. To emphasize his point he cited as a typical example the three U. S. entries to the fest, all by name writers—O'Neill ("Desire Under the Elms"), Dostoevsky ("The Brothers Karamazov") and Faulkner ("The Long Hot Summer").

Irrespective of quality of the films, the choice of the subject matter was, "Wallach commented, having a favorable reaction. He also noted the reversal of roles between film makers in Europe and America. The continental producers, notably in France and Italy, were abandoning the neo-realistic films which made such a deep impression in the postwar period, in favor of sex symbols and bosoms. Hollywood, on the other hand, was dropping the bosom in favor of serious subjects; and that, he felt, reflected the striving for culture of the American people.

Wallach, who came in on the bomber made available to bring Yul Brynner from Vienna, cited that as another example of official American cooperation which had resulted in goodwill. It was, too, an important recognition by the State Department of role of motion pictures—and their stars—in creating a new international spirit. Wallach's wife, Anne Jackson, is currently filming in Vienna in "The Journey," with Brynner, Deborah Kerr and Robert Morley. Pair will return to the U. S. in the next week or two.

Fury in Jury

Continued from page

telling this unpleasant (though thrilling) story. He objects to the portrayal of several of the American officers. Generally, he takes the view that self-criticism in films is fine, but that if it's done it should be up to the Americans—and not the British—to do the criticizing of the U. S.

There are those here who agree with Vidor on that point, though they hold he's probably being ultra-sensitive about it. Vidor's address to the jury maintained that, at fest like Cannes, it was necessary to consider international understanding as well as art, and that "Orders to Kill" contributed little to the former.

In any case, the American director certainly wasn't swayed by national prejudice. When Paramount's "Desire Under the Elms" came up before the jury, it got exactly one vote. It needed four to continue, but the jurors appeared willing to waive the requirement. It was Vidor who spoke up and told them to stick to the rules, thus condemning the Par entry.

David Kingley, managing director of British Lion Films, the company which is distributing "Orders to Kill" in Great Britain, said he was at a loss to understand why exception had been taken to the picture, the more so as it was based on fact. It was on record that a grounded American airman had been assigned to assassinate a French resistance agent who was suspected of passing on information to the enemy, and the story had been developed around that incident. "I can only assume," he added, "that Charles Vidor is particularly touchy."

It is thought there that Vidor resented that a private and confidential discussion among the jury members had leaked out. He's quoted as explaining his objection to the pic in this way: **It would be as if Hollywood made a film about lynching and had a British subject cast to do the dirty work.**

Vidor apparently was not aware that the film was based on a real life incident and said that if it had had all British characters he would have regarded it as a great picture.

John B. Nathan, Continental boss for Paramount, returns to his Paris base after 10 days in N.Y. of powwows with the top brass and to see his two sons, both in American universities after their longtime grammar and prep schooling in France.

Echoes of 1958 Cannes Fest

By GENE MOSKOWITZ

Cannes, May 20.

May Shorten Cannes Festival in 1959

Though 1958 itself was tightened, there were dull stretches during the 17 days and the 1959 film festival here may run but 14 days. So hints the president of the event, Robert Favre Le Bret. He is anxious to keep Cannes moving and vital, never a bore, as can happen with film festivals, especially now that they are so numerous in Europe.

Shortened festival here also fits the skimpy budget. France, being drained by Algerian war costs, is not likely to grant Cannes noticeably larger funds for 1959. But by next spring the facilities will have an added 1,000 seats so that the ticket problem should then be finally licked. Earlier showings this time diverted many critics from the previously jammed night unspoolings.

Le Bret feels cheerful about the 1958 event though he points out that he cannot reject certain films, when nominated by participating countries, though he may feel they are unsuitable for Cannes.

Television Critics Shut Out

Television films were "included" in the 1958 festival but under restrictive conditions. Projection was open only to delegates registered for that purpose. Television critics did not qualify. A small room in the Hotel Martine made for cramping to start with. Some ill-will may have been generated when persons who wished to get in, and counted upon it, ran into the exclusion rule.

Producers Play Coy

Though not much buying was done by visiting American importers of foreign film, almost all gave the 1958 Cannes Film Fest high marks. Among those present were Richard Davis, Ed Kingsley, Jean Goldwurm, Cy Harvey and Ilya Lopert.

They maintained that though most foreign producers were irritating to deal with at Cannes, since they traded one against another and held out until prize time in many cases, the fest gave a good cross-section of important world production coming onto the market and allowed for talks with film reps of various countries under centralized conditions.

'Karamazov' Bad Choice

United Press yarn, which broke in the N.Y. World-Telegram, somewhat exaggerated the response to Metro's Brothers' "Karamazov" by stating that there were boos, catcalls and fists were shaken at the screen etc. Actually the response was only fair and there were a few scattered whistles. Indubitably this adaptation of a Slavic classic was not a smart choice as the official U.S. entry which should have been more intrinsically American.

However, the pic got a fairly good press and the acting was praised though most French critics felt it did not translate the tone of the novel and emerged more Western than Russian.

"Desire Under the Elms" (Par) was felt to be too "stagebound" and "literary"—which is a new kind of gripe against an American film here. "The Long Hot Summer" (20th), which was invited by the festival outside the Motion Picture Export Assn. list, (20th plays lonewolf), emerged the top Yank entry as far as interest went.

Rumors & Speculation—Toujours

Festival halls buzz always with theory and rumor. French newspapermen believe, but did not publish, that Americans showed up in bigger numbers this time as a return of courtesy by the American producers for the Grand Prix last spring to Allied Artists' "Friendly Persuasion"—a choice distinctly unpopular with the French press.

Personalities attending Cannes in 1958 included Sophia Loren, Yul Brynner, Eli Wallach, Mitzi Gaynor, Jayne Mansfield, Orson Welles, Joan Collins, Lee Remick, Jerry Wald, Martin Ritt, Sam Spiegel, Charles Vidor, Claire Bloom.

Jerry Wald, Columbus In Reverse

Jerry Wald argues U.S. filmmakers have still not properly taken advantage of the immense publicity values of the international film festivals (nor of the truly colorful backgrounds of the Continent for American film locations). With over 50% of the Hollywood income coming from abroad, Wald feels that now is the time to do it. He himself is currently making his first trip abroad.

Politics Dampened Climate

Troubled political climate of France and Algeria threw a damper on the latter days. But show ended with the traditional farewell fete. Low calibre of most of the films did not help either, and even the presence of an abundance of stars was not enough to lift Cannes to the solid possibilities it offered on paper in advance.

Attendance was light this year and there were not too many ticket difficulties in view of this.

Co-Production Blueprint of Soviet: 53 Features During 1958 & 1959

Cannes, May 20.

According to Igor Ratchouk, head of the Soviet delegation to the current festival and in charge of Russo coproduction, the USSR intends to make 53 co-productions, with both Eastern and Western countries, during this year and 1959. Ratchouk made it clear that Russia was particularly desirous of making one or more with the United States, but no direct projects were as yet in the offing. He said he knew nothing of any plan to make "Michael Strogoff" with Kirk Douglas' Bryna Productions.

Three co-productions are already set with France, and the first one will be "Normandie-Nieman" about a Free French-Russo fighter squadron during the last war. Ratchouk maintained that Russia was now ready and willing to see how other peoples lived through their pix, and hoped other nations would feel the same in coming film exchanges and productions.

Italy, Argentina, Finland and Yugoslavia have already set up co-production with Russia, and talks will soon be going on with Britain. Russkis recently turned down Yank director Robert Aldrich's proposal to do a pic version of Gogol's "Taras Bulba," for they felt it might offend a third party. This 15th century tale of the last of the Cossacks has the Poles as the heavies.

Ratchouk said that Russia would like to start co-production using Russo classics and then work up to contemporary tales and original scripts.

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A CRUSADE* IS BORN

THE PEOPLE SPEAK

"What is wrong with the whole TV set up that it cannot 'AFFORD' to put on a good show. I think the rating business is highly over-rated."
Mrs. Frank Hansman,
Rockville Centre, N. Y.

"NBC and the Sponsors are to be commended for having brought Matinee Theater to TV. However, if this wonderful series is taken off the air and the time sold to soap-operas, why can't the Foundation buy time elsewhere and continue to bring to the people a daily hour of live theatrical drama? We would still love it no matter what it was called . . . 'Matinee Theater' or the 'Peoples Theater.' In any event lets continue to let 'The Moguls' know, with our dollars, that 'a rose by any other name can and WILL smell as sweet'."
Mrs. W. W. Nicely, Los Angeles, Calif.

"We want Matinee Theater to continue. If your regular viewers sent a dollar apiece, would it not snowball into an avalanche? Matinee Theater off, would end my daytime viewing."
Mrs. John T. McMullan,
Columbia, Missouri.

"Is it the plan of the network to take all the really decent entertainment off and then sell it back to us in the form of pay TV? We wonder if they're really as all out against pay television as they claim. We'll send money to the Foundation to keep Matinee Theater on the air, and as often as the call goes out, but that is because we can do it on a voluntary basis.
Mrs. Louie Austin, Chicago, Ill.

"Matinee Theater belongs to us and to no sponsor or network."
Mrs. Clyde Hayward, Des Moines, Iowa.

"I wrote NBC and all I received was a printed card stating the show was losing viewers, sponsors and money. If they are losing viewers it's only on repeats. If they are losing sponsors the fault must lie with those in charge of selling the show. Seems to me a little politics is involved. Something must be done about this fine show."
Mrs. D. J. Franklin, Tulsa, Okla.

"Tell me what I can do to help. I had our Advertising Agency (D'Arcy) talked to and they said it was going off the air. We have Gerber Baby Foods."
Mrs. Dan Gerber, Fremont, Michigan.

"I believe viewers should fight for their rights. Here's my dollar."
Charles Van Dusen, New Castle, Penna.

"This is the first letter of this type that I have ever written. Those who cannot contribute to the Foundation would still not be deprived of the privilege of watching the show, as they would be if they had to drop a coin in a box before they could see it. If Matinee is unable to continue and soap-operas take its place, believe me, our TV set will not see the light of day again."
Mrs. Marie Zels, Van Nuys, Calif.

"Are THEY deliberately trying to weaken the intelligence of the American Audience? Are there saboteurs at work trying to put TV right out of business?"
Mrs. V. P. Keith, Springfield, Mass.

"I for one will switch to a different brand. I used Tide simply to keep Matinee on the air and this is the only way that I, or any of my friends, can retaliate. Most of we viewers are not complete morons who care for quizzes and soap-operas. It might be a good thing for sponsors to get a good steady, loyal following instead of trying to get more, and losing us."
Mrs. Donald Henderson,
Overland Park, Kansas.

"If only the viewers might take over the sponsorship of this superb program I am sure it would run forever."
Helena Lieb, Wauwatosa, Wisc.

"Matinee Theatre has been my one big sales booster. If we lose it, I suggest RCA pays the overtime for what will have to be night installation and tuning. Here is my check."
Pat Davis, RCA Sales-Service,
Ontario, Calif.

"It's the best program, day or night, and I certainly wouldn't advise anyone to buy a color set if it is eliminated."
Inez Stephenson, Shreveport, La.

"Not all of us are complete yokels. Take a look at daytime programming NBC, and hang your head in shame at what you have done to it. Matinee is such a wonderful workshop for young talent as well as a refresher for professionals. Yours for perpetuating the good things of TV."
Mrs. N. Saliba, Denver, Colorado.

"NBC is making the mistake of it's life. We have enough mercenary, inane audience participation, and soaps on the air. Give us Live Drama and Sense."
Mrs. Roland Rooney, Minneapolis, Minn.

"As an ex-career girl who loves her three children but who does miss thought stimulating contact in the daily diet of 3 to 12 year olds conversation, Matinee is a God-send. I don't want Pay TV, but if it was alright to solicit contributions to keep the New York Philharmonic on the air, why not subscription support for worthwhile drama?"
Mrs. Walter Watts, Hurst, Texas.

"If anyone should try to read into this a vote for pay-tv, please disinter their minds, violently if necessary. That, like the sales tax, would react against those who can least afford it, and who have the most need of diversion."
Mrs. A. M. Wengel, Madison, Wisc.

"Matinee is the nearest we have to a National Theater. Let's have more, not less, LIVE PROGRAMMING. And, what a wonderful proving ground for new talent."
Inez Jenks, Atlanta, Ga.

"Even if the powers that be at NBC thwart the plan, all we have to say is, bless you each and every one for trying to preserve good television."
Rene Mecker, Santa Fe, New Mexico.

"I refuse to believe that American Women prefer quiz shows and soap-operas to the excellence of Matinee Theater. Where are all the high standards for the advancement of television that the executives are constantly promising the public? They'll set TV back by 10 years."
Mrs. Verna Walters, Philomath, Oregon.

"When I bough my color set I was informed that I would have more color programs. Now they are taking away five. I should think RCA could make better plans."
Mrs. F. J. Schwartz, Los Angeles, Calif.

"Sometimes it makes me wonder if the powers that be regard the average housewife as a dull daydreaming female. Most of us long for some thought provoking daytime show. Yours has been that."
Mrs. Marjorie Lemm, British
Columbia, Canada.

"I wish the sponsors would wake up and let us keep good programs like Matinee Theater, Robert Montgomery Presents, and some of the other good dramatic shows they have taken or intend to take away from us. Instead they keep flooding us with more westerns. In time we won't need TV Guide because there won't be anything we'll want to watch on television. What can we do to help keep Matinee Theater?"
Helen Nourse, Evansville, Ind.

"I'm reminded of a line in an old song: "I ain't gonna take it sittin' down!"
Mrs. Howard Hubbard, Miami, Florida.

"My small dollar is a stake in the future of the homemaker of America. If NBC replaces Matinee Theater with soap-operas, our girls will fast become a group of neurotics."
Mrs Jean Warriner, Belvedere, Ill.

"Next year may be very profitable for the movies, the symphony, or a good book."
Jan Phillips, Cleveland, Ohio.

"We are millions who are in a wage bracket that cannot afford legitimate theater, and our dream comes true through Matinee Dare the Companies take our favorite show off and cram mediocre fare down our throats."
Mrs. Ruth Davidson, Port Orchard, Wash.

"We give to Cancer, Heart, TB and other funds, and now this dollar is for ME to save our Matinee Theater. Go to it. We who keep house need to be kept alive to the arts."
Irene M. Lipman, San Francisco, Calif.

"Why did they change to what amounts to five acts, and only thirty five minutes of drama to the hour? Why are we given repetitious film shows? Let us have only Live commericals in the same style of 'Cameo Technique' that Albert McCleery devised for the dramas, or at least one like Kraft which are intelligently done."
B. Bond, Norfolk, Va.

"Don't you think it's about time you let your faithful public, who would do anything to keep Matinee Theater on the air, IN on all the Skullduggery behind the scenes?"
Mrs. Mary Colton, Chicago, Ill.

"Writing this letter at the last moment is a little like turning to GOD only at the moment of death. Let us hope Mr. Sarnoff will emulate God in mercy and leave us housewives our little intellectual oasis in a desert of trash on daytime TV."
Mrs. A. R. Tamblyn, Cleveland, Ohio.

THE EDITORS SPEAK

"Of course, voluntary pay for programming is not unprecedented. KPFA, Berkeley, depends solely on listeners subscription. The Billy Graham telecasts are financed by donations. So are 'The Family Theater' radio broadcasts. But this is the first attempt to save a network dramatic program through viewer donations . . . Who knows, they may be making history in Hollywood. Rather than bet a dollar it will fail, I'll take the dollar and send it. Today!"
Dwight Newton, San Francisco Examiner.

"The series has given jobs, experience, and often 'the big break' to literally thousands of actors and technical people. It has provided color set dealers across the country with a fixed floor demonstration hour. It has won a closet-full of merited awards. Its worst programs have been better than the best of all other daytime TV; its best plays have surpassed most night time dramas."
Ogden Dwight, Des Moines Register.

"Pay-TV may find serious opposition in a plan offered here by . . . the Foundation For The Preservation Of Matinee Theater."
Motion Picture Daily.

"The nation's three TV networks, all vigorous opponents of pay-TV, are unwittingly loading the fee systems' guns. The Big Three protested not many months ago that the fare is offered not only made pay-TV unnecessary but that fee-TV also posed serious threats to the viewers' wallets. And while this writer has, for reasons amply repeated, opposed pay-TV's onslaught as pie-in-the-sky promises, it is becoming more apparent to the viewer that free TV's program plans are making the promises more attractive than reality. This is not to be construed as a reversal of opinion at all. It is merely a warning, that viewers should endorse in protests to the networks and sponsors particularly, that the networks are slowly losing the strength that raised the medium to its eminence . . . The critical area is the weekly hour-long drama series, an area which is shrinking so fast that it threatens to disappear . . . It should be noted that Matinee Theater is fighting to survive the economic squeeze which has helped topple others. What does the demise of the hour long, weekly drama series indicate? It does NOT infer that viewers are tired of quality drama. Such fare is one of TV's strongest reasons for existence. It does indicate that advertisers wield vast influence over the networks, that they believe their return is better from cheaper, half-hour series be they quizzes, westerns, musical-variety hours or whatever. But, in a different sense, it means that not enough viewer pressure has been brought to bear on the sponsor. No advertising agency, no network could convince sponsors that an hour-long series is worthless if enough viewers insist it is valuable."
Norman Shavin, Atlanta Journal.

"We had offered a suggestion that viewers (of Matinee Theater) would be happy to contribute toward charging off a million dollars annually, now listed as a loss by NBC."
Ash Johnson, Rockford, Ill., Morning Mail.

"In this darkest of hours for live television drama, its proponents are preparing a last desperate stand to beat off the commercial Philistines with a formidable weapon-money . . . The effort will be an interesting one to keep an eye on."
George E. Condon, Cleveland Plain Dealer.

"The demise of Matinee Theater on June 27th will be a big blow to live television. From every angle the daily dramatic show has made a real contribution to the medium. One of the behind the scenes assets has been the great team spirit on the part of the crew. It has been a real 'Family Show.' And the family has rallied to the cause. In an unprecedented effort to keep the show on the air . . . a 'Foundation For The Preservation Of Matinee Theater' asks that viewers send one dollar per year to P.O Box 227, Beverly Hills. Estimated production costs for a year are $3.2 million. Suppose 3.2 million American housewives turn off their washing machines and rally to the cause! Never—I repeat, gentlemen, NEVER—Underestimate the power of an aroused female populace. (REMEMBER PROHIBITION!)"
Terrence O'Flaherty, San Francisco
Chronicle

"The two networks set up so-called new creative programming departments. Thus far their chief accomplishment has been to come up with new versions of westerns. If this is creativity, I'll eat a bag of oats . . . The voluntary subscription idea has limitless possibilities . . . I am not endorsing here subscription television, as we normally think of it, but an entirely voluntary gimmick by which a legion of TV viewers could sponsor a program of its choosing even as a cigaret company or a cosmetics manufacturer."
Jack Anderson, Miami Herald.

"Three of the major drama programs got the axe in as many days this week. Matinee Theater is slated to be dropped in June . . . Of course, this is a Continuing trend in TV. Dispose of the "live" dramas in favor of filmed plays so that residuals can be made. This is a lamentable development. Theater in America is in a bad enough state without banishment from the common carrier, TV. Is the medium to become a playground for quiz contestants and saddle soap operas?"
Bob Hull, L. A. Herald-Express.

"One daytime show scheduled for the scrap heap is fighting desperately—and unorthodoxly—to stay on the air. And chances are it just might succeed. The program is Matinee Theater. It costs about $100,000 a week to produce and this appears to be the only reason NBC has for issuing the axe-wielding edict . . . A dollar a year seems a cheap enough contribution to keep soap operas and give away shows off daytime TV."
Les Wedman, The Province,
Vancouver, B.C.

"The concept is revolutionary, to put it mildly. It is audacious. It is the kind of plan only an embattled housewife could dream up, and the kind of plan only thousands of embattled housewives could bring off . . . My own dollar is already in the mail. You just have to take your hat off to that kind of devoted determination."
Eve Starr, The Oregonian.

"Already there are indications that the next season on TV is going to be the worst yet. Most of Hollywood's TV film factories are sitting on new pilot films of show formats which were mothballed before they were shot . . . 'Live' drama anthologies apparently are doomed. Albert McCleery, whose Matinee Theater series dies next month, believes that drama on TV is for the minority . . . It is time some responsible network president called a meeting of the industry and suggested that TV should be approached as something more than a rating race . . . Is that 'minority' to be disenfranchised and denied the right to see dramatic shows on TV just because a sponsor wants more potential soap buyers looking at his show?"
Hal Humphrey, L.A., Mirror-News.

"My admiration for this effort is great. My expectations for its success is low. Even so, I am sending a buck by return to the foundation."
Lawrence Laurent, Washington Post
and Times Herald.

"Despite admitted over-commercialization the National Broadcasting Company declared it could no longer sustain the $1,000,000 annual loss necessary to support this first and most worthy breach of the soap opera 'foam curtain.' Used to sounding the death knell for TV's 'noble experiments' into better programming, without hope of anything actually being done about it, I was taken completely by surprise to receive a communication from a group calling itself "The Foundation For The Preservation Of Matinee Theater." If successful the foundation proposes to 'sponsor' the program without commercial interruption beyond the simple statement that this program is being presented by the viewers for the viewers. A novel idea, to say the least . . . I checked to discover to my satisfaction that with any reasonable response this may be a revolutionary, but very practical alternative to pay-as-you-see-TV. A non-profit corporation, the foundation would, nevertheless, act purely and simply as a 'sponsor.' NBC would continue to package the show and makes its rightful and usual profit as a transmitting medium. The program would also be available, of course, to non-subscribers (which pay-as-you-see programs, although using the public air lanes, would not be)."
Wm. Fanning, Pittsburgh Post Gazette.

"Matinee Theater" has been cancelled as of June 27th. As a result, for the first time in the history of Television, PEOPLE are asking for the opportunity to insure the life of a favorite program. "Matinee Theater" is not only a "favorite program", it is accepted by the American People as an INSTITUTION! Democratic principle has always upheld the rights of a minority. It is claimed that the "Matinee Theater" audience is an unprofitable minority to Sponsors. However, if this so called minority is large enough, it will give its mandate to "THE FOUNDATION FOR THE PRESERVATION OF MATINEE THEATER". One single dollar is asked of every viewer who has enjoyed "Matinee Theater" and who does not want to lose a daily hour of stimulating live drama. It is our firm conviction that the cumulative total of these single dollars will be ample to underwrite the series for a full year. Those who *do* contribute are not denying the right of enjoyment to any other viewer who does *not* contribute. The Foundations' principles constitute no threat to any Network nor to the existing system of commercial television. Faced with the June 27th withdrawal of Client subsidy, the Foundation's sole purpose is now to give the PEOPLE an opportunity to be the Sponsor of an established Institution.

FOUNDATION FOR THE PRESERVATION OF MATINEE THEATER — P.O. BOX 227 — BEVERLY HILLS, CALIFORNIA

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***"Any vigorous concerted movement or cause, especially against public evil"—WEBSTER**

This Page Is Donated by a Friend of Matinee Theater

SKULDUGGERY ON GRANTING OF TV STATION LICENSES LAID TO FCC

Washington, May 20.

The Federal Communications Commission has created rigid standards for the granting of television licenses.

But it flabbily permits them to be violated via back door transfers, trafficking in licenses, and through ignoring its own yardstick.

This charge was laid down last week by the House Committee on Legislative Oversight which, this week, is producing testimony to back up the contention.

Sensationalism will be very much in the picture again this week, the Oversight Subcommittee council Robert Lishman promised today (Tues.).

Subcommittee is skedded to return late Wednesday or Thursday to such juicy items as improper approaches to FCC Commissioners by applicants for contested tv channels.

Meanwhile Subcommittee Chairman Oran Harris threatened that Congress would take steps to end "trafficking" in tv licenses, "payoff" to competitors for tv channels and so-called nuisance applications. These last are last minute filings.

Representative Peter Mack (D. Ill.) insisted the Subcommittee should probe FCC's deintermixture proceedings. He contended FCC breaks the law when it limits a community to UHF which he termed an inferior service.

Neither Lishman nor Harris would reveal name of witness who is to tee off the promised new sensations. Lishman indicated that revelation will be "big." In line with usual air of mystery surrounding Subcommittee action, he declined to amplify that statement. He did reveal that Miami Channel 7 case would figure prominately among 25 to 30 contested tv cases.

Today's (Tues.) witness, Robert S. McMahon, Subcommittee research assistant continued previous week's testimony about mergers between competing applicants for tv channels.

The charge that FCC turns its back on violations was made by two witnesses Thursday (15). James P. Radigan, of the Library of Congress, presented summaries of 18 "representative" contested cases to show complete lack of uniformity and pattern in the way the FCC dishes out licenses. Robert S. McMahon, a member of the House committee staff, analyzed the cases and claimed they proved the FCC operates contrary to public interest.

Earlier in the week, FCC chairman John C. Doerfer told the committee that the job of enforcing the anti-trust laws in the broadcasting business belongs to the Anti-Trust Division of the Justice Department, and not to the FCC.

Doerfer replied to questions of the committee about the alleged RCA patent monopoly on broadcasting. RCA witnesses go before the committee next week to reply

(Continued on page 50)

Pinch-Hitter at 'Bat'

The "Bat Masterson" show, which J. Walter Thompson bought for Kraft for Wednesday night tenancy on NBC starting in the fall, is actually a Young & Rubicam-created property.

Under an arrangement with NBC Y & R agreed to "lend-lease" the show to JWT and Kraft when its own plans for sponsorship on behalf of a Y.& R client failed to materialize.

However, "Bat Masterson" reverts back to Y & R upon expiration of the present Kraft-JWT contract.

ABC-TV to Hop On Tint in '60

Still cautious about pitching ABC-TV into multichrome production, Leonard H. Goldenson told stockholders yesterday (Tues.) at the annual meeting of American Broadcasting-Paramount Theatres that the company estimate is to enter tint by the fall of 1960, when it's figured the "demand of sponsors" will be great enough.

Goldenson, AB-PT prexy, said there are approximately 250,000 color sets in use today. AB-PT is awaiting the day when tint receiver purchases increase at about the same rate of speed as black-and-white sets did after the first days of commercial video.

There is a chance that the 1960 target will be revised, Goldenson declared. He said that the corporation has been promised the technical aid of both RCA and General-Electric when ABC greenlights tint.

Meantime, AB-PT anticipates a cost of $20,000,000 to $25,000,000 just to install basic color equipment and several millions more once color is off the ground at ABC-TV.

He said preliminary changes have been made in the net's Chicago plant and, in planning to build new studios in Detroit, ABC is taking preparatory color steps by installing the proper airconditioning, lighting capacity, etc.

Goldenson told a questioning stockholder that ABC Radio had lost "between 30 and 40 station affiliates" in the last year. (A year ago, ABC reported 340 affiliates, but in the period when Robert Eastman was president of ABC Radio, this dropped to about 292 affils, another ABC spokesman said later.)

'INVISIBLE MAN' AS CBS-TV WED. ENTRY?

CBS-TV, with the Wednesday 7:30 to 8:30 p.m. period up in the air, is mulling the idea of slotting "The Invisible Man" in the 7:30 to 8 period on the premise that the shocker, inspired by the H. G. Wells story, might be just the thing to counter the heavy inroads of ABC's "Disneyland" and NBC's "Wagon Train."

"Invisible Man" is a William Morris Official Films package, being filmed in England as a half-hour series.

CBS Slots Special On French-Algerian Crisis

CBS News chief John Day is wrapping a special Sunday (25) 30-minute tv show on the current French-Algerian crisis. "The Last Word" is being dropped on this occasion for a live plus film account with David Schoenbrun. CBS News' correspondent being called in from the French capital to N. Y. to narrate the 6 to 6:30 p.m. program.

Day expects special film and commentary from Alexander Kendrick, currently in Paris; Ernest Leiser, also in Paris, and Lou Cioffi from Algiers.



THE HONEY DREAMERS

Appearing June 21 Montauk, L. I., Airport Dedication

Records Transcriptions

Mgmt: ART WARD Direction MCA

Oxford 7-9034

Borden's Taking Nighttime Hiatus

For the first time in years, Borden's will be without a nighttime show on tv for the final quarter of '58 when the company's present entry, "People's Choice," goes off in September.

Future plans are being held in abeyance pending a redesigning of the Borden products that have been getting nighttime advertising exposure. Sponsor's current daytime entry, "Fury," will not be affected.

A couple months back, Young & Rubicam, the Borden agency, had high hopes of installing the "Bob Hope Comedy Theatre" in the Thursday night NBC time occupied by the company, but plans fell through with Borden subsequently calling a hiatus on nighttime tv participation.

NYU's Lionel Casson To Succeed Zulli on 'Sunrise Semester'

The prof waiting in the wings to take over when Dr. Floyd Zulli steps down from WCBS-TV's "Sunrise Semester" will be Lionel Casson, who teaches the classics at NYU. Zulli, who revolutionized rise-and-shine education on tv channels, completes his two-term sessions on comparative literature shortly, and heads for a European holiday.

Prof. Casson, no stranger to tv cameras, will teach "The Legacy of the Greek and Roman Drama" Monday through Friday from 7 to 7:30 a.m. It'll be a three-hour credit course with a tab of $75 for tv students. A certificate of completion will cost $35. Dr. Casson's previous stint on WCBS-TV was a series titled "Long Before Shakespeare." The new course will run nine weeks and starts June 16.

A summer "Sunrise Semester" was not in the cards originally, but the extraordinary success of the Zulli series, prompted both NYU and WCBS-TV to present a hot-weather video course. In order to make it easier for future profs on "Sunrise Semester," WCBS-TV may tape a flock at one time in order not to make the teachers arise with the morning milkman. As the previous "Semester" course, the Regents of the State of New York okayed the present series, thus attesting to the seriousness and educational validity of the program fare.

Meanwhile, Zulli has two more Sunday afternoon programs over WCBS-TV for Heritage Books. Stan Repp, mail order and tv director of Franklin Spier, agency for the account, says it's too soon to judge outcome of the Zulli sponsored series.

TV's New 'Grunt 'n' Groan'

Television industry is being treated to a new exhibition of grunt 'n' groan, not the early-style wrestling form, but the sometimes agonizing negotiations surrounding the firming (or losing) of multimillion dollar sponsorship deals. Never, it seems, have negotiations for firming of time slots and shows been so prolonged and intricate, nor so widely exposed and publicized for all to see.

The protracted impasse between CBS-TV and Chrysler, for example, had the trade as avid readers and witnesses through every step of the way. Similarly, though Westinghouse and CBS-TV managed to keep the "Desilu Playhouse" deal a close-vested secret, the trade followed the winding and tortured dealings for a Westinghouse renewal of its Monday night time period through every painful twist. The Kraft-Milton Berle-NBC deal was another in-and-outer that had a wide trade audience through most of the maneuvering.

If the industry cliffhangers are presenting a new and interesting type of cliffhanger for the casual observer, they're hell for the actual network-agency-sponsor-talent participants. Nobody likes the current situation, but it exercises a curious fascination which nobody can resist.

Hot NBC Vs. CBS Rivalry Shapes Up on In-Depth TV News Specials

Hot news rivalry between NBC-TV and CBS-TV will take on still another aspect next fall, when NBC News branches out into the field of in-depth television specials. An ambitious schedule of hour-long or 90-minute news specials, designed to air on alternate Sundays or every-third-Sunday, is currently on the NBC drawing boards and close to approval by the network brass.

Since the separation of NBC News into a separate operating entity last summer, it has been undergoing a hotfoot and has been rivalling and sometimes surpassing CBS in spot news coverage. But its in-depth tv efforts have been few and far between. With day-to-day coverage now upgraded and administrative revamping resolved (including the placing of Ed Stanley's public affairs dept. under the wing of NBC News veep Bill McAndrew), the network is turning its attention to the field of specials.

Proposed series would operate out of the shell of the current "Outlook" series, but on a vastly expanded basis, with large budgets for promotion and publicity as well as for the shows themselves. "Outlook" has done some occasional "specials" such as Chet Huntley's interview of Tunisia's Prime Minister Bourghiba, next Sunday's (18) 90-minuter on Israel and the following week's special on New York's "600" schools, the city's problem schools. But for the most part it's been restricted as to budget and scope and has held to the half-hour format.

Plan is to alternate the "Outlook" specials (probably under another name) with some other Sunday show. In the event "Omnibus" defects from NBC, it might well be the news specials will alternate with "Wide Wide World" at 5 to 6 p.m. If "Omnibus" stays, the news specials would move into some other Sunday afternoon slotting.

Proposal, including basic and supplementary budgets, is now

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YOU CAN BE SURE . . .

WBC Cited In Congress for Public Spirited Projects

Washington, May 20.

Broadcasting, which has been the subject of Congressional brickbats in recent weeks, came in for some high praise on floor of House of Representatives past week. Rep. Alfred Santangelo (D., N. Y.) specifically named Westinghouse Broadcasting Co. for such "public spirited projects" as its recent Baltimore conference on public service programming.

The New York Democrat, citing the "close scrutiny" which has been directed at broadcasting by Congress, urged his fellow lawmakers to keep in mind aspects of the industry as represented by Westinghouse. He pointed to the Benny Goodman stint at the Brussels' Fair, sponsored by Westinghouse, as an example of outstanding public service.

Resigning a Job Can Be Lucrative

Robert Eastman, who spent approximately 10 months with American Broadcasting-Paramount Theatres as president of its radio network, got what might easily be termed as a "sweet settlement." It's reported that the former prez is now pulling down $50,000 a year for the next five years from his recent employers at AB-PT.

Eastman, who is now lining up stations for his own station representation firm, signed a contract with AB-PT when he took the radio topper's post a year ago this month for $85,000 annually. As of last January, a supplement to the Eastman-AB-PT contract went into effect, which would have—if there turned out to be any black ink—given him an additional sum based on 5% of the radio arm's net earnings. There was a top limit to this override, it is explained, but the belief is he could have made something like $165,000 a year if everything turned out well.

3D GO-ROUND FOR GALE STORM SHOW

Alex Gottlieb, film producer gone tv, has had his Gale Storm show renewed for a third season on CBS (it'll be sponsored by P. Lorillard and Nestle) and has two new series making the pilot rounds.

One is a situation comedy, "Zsa Zsa In Paris" (with Miss Gabor, of course) and the other is "Evelyn," starring 7½-year-old Evelyn Rudie, who personated "Eloise" in the tv spectacular based on Kay Thompson's bestseller.

All ventures are Gottlieb Productions in association with Hal Roach, on whose lot he produces. Gottlieb is currently east on business-holiday with his wife Polly, sister of Billy Rose.

5-Day Pad's 'Bingo' Bounce to NBC-TV

Before ever getting off the ground at ABC-TV, Five-Day Deodorant Pads has switched the half-hour "Musical Bingo" to NBC-TV, the first show being Thursday (29) at 10:30 p.m. ABC had the biz under contract for Fridays at 8:30 p.m., but the 13-week summertime pact was abrogated by Grey, the sponsor's agency, because of an ABC failure to make the necessary station clearances.

However, ABC said the clearances were not due to any ordinary failure to clear stations. Instead, the web said, the half-hour package brought in by Harry Salter, failed to clear the legal departments of some local outlets. Stations, in these cases, feared legal repercussions because of the give-away angle.

Exactly how NBC has solved this problem was not disclosed.

ABC-TV currently has "Stars of Jazz" as the Friday 8:30, entry. Network has not disclosed its new plans for the time period.

THE 'UNSUNG HEROES' OF TV

Why TV Shows Come High

Some of the salaries being paid to NBC contractees:

Bob Banner, producer of the Dinah Shore Show, $171,000 a year for 24 Dinah hour entries and 15 other Chevy shows. (He's shifting over to CBS.)

John Bradford, Dinah Shore writer, $66,000 a year.

Earl Brown, musical coordinator, $350 per show.

Bob Finkel, who has just switched over from the Perry Como show to produce the Tennessee Ernie Ford show, $50,000 a year (and retaining all outside fees).

Alan Handley, general roving producer, $52,500 a year (retaining all outside fees).

Tony Charmoll, choreographer, $1,153 per week (or $60,000 per season's cycle).

Joseph Hamilton, musical coordinator, $26,400 per year.

Arnold Peyser, writer on the Dinah Shore show, $36,000 per year.

Harry Zimmerman, musical coordinator, $24,000 per year.

Norman Panama and Melvin Frank: $40,000 each from NBC this year to suggest four spectaculars, of which the network would choose one.

Jack Chertok, consultant to network's v.p. in charge of programming, $500 per week.

Eddie Foy, $11,698 a year under terms of a contract signed in Jan., '54, and extending six years.

Leo Durocher, program executive-consultant: $135,000 total for two years (with NBC retaining outside fees).

Jack Douglas, writer for Jack Paar, $1,125 weekly.

Tom d'Andrea, $50,000 a year (with NBC keeping outside fees).

Phil Harris, $52,000 a year under his 10-year contract which was signatured back in 1952.

Robert Henry, producer, $1,166 a month.

Chet Huntley, $400 a week and commercial fees; six year deal with options signed in Jan., '56.

Gummo Marx, consultant to NBC, $27,500 a year.

Tom McKnight, producer: $200,000 extending over three years.

Dennis O'Keefe, $85,000 a year.

Walter O'Keefe, maximum of $850 weekly for 345 weeks.

Jess Oppenheimer, program executive, $2,000 a week under five-year deal negotiated in '56.

Bob Banner's NBC-to-CBS Accents Contrasting Philosophies Of Webs

Bob Banner's sudden exiting from NBC to join CBS, where he'll operate on a creative level in developing new program ideas, notably in the area of specials, poses a problem as to who will helm the Dinah Shore show next season. As producer of the Chevy entry, Banner was regarded as one of the key elements in its No. 1 prizewinning status in the hour musical-variety sweepstakes.

Despite his $250,000 earnings this season (over and above his basic NBC pay), Banner was anxious to get off the every-week treadmill and concentrate on specials for CBS. CBS program boss Hub Robinson actually initiated the talks with Banner two months ago.

CBS wants him to develop four or five spectaculars for next season and he'll share in the sponsorship spoils, if and when they come to fruition. He's in on a one-year (with options) deal. Meanwhile there's some talk that Charles Dubin may get the nod as successor to Banner on the Dinah Shore show. Dubin staged the Gen. Motors spec.

Banner's exit points up anew the increasing trend of CBS building up its stable of creative compon-

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'Cheyenne' Okay, 'Sugarfoot' Iffy

Fact that ABC-TV's "Cheyenne" has its full complement of sponsors for fall leaves the skip-week companion "Sugarfoot" temporarily without coin for next season.

American Chicle shifted its coin this week from "Sugarfoot" to "Cheyenne," after it became clear that General-Electric was not renewing for '58-'59. Just prior to Chicle's coin switch, Johnson & Johnson took the other half of "Cheyenne."

GE owned the entire "Cheyenne" hour this season, but the network said before the Chicle and Johnson inkings, that a renewal was being delayed by the defection of one of the GE divisions.

Chicle had committed for another alternate-Tuesday half-hour ride on "Sugarfoot" before the GE negotiations breakdown became general knowledge.

Welpott Joins Sugg

Raymond W. Welpott, former veepee and manager of WKY and WKY, Oklahoma City, steps into the NBC owned stations and spot sales division in a general executive capacity, starting in June.

Welpott, who went to WKY last June after a spell as manager of WRGB, the GE outlet in Schnectady, will report to P. A. Sugg, veepee in charge.

Saudek Packages Baton Wielders As Fall TV Entry

Two major packages, one a film series is taking shape in the Robert Saudek Associates packaging outfit, with likelihood that they may be on network tv this fall.

Live show, almost ready for sale to a major bluechip sponsor, is the highly-touted "Prevues" with Leonard Bernstein and other conductors at the helm of the New York Philharmonic in a midweek evening spot. Bernstein and his baton-wielding colleagues would provide both music and casual breaks for discussions with the audience anent music and other melodic curiousa. This would be a one-hour tv package in no conflict with the Philharmonic's regular concert performances.

Film series would be based on New Yorker articles called "An-

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Bach & Granz Pitch Up Ella Fitzgerald Spec

Bob Bach and Norman Granz have offered NBC-TV a "special" featuring "Ella and Her Friends," consisting of Ella Fitzgerald and a number of rooters on the occasion of her 20th anni in the vocalizing biz.

Miss Fitzgerald is currently touring in Europe and the Granz-Bach package would be a fall presentation with NBC said to be evincing interest in the deal.

HALF A DOZEN RUN THE SHOW

By GEORGE ROSEN

A handful of men, possibly no more than six each with a bankroll of anywhere from $30,000,000 to $100,000,000 in annual television billings at his disposal, are largely responsible for dictating the tv program patterns and determining what the American viewer should or should not see.

Granted that a William Morris Agency or a Music Corp. of America wield enormous power with their grip on talent and packages; granted that a Bob Kintner at NBC, a Hub Robinson at CBS or an Ollie Treyz at ABC play such key roles as the "keepers of the time slots," in the final analysis, it's six agency characters—maybe one or two more—who today ride herd in evolving and perpetuating the program habits of the nation's tv viewers.

The Roster

Not necessarily in the order of their listing, here are the half dozen or so Madison Ave. "impresarios" whose responsibility it is to make the decisions that largely influence the program schedules on the television networks:

Terry Clyne of McCann-Erickson (with Tom McAvity and George Haight as prominent backstops).

Danny Seymour of J. Walter Thompson.

Tom McDermott of Benton & Bowles.

Bob Foreman of BBD&O.

Bob Mountain of Young & Rubicam (with a major assist from Pete Levathes).

Jim Douglas of Ted Bates agency (with Dick Pinkham running important interference).

Lew Titterton of the Compton agency who, perhaps more than any other, rates the title of "King of the Matinee" with his dominant grip on daytime programming (Procter & Gamble, etc.).

There are others, of course, such as Nick Keesely of Lennen & Newell; Jim Neale of Dancer, Fitzgerald & Sample, plus one or two other important cogs. But by and large it's the above mentioned who pay the piper and tell him what to play.

Sometimes others might move in, with the talent agencies, the networks and even the sponsors themselves for example, exercising some measure of influence in swinging decisions, but by and large it's one man and one man alone who usually dictates how and where the big money chips (totalling in the aggregate anywhere from a quarter to a half billion dollars annually) will be spent in entertaining the American public.

McDermott's Coup d'Comedy

Take, for example, Tom McDermott at B & B, with millions in P & G and General Foods coin to be siphoned off to the networks. Regardless of how many moved in for that curtain bow, it was McDermott who pulled the prize play of the year creating, by a single stroke, a whole new awareness of the value of situation comedy as a continuing basic staple in the tv

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NBC to Call in O'Seas Staff for Oct. Roundup

Foreign staff of NBC News will be called home in October, for the first time, to do a special pre-election appraisal of American foreign relations. William R. McAndrew, veepee of NBC News, plans an hour-long show, exact date to be set later. It will probably be at the time NBC-TV affiliates meet in N. Y. Oct. 22-24 because he wants the correspondents to address the meeting.

The October roundup by staff correspondents will not cancel out NBC News' yearend roundup in December, a regular feature.

In addition to the overseas' correspondents, domestic reporters will also be used on the program.

TV Networks Left Holding Bag On 36 Pilots ($1,500,000 Cost); Lots of Open Holes in Net Skeds

Hollywood, May 20.

With tv's latest buying season on record moving into the final stage, the three nets are holding the bag on 36 pilots that cost over $1,500,000 to produce. Belief runs in trade that shows not sold by June 1 for next season are in the trouble area, with the only way out a concession in both price and length of series.

Another effect of the late buying are holes in the network skeds for next season. In this department, ABC-TV has 17 half-hours open in prime time, 7:30 to 10:30 p.m. Both NBC and CBS have 13 half-hours still unsold. ABC claims 27 half-hours sold; CBS, 31, NBC, 28. CBS to date, is hung up on 17 pilots of which none have been sold. NBC has sold five of 12 pilots made. ABC has underwriters for five of 17 pilots filmed.

Breakdown on network investment in pilots lists CBS with $600,000; NBC with $425,000, of which $175,000 will be recovered; ABC with $600,000 of which $175,000 will be recovered. Cost per pilot based on industry approximation is $40,000, give or take a few dollars. Within the next 30 days the webs are hopeful of selling off a few of their test films and close up most their open time. There are over 70 pilots from indie producers and telepix studios that are vying in the same market with net pilots.

The Hubbub About Hub

The rumor mill stepped up into high gear this week as word soread through tv circles that CBS-TV's program exec veepee Hub Robinson was checking out of the network to take the big General Motors tv job in Detroit that's been kicking around. The rumor, which somehow caught on like wildfire (particularly within the NBC precincts), also had Bill Dozier coming in from the Coast to replace him.

Robinson's comment: "Forget it. Nothing to it."

Y&R's Program, Media Units Now Love Each Other

Appointment of veepee David Levy as associate director of the television dept. at Young & Rubicam under v.p. Bob Mountain is keyed to expanding activities of both the agency's TV Committee (comprising Mountain, Levy, Pete Levathes and Ev Erlick, the latter representing media) and the recently-activated programming development unit spearheaded by Levy.

TV Committee was incepted by agency president Sig Larmon designed for a more efficient operation in resolving future media and program problems and toward eliminating a chronic situation which heretofore found media and programming in conflict with each other. Latter situation in recent years was the cause for some key resignations.

The program development unit has several hot items on the fire for the immediate future, including plans for a half-hour series based on J. Edgar Hoover's current No. 1 bestseller "Masters of Deceit" (which will be done in conjunction with Television Programs of America") and a "Mr. Blandings" series. Preliminary discussions have already been held toward wrapping up tv rights to the Hoover anti-Communist tome.

BRISTOL-MYERS BUYS DON SHARPE SERIES

Bristol-Myers has finally resolved it Monday at 9 plans on NBC-TV, buying the Don Sharpe package, "Pete Gunn For Sale." Title may be changed before preem time in the fall.

Initially B-M had planned moving "Tombstone Territory" over from ABC-TV and after scrapping the latter plan mulled purchase of the "Riditsky" series. But this, too, was abandoned in favor of the Sharpe private eye skein. Current Monday at 9 entry, "Twenty-One," shifts to Thursday 8:30 in the fall.

Akerberg Resigns CBS

Herbert V. Akerberg, veteran broadcasting figure and veepee in charge of station relations for CBS-TV is stepping out because of ill health. Akerberg racked up nearly 30 years of service with CBS starting in the engineering department and later moving to research and development. He switched to station relations in 1935.

Edmund C. Bunker was pinch-hitter for Akerberg during the latter's illness. Akerberg, however, hopes to serve in an advisory capacity to station owners during his retirement.

'Montague' Out In 64G Shift

The Nat Hiken-created "Magnificent Montague," half-hour situation comedy series, slated for sponsorship next season in the Sunday night at 10 spot on CBS-TV under P. Lorillard sponsorship auspices, has been knocked out of the box. Whether it goes on at all next season is now highly problematical.

Lorillard cancelled out because the Sunday at 10 time was taken away from it. Decision to slot Garry Moore on Tuesdays 10 to 11 created a problem of what to do with Revlon's 10 o'clock entry, "$64,000 Question." Revlon resolved this by slotting the show in the Sunday at 10 period currently occupied by its sister show, $64,000 Challenge," which goes off. Result: No place for "Montague." Latter show stars Vivenne Segal and Sir Cedric Hardwicke. Three installments have already been filmed.

'Buckskin' Oater Spells Tennessee Ernie TV'er

"Buckskin," MCA Revue packaged oater, is slated as summer replacement for Tennessee Ernie Ford on NBC-TV starting on July 3 and running until Oct. 2.

Western will be produced by Betford Productions. Filming started Monday (19). Deal was set via J. Walter Thompson for Ford Div. of Ford Motor Co. and Ford Dealers of America.

CBS, Crosby Near Pact

Hollywood, May 20.

Negotiations between CBS and Bing Crosby on a telepact are expected to be finalized some time this week.

Crosby has arrived here from his Palm Springs home, and his reps and CBS are now in talks expected to be crystallized at any time. CBS has been trying to sign Crosby to do a number of specs each year with a five-year pact its aim.

NTA's $10,000,000 Telepix Budget For '59-'60; Dozen New Series

Hollywood, May 20.

National Telefilm Associates has already initiated plans to more than double its vidpix budget, planning from 10 to 12 series for the 1959-1960 season. While most vidfilmeries are still working on next season's plans, NTA is busy scouting properties for the season following, and has allocated upwards of $10,000,000 for that period.

Plans of the company were disclosed by Mort Abrahams, director of creative programming for NTA, here to scout properties. The exec is currently in talks anent such vehicles with the William Morris agency, MCA, Famous Artists, Desilu, TCF-TV, Hal Roach Jr., and will also confer with Four Star Productions and McCadden Productions during his stay here.

Abrahams said "several series are under consideration, but at the present time they are all very formative. We are trying to bring back to tv that lost feeling of showmanship so vital to this business. We're not going to try to get in on the tail end of a trend to make a fast buck. We think we can do better by getting in there first and establishing trends. We'll take chances. Occasionally we will make pilots where the situation demands, but we are prepared to go ahead on production of 26 or 39 telepix in a series. We back our judgement with more than lip service. Where we have all the right ingredients, we will go ahead with a series without shooting a pilot.

"I don't bar anything. But as for westerns, at this point I would not do one unless I saw a specific reason for such a series; we aren't interested in just cashing in on a trend which may blow in a year. If such a series doesn't have a different concept, I'm not interested in doing it," he said.

Exec explained NTA has three ways of programming its properties: To one of the three networks, through syndication, or on its own film network, and which way a series goes depends on the individual property.

At the present time NTA is bankrolling "Man Without a Gun" and "How to Marry a Millionaire," both TCF-TV; "This Is Alice," "Official Detective, "Sheriff of Cochise," George Jessel's Show Business," "Walter Winchell File," all Desilu. In addition it has a couple of Desilu-made pilots, "Grand

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UA's First Entry 'Young In Heart'

United Artists Television first telefilm entry will be "The Young in Heart," starring Mercedes McCambridge, and produced by her husband Fletcher Markle, under the Aries Productions banner.

Projected series concerns the adventures and misadventures of college girls at an American university, with the lead character playing a sorority mother.

Pilot will be available in N. Y. Monday (26). Initial half-hour stanza was produced on location at U. of California Los Angeles.

United Artists Television (UA TV) grossed $4,700,000 in sales in 1957 on its two post-'48 packages of "Top 39" and the "52 Award Group," according to parent company United Artists first annual report to stockholders.

The report cited UA TV's plans to expand via entering into telefilm production. "It is planned," according to the report, to give UA TV telefilm producers "the same benefits of autonomy and ownership . . . that are available to UA producers of theatrical films."

Regarding cinematics, the report noted that since 1951 UA has insisted wherever possible on a grant of tv rights in its distribution agreement with feature film producers. In the past six years, it has acquired such rights on more than 250 motion pictures. Since the company began feature distribution to tv in late '56, it had licensed 91 cinematics for telecasting by the end of '57. The current year, UA TV fed another 72 pix to the tv mill.

TWO NEW ENTRIES PREPPED BY ZIV

Hollywood, May 20.

Ziv Television Programs, Inc., plans to swing into production of two new series end of June, along with resumption of shooting on two of the company's syndicated skeins. Boost will bring company out of current low production ebb.

Full-scale production is due to begin then on "Bat Masterson," primed for NBC-TV airing next fall, and "Rough Riders," recently sold to P. Lorillard Co. and slated for ABC-TV beaming next season. Syndicated skeins which resume lensing are "Highway Patrol" and "Harbor Command."

In addition, "Sea Hunt," underwater vidpix venture suited by its format for summer lensing, may continue filming through the summer season by delaying its hiatus until next winter. Show filmed in Florida last winter.

'Space Conquest' As Paramount's First TV Series

Hollywood, May 20.

"Conquest of Space" will be the first property to be filmed by Paramount Sunset in its projected slate of tv series. Rip Van Ronkel, head writer on the new series, is currently penning the pilot, with likely choice as director as well.

Jim Schulke, vp, general manager of the Paramount subsid, is prepping a presentation film of the new project, and leaves for NY in June to confab with nets and potential sponsors. If no sale is made, Paramount still will go ahead with the series, according to Schulke. Announcement will probably be made of other Paramount series with the next two weeks.

U.S. Air Force aid has been enlisted for the new space series. Stories will be told in retrospect from year 2,000. Initial 39 segments will start from orbiting space-wheel satellite launched by U.S. carrying through to a lunar exploration.

Second year series will cover man's trip to Mars and Venus, with third year series to tell story of space station on Mars. Series to include running characters, will incorporate exclusive special effects stock footage.

SCHUBERT-SAVAGE PREP THREESOME

Telestar Films, under the aegis of Bernard L. Schubert and David Savage, is prepping three new half-hour syndicated properties to add to its catolog.

Titles are being withheld at this time, but all are aimed to be ready for airing this fall or before. Three properties under consideration fall under the separate categories of adventure, musical and social documentary.

In line with the fall programming push, outfit plans to augment its sales staff. Current catalog includes "White Hunter," "Topper," "Crossroads," "Mr. and Mrs. North," and "TV Reader's Digest."

CKLW-TV Film Clinic

Detroit, May 20.

In a series of 11 presentations covering a three-week period, CKLW-TV is presenting its fourth annual film clinic to about 300 sponsors, local and national ad agency executives and press reps who will view brief film clips of the station's new acquisitions.

Station has purchased the Warners film library of 754 films, plus a great number from the MGM, UA and 20th vaults. CKLW prexy J. E. Campeau said the station now has the largest film library in the area.



Watch for
JOY HODGES
To-Night (May 21st) in
"THE MILLIONAIRE" CBS TV
at 9 P.M.
Representative:
Rosen-Finger, California

Vidpix Chatter

Joseph G. Morgan switching from British Lion in England to sales for Fremantle of Canada, video outfit in Toronto . . . **Bob Hart** adds duties of technical supervisor at Transfilm to his old duties as chief grip . . . **Sam Marx**, exec producer of Metro TV, is in N. Y. from Hollywood pitching the "Min and Bill" pilot . . . Liebman Breweries has bought "State Trooper" for sponsorship on WRCA-TV Wednesday nights . . . ABC Film Syndication holding a national sales clinic at the Westchester Country Club . . . **Lynne Krauthamer**, director of station servicing for National Telefilm Associates, has been named to the new post of director of film operations . . . **Richard J. Butterfield** named v.p. in charge of sales for KMSP-TV, NTA's station in Minneapolis-St. Paul.

Favorable response to the series of ads on NTA Film Network's fall programming plans, in consumer and trade press, prepared under aegis of NTA ad manager **Kermit Kahn**, has resulted in extension of campaign another two weeks. Dailies in Detroit and Chicago also will be utilized . . . **Ed Sullivan** will be honored at the anniversary luncheon on June 19 of the National Television Film Council.

WABC-TV'S $250,000 FOR 'SON OF SHOCK'

The 20 feature pix in Screen Gems' "Son of Shock" package went this week to WABC-TV, in New York, for $250,000, according to the distrib. "SOS" has been sold since the end of April in 15 tv markets. SG points out that all the purchases of the mysterioso package were made by stations which own local rights to the original "Shock" group of 52.

WABC paid a reported $750,000 in New York for rights to the original 52 films, bringing its current expenditure up to $1,000,000 to keep the horror flicks going in their current latenight stripped position. At the same time WABC closed the latest SG deal, other ABC-TV owned & operated stations in Detroit and Chicago also bought "Son of Shock."

'Champagne Package' Into 100 Markets

National Telefilm Associates' "Champagne Package" has now been sold in over 100 markets.

Recent stations signing for the 58 pix include KDKA, Pittsburgh; WCOV, Montgomery; WLWA, Atlanta; WSIX, Nashville; WBAL, Baltimore; WKRC, Cincinnati; WMTW, Portland, Me.; WOOD, Grand Rapids, Mich.; KPRC, Houston; WTRI, Albany-Schenectady; and WTVT, Tampa, Fla.

7 Arts Into Vidpix

Hollywood, May 20.

Seven Arts Productions, the Eliot Hyman-Ray Stark indie, plans to go into vidpix production once it gets its theatrical film program under way.

Seven Arts hasn't yet selected its video vehicles. Program will be accelerated if deal for the indie to acquire California studios from Gross-Krasne goes through. Negotiations are still on in N. Y.

Eliot Hyman Tells All

Wilmington, May 20.

Eliot Hyman, president of Associated Artists Productions Corp., told stockholders yesterday (Mon.) that he decided to sell off to United Artists because the "original purpose of AAP was denied to it."

Hyman reasserted to AAP stockholders that when Lou Chesler (who sold his interest in the distribbery recently), led a group of "large stockholders," Chesler withheld working capital. The lack of financing, further film library purchases and the tax picture made it necessary to sell, Hyman said.

More than 700,000 shares—42.7% of the outstanding AAP stock—was sold to Gotham Television Film Corp., a UA subsid by Hyman and others.

As explained by Seymour Peyser, United vice president and general counsel, the principal parts of the sale offer are $6 cash and $6 debetures, the latter payable in five years, for each AAP share in the new company, United Artists Associated Inc. set up by Gotham to handle sales and take over the films. The new company will be independent of UA, but UA will have the option to buy it at cost, in return for assigning tv residuals of its own films, advancing money and giving advice. The new company can drop the whole thing if it doesn't get 80% of the stock.

Right now, said Peyser, the deal is at a standstill because of a New York court injunction as the result of a suit brought by National Telefilm Associates, which charges Chesler and his supporters with breach of contract and AAP with inducing the breach.

Vidfilmers Move for an Export Assn. to Protect Interests Abroad

The first concrete step to form an export association for the telefilm industry has been taken with telefilm execs meeting for a powwow at the headquarters of the Motion Picture Assn. of America.

Initial meeting was purely exploratory in nature. Another session is expected to be held in two or three weeks. Additionally, a committee is due to be appointed to make recommendations for the next powwow.

First meeting had quite a broad representation, including execs from Screen Gems, MCA TC, subsids of the three networks engaged in foreign trade, and the principal telefilm indies. Motion Picture Assn. of America isn't playing any role in the formation of the group. It loaned its offices at the behest of Screen Gems, the parent company of which Columbia is an MPAA member.

Purpose of the projected telefilm organization is to protect the film exporters against what they consider unfair restrictions and artificial barriers, as well as to tackle such problems as censorship, blocked currencies, etc.

Once a budget for the organization is set up—a step which still is a long ways off—a permanent staff, topped by an exec director, will be hired.

Telefilm distributors currently are deriving from 20% to 25% of their total revenues from abroad. There have been complaints in England against American telefilms inundating British tv screens, despite the quota on foreign tv product. There have been threats of a dubbing war in Latin America, with Mexican film interests threatening to keep out American product unless dubbed in Mexico rather than Spain. These are some examples of the work cut out for the projected telefilm association.

'PEOPLE'S CHOICE' FOR RIDE IN SYNDICATION

William Morris Agency is peddling "People's Choice" for a rerun ride in syndication.

The Jack Cooper package is due to go off NBC-TV this September. There are 104 episodes, a factor which makes it desirable for syndication as a possible Monday through Friday strip operation.

William Morris now is talking to a number of syndicators on a deal.

Rain Big Factor On Thumbs-Down Shooting in N.Y.

Hardly mentioned in the N. Y. versus Hollywood filming argument is the factor of N. Y. weather — and up through mid-May it's been awful for outdoor shooting in the N. Y. environs.

Case in point is CBS Film Sales' experience with shooting the pilot on "The Silent Saber." After a day and a half of filming on location, at Tarrytown, N. Y., the crew had to scurry indoors at Brown's Studios. Losing a day in the shooting schedule on Friday (16) because of bad weather cost the producers about $3,500.

For location shooting, it's fairly safe to begin shooting in the N. Y. environs after June, when there's usually plenty of sun around, at least enough for filming. Prior to that, in the period from midwinter through May, it's a chancy proposition to depend on not having overcast weather. It's that period, incidentally, which mainly is utilized for pilot filming.

The situation is quite different when a series is slated for syndication, or already committed. Then outdoor lensing could be done with ease in June. Such is the case with Television Programs of America's "N. Y. Confidential," slated for fall airing in syndication and being filmed at Gold Medal Studios for indoor shots. In that case, if weather is bad, the crew and talent can be kept intact and switched to indoor work for a break in the clouds.

Leslie Harris, CBS Film Sales prexy, waiting for the weather to break for his "Silent Saber," opined that Hollywood never seemed more desirable.

Earnshaw Exits Revue

Hollywood, May 20.

After writing over 200 original teleplays and adaptations for Revue Productions the past six years, telescripter Fenton Earnshaw has exited the vidfilmery.

Earnshaw declined an offer of a contract extension in favor of freelancing and also turning to producing.

Japanese Dicker Brit. Vidpix Skeins

London, May 20.

Japanese television is eyeing telefilms made by the Incorporated Television Program Co. Naomachi Omori of Radio Tokyo Television and Ichiro Imamura of the Nippon Television Network, have been in Britain on a tv material prowl. Among ITP telepix viewed were "QSS," "Sword Of Freedom," "Scarlet Pimpernel," and "White Hunter." After the screenings, the Japanese indicated that deals would be negotiated in the near future. Imamura also saw some shooting of the "William Tell" skein at National Studios and said he felt the series would click on Nippon tv.

Swedish tv, too, is in the market for ITP pix. The Swedes already have the "Scarlet Pimpernel," and "Robin Hood," and intend to begin airing the "Theatre Royal" series on June 14. Sven-Bertil Norberg, one of the chief program directors of Televisionen Sveriges Radio, and Lennert Ehrenborg, head of its film department, also viewed some of ITP's series.

IT'S THE PRODUCT, NOT STUDIO

Reub's Tally: Sweetness & Light

Now that Reub Kaufman is through with Guild Films and temporarily finished with active participation in the tv film biz, industryites have taken to reviewing his former activity and one of them came up with an unusual observation. In the field of syndication, which was and still is dominently preoccupied with action and adventure, Kaufman racked up a record of undeniable "sweetness and light" in his program fare.

Ten series were produced under his aegis, and all but two of them were transparently good natured. Here, for instance, are: Liberace, Florian Zabach and Frankie Laine, "Molly" (the Gertrude Berg show), "Life with Elizabeth," "Fun to Reduce" (even the title conveys the point), "Light of the World" Bible series (now up for network sale, but produced before Kaufman departed) and "Joe Palooka" (who gets into adventurous scrapes, true, but is considered the wholesome type by a partisan segment of America's youth).

Two other series, produced toward Kaufman's latter Guild days —and hence may signify something of a change in the former chief's attitudes, were "Captain David Grief" and "I Spy." "Grief" was straight action-adventure. "I Spy" was a mysterioso.

But even at that, there are mitigating circumstances: the pilot for "I Spy" was based on the Bible.

BBC's Ronnie Waldman on Prowl For U.S.-Brit. Co-Production Deals

British Broadcasting Co., which currently runs about 90% live programming would increase its use of telefilms, such filmed shows are truly U. S.-British co-productions of quality and of popular appeal.

That's the word from Ronnie Waldman, business manager of BBC's tv program, who is in the U. S. on a fact-finding mission. He said the BBC now is engaged in entering the international program market via films. As head of the project, he's sounding out the nets and producer-distributors in the U. S.

BBC wants to tie up with U. S. interests on filmed programs, but as Waldman put it not the "quick buck" program variety. A true co-production from Waldman's point of view is not a skein that simply may be filmed in England, with American stars, American writing talent, etc. It should be a 50-50 proposition, a pooling of talent such as achieved by "The Bridge on the River Kwai" in the motion picture field, and of similar quality and popular caliber as that pic.

Waldman feels that to date Anglo-American program biz has been "a one-way street" with the U. S. coming out way on top. Better relations in tv could be achieved

(Continued on page 58)

Matty Fox Cited In Contempt Rap

A contempt of court order is outstanding against Matthew (Matty) Fox, prez of C&C Television, for his failure to appear for examination in a suit brought by the William Morris Agency.

Order was signed by New York Supreme Court Judge William C. Hecht Jr. It stated that Fox could vacate the order by appearing Monday (19) for examination which he failed to do. The contempt order fined Fox and Motion Pictures for Television (MPTV), a Fox corporation, each $250.

[Fox states this omission may be laid to his attorney, in Washington on business at the time, and to a law clerk in the attorney's office failing to note the date. A motion to vacate will be made immediately, says Fox.]

The examination try grew out of a defaulted judgment of $80,761 entered against Fox and MPTV in favor of the William Morris Agency. The talent agency sued Fox and MPTV as signees of a promisory note involving the agency's investments in "Duffy's Tavern" and "Flash Gordon."

On Thursday (15) another default judgment was entered against Fox and MPTV in favor of the Feuchtwanger Corp., stemming from Fox and MPTV promissory notes.

Last week, C&C Television secured control of Hazel Bishop, Inc., the cosmetic firm.

Trans-Lux in First Co-Production Deal

Trans-Lux Television is about to get its feet wet in telefilm production, with a co-production deal on lensing a skein in the offing.

Trans-Lux, diversifying its distribution activities, recently began pitching a group of seven features, topped by "La Strada." Most of its sales activities in the past has been confined to distribution of the Encyclopedia Britannica film library.

Blau & Harris' Guild Move-In With Prod. Coin

Motion picture backers Joseph Blau and Joseph Harris are moving into the Guild Films setup on what is said to be a substantial financing basis. Harris last week admitted that Blau-Harris coin is available to Guild's new management for production. From other quarters, it was learned that the team recenfly has been closeted with John Cole, Guild prexy, working out details of the arrangement.

An equity in Guild is expected to go to Blau and Harris for their financial participation, but neither, according to available information, will take an active part in the corporation's administration.

Harris and the company denied that the financiers currently own a piece of the distribution-syndication house. Harris also denied the report circulating that he or any of his associates were even partly responsible for the recent shifts in Guild's management.

Reuben Kaufman, the company's founder, signed all active interest two weeks ago, and is understood selling off his stock in Guild.

Under Cole's aegis, Guild is going to make 10 pilot films for network consumption.

Friedland a Hero

The rising star at MCA TV is Lou Friedland, v.p. in charge of station program sales. He negotiated the record $8,400,000 Paramount deal with WCBS-TV, N. Y., and the library deals in Boston and Omaha.

For a good long while, he's been MCA TV's sparkplug in the film syndication division, responsible for some of the major sales in MCA's catalog of half-hour skeins. When MCA TV bought the Paramount library, he was put in charge of selling the pix. So far he's racked up about $11,400,000 in three cities.

MAJORS CUT NO ICE IN TELEFILM

As sponsors and nets shape up their fall schedule, it becomes increasingly clear in the telefilm field that tv isn't bowled over by the major studios.

The once-held impression that a Hollywood motion picture studio would be welcomed with open arms by the "poor man's" medium,, video, is all but buried at this stage of the game.

This is not to say that studios such as Columbia, via Screen Gems, and Warner Bros., aren't active in telefilms. Screen Gems, after drawing a blank on new shows last year at this time, rebounded impressively this spring, as one of the hottest telefilmeries on the national sales level. But the days when a Metro or a 20th-Fox could come to tv with almost anything and get a program and sponsor on a network berth, as occurred not so many years ago, is gone.

Now the ad agency, sponsor and the net aren't overly impressed with a studio's success in the motion picture industry, but its track record in tv, the merit of the pilots, etc. Interesting to note, that the lushest telefilm deal this season went not to a major studio but to Desilu, which inked the Westinghouse biz. Desilu is strictly a telefilm operation.

Twentieth-Fox this season hasn't sold anything to date, other than its tieup with telefilmed shows to be telecast on the NTA Film Network, in which they are partnered with NTA. Studio had the "20th-Fox Hour," which made a fairly good showing for itself, cancelled.

Universal has "Woody Woodpecker" on tv, but nothing else, despite its announced plans to co-produce with NBC. Perhaps, at this stage, it's too early for those plans to jell.

Metro has sold "Northwest Passage" and "Thin Man," with the latter up for renewal next month. Warner Bros. has done well with its westerns on ABC-TV, which include "Cheyenne," "Maverick" and "Sugarfoot." It has other deals with ABC-TV. Walt Disney, an indie, is in a class by himself. United Artists still has to get itself wet in telefilm production.

MCA TV, via Revue, one of the busiest telefilmeries on the Coast also is another example of the non-major status in the tv field. To put it succinctly, the door is open to the majors in tv, but to get the network film deal, the name of the studio hardly counts, it's the production.

$6,000,000 Burns & Allen Repeats Seen Headed For Daytime Stripping

Screen Gems has not officially made known its sales blueprint for the 240 half-hour Burns & Allen telefilms, but SG insiders figure the shows will be released primarily for daytime stripping among video stations sometime in the near future.

Deal with McCadden leaked on Tuesday (13), when the price was reported to be in excess of $6,000,000, which would make it the largest single expenditure on record for residual telefilm property.

The size of the package and the fact that it's a situation comedy string make it a daytime stripping natural. Moreover, the stripping pattern generally means a quicker return than straight syndication on the initial investment. Syndication traditionally limits the distrib to the release of 39 per season, while a strip deal could mean a bulk sale to stations.

Previous off-network packages stripped locally have been 126 "Margie" half-hours, the Stu Erwin stanza and 104 "Suzie" flicks.

More TV Film News Page 58

Four Star Dickers 20th-Fox Space With Bait of 400 Shooting Days

Hollywood, May 20.

Deal was near closing today (Tues.) for Four Star Productions to take over a considerable portion of space at 20th-Fox's Western Ave. lot, perhaps eventually that studio's entire space. As part of its expansion Four Star is also pitching up a "Six Star Playhouse" series at CBS for next season.

As part of the deal, Four Star promised the film studio at least 400 shooting days for the telefilm outfit's productions.

Four Star, which has been talking space deals with various studios, also is beginning discussions tomorrow with Desilu on the possibility of renewing its lease with that company. Desilu is now quartered at the former RKO Pathe lot. Four Star's expanded activities would require space at both Desilue Pathe and Desilu Hollywood lots.

If Four Star production demands result in the telefilm firm taking over 20th-Fox's entire Western Ave. lot, TCF-TV, currently occupying the studio, would move to the main Westwood Studio. TCF-TV is 20th-Fox's vidfilm subsid. One of the most successful telefilmeries on the Coast, Four Star is owned by Dick Powell, David Niven and Charles Boyer.

Tape Talks Shipshape

Contract for tape jurisdiction won't be finalized until next week between the Film Producers Assn. of N.Y. and the International Alliance of Theatrical & Stage Employees. Richard Walsh, IA prexy, and Walter Lowendahl, FPA labor relations chief, are closeting today (Wed.) to work out language and a couple of other barriers to a pact giving tape to the technician-and-cameraman union.

Both sides jettisoned cumbersome negotiating committees nearly a fortnight ago, when all but a few major problems were solved.

TPA's $1,000,000 Sponsor Deals On 'N.Y. Confidential'

Television Programs of America pulled off one of the largest regional deals of the recent past, inking D-X Sunray Oil Co. for 50 markets in 13 midwestern states for "New York Confidential."

The deal virtually assures TPA $1,000,000 over a 100-market spread comes July, when the skein, now in production, is offered to TPA field salesman. The Lee Tracy starrer already has been sold to WCBS, N. Y., KTTV, Los Angeles, with Schaeffer Beer picking up the tab for Washington, D. C., Albany, N. Y., Philadelphia and New Haven. Other markets also have been sold.

D-X Sunray came into the syndication field over a year ago, when it made a large regional for Guild's "Captain Grief." TPA deal was made via Potts-Woodbury, Kansas City, Mo. Starting date of D-X sponsorship is Sept. 8. States included in the deal take in Minnesota, Nebraska, Iowa, Illinois, Missouri, Kansas, Wisconsin, Indiana, Arkansas, Tennessee, Kentucky, South Dakota and Oklahoma.

'Danger Is My Business' Into CNP Syndication

California National Productions went into syndicated sale yesterday (Tues.) with a new series called "Danger Is My Business," being produced by John Wayne's Batjac Productions. It's the NBC subsidiary's first multichrome offering for station sale and it's also the first outside package the company has taken on in a year.

Director William Morrison and host-narrator Lt. Col. John D. Craig are tied up in the Batjac series, based on a group of documentary adventures. With seven half-hours in the can, Morrison and Craig are on the road shooting sequences at race tracks, with aerial precision teams, and at the Calgary Stampede, etc.

Eliz. Bain to DuMont

Chicago, May 20.

Elizabeth Bain, film editor for two Chicago tv stations over the past 10 years, leaves the Windy City at month's end to join the DuMont operation at its Gotham headquarters. Miss Bain will be in charge of purchasing and programming film for both WABD, New York, and WTTG, Washington. Possible, too, she may have a say-so in film purchases of DuMont's Los Angeles anchor, KTLA.

Miss Bain spent nine years with WGN-TV here as director of film programming, and for the past 14 months was employed similarly by WBBM-TV.

$2,000,000 2-Mo. Gross For AAP

Going great guns though it's had the Warner flicks on the tv market for many moons, Associated Artists Productions racked up a fresh gross of $2,000,000 for the first two months of the second 1958 quarter. Biggest hunk of business for the April-May period came via a first-run sale to the Hearst stations in Baltimore and Milwaukee, according to the distrib.

WBAL - TV, Baltimore, and WISN-TV, Milwaukee, each bought AAP's Warner cartoon library, and WBAL bought 600 of the features, WISN 500. During the same period, six other tv stations each bought 52 pictures in AAP's "Jupiter" group. "Additional" sales of features were made to four other tv'ers, and two stations made further cartoon buys.

Off-Network Shows ('Robin Hood,' B&A, Etc.) Loom Hot in '58-'59

Some of the hottest properties in syndication this fall should be off-network rerun skeins.

Screen Gems has "Burns and Allen"; and Official Films will be releasing "Robin Hood." It's no secret Television Programs of America has been grossing heavy dough on "Jeff's Collie" (Lassie). ABC Film Syndication will have "Jim Bowie" and CBS Film Sales "Navy Log."

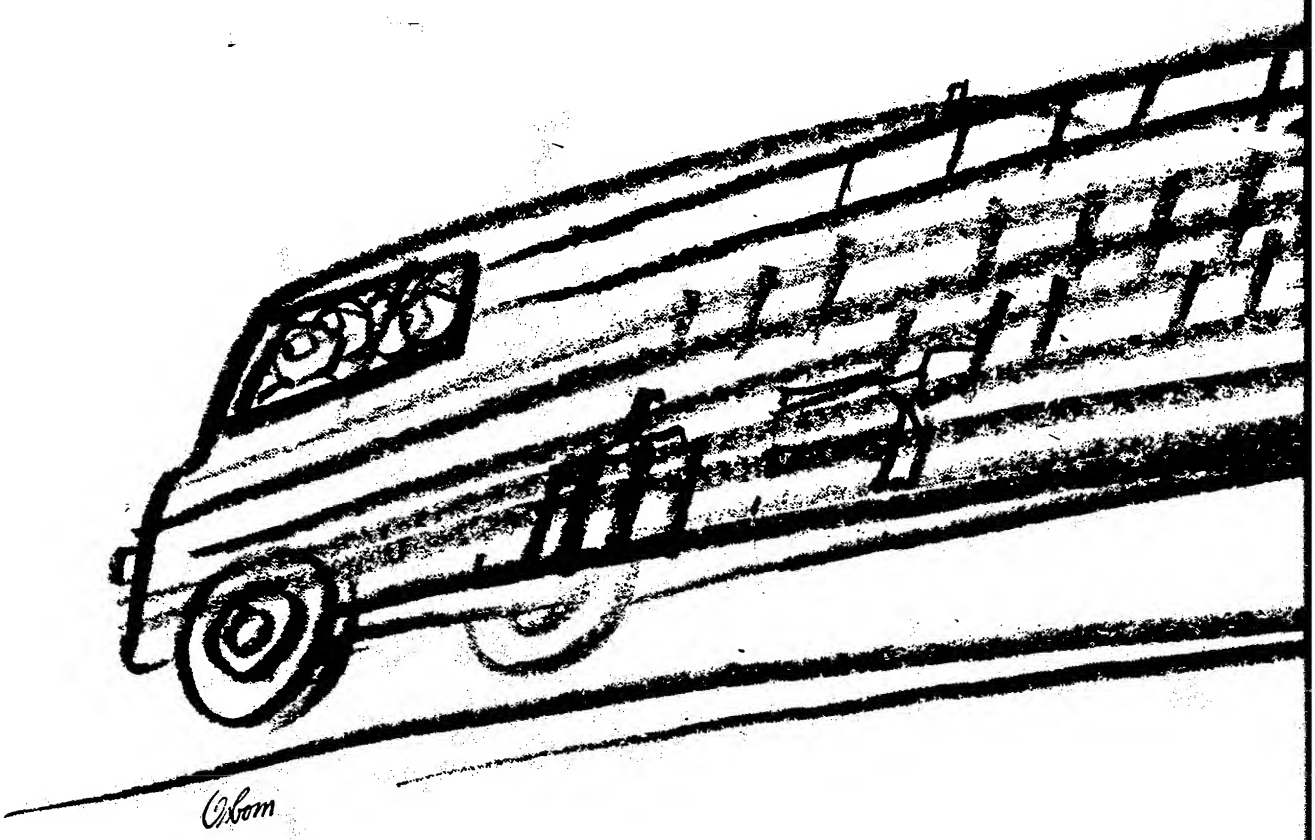
In fact, the hotter off-network skeins can do an earning and rating job equal and better at times than some first-run "made for syndication" properties. The off-network skeins of lesser quality can die on the vine in syndication, too.

Miller Exec Producer On Lux, Schlitz Segs

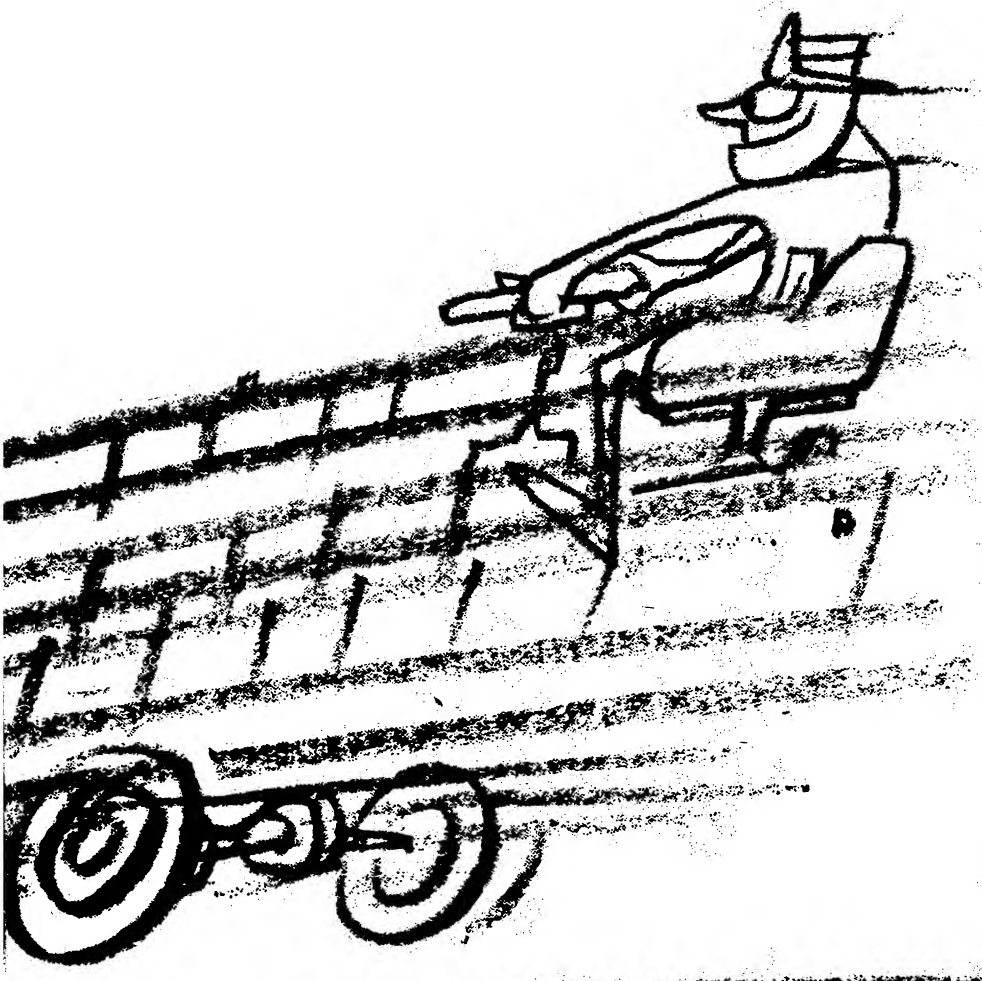
Hollywood, May 20.

Alan Miller will be exec producer on Revue Production's Lux and Schlitz Playhouse series next season.

Miller is production chief at Revue, and is currently hunting for two producers to turn out the vidfilms. Schlitz producer Frank P. Rosenberg exited the company to produce "Guns Up!" Marlon Brando starrer for Pennebaker Productions Inc.



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Mutual Can Hold Out Longer Than The Other Networks, Sez Hammer

Mutual, which has been losing biz recently, has inaugurated a new proof-of-performance project to document the performance of affiliates in carrying the network's news shows on the half-hour.

As spelled out by Armand Hammer, board chairman and prez, all affiliates have been asked to sign affidavits on the schedule of five-minute web newscasts carried locally. To date, about 200 replies have come in, with 95% of the affils stating that they carry virtually the entire web schedule.

Traditionally, the practice has been to poll the affils after the programs have been bought by a sponsor. Many times stations wouldn't answer the poll, and the soonsor would get commensurate rebates.

Now, the proof of pre-clearance will be offered prior to time buying to agencies. The project will be continued intermittently, in soans of months, to keep the record up to date. Hammer maintained that the network beef at the Los Angeles meeting that about 25% of affiliates were not clearing time, was based on misinformation stemming for the failure of stations to reply.

As to biz, Mutual has lost a number of accounts to the American Broadcasting Network, including Pontiac which took its sponsorship of the Notre Dame games to ABN, Jello, and a Sunday religioso half-hour "Back to God" moving over to ABN.

Queried on the loss of biz, Hammer maintained that there's a good deal of rate cutting going on, and Mutual will not go along with the practice. Asked how long MBS can continue to operate in the red, even if it holds on to its rate structure, Hammer maintained that Mutual can sit it out longer than any of the other nets. If Mutual is losing money, the other nets are losing more, he replied, with their rate cutting. MGS is a streamlined operation, with its overhead kept down, and its programming is geared to a swap arrangement, and is thereby in a stronger position to hold out, according to Hammer. Agencies and sponsors, he added, lose respect for the rate cutters in the long run.

MBS has retrenched its late night programming structure, loping off Long John, who has carried from 11:05 to midnight, and Barry Gray, who had a chatter show from 12:01 to 2 a.m.

Robert E. Marcato, national sales manager, has resigned. Ditto for Robert Jones, who headed Mutual's Chicago office. Jones will be replaced. Marcato's functions partially will be absorbed by exec v.p. George Vogel, with Syd Allen remaining as administrative v.p. Hammer said from time to time there will be exec changes, as the new management builds a good working team.

The MBS prexy also stated that he has a 20-day option to buy up the 50% common stock by the group, headed by Paul Roberts, former MBS topper. The Roberts group common stock is non-voting and its profit participation comes after certain financial obligations are fulfilled. Hammer said the option calls for payment of over $125,000.

Trendex Top 10

(Week May 1-7)

Gunsmoke	CBS	37.7
Danny Thomas	CBS	29.0
Have Gun, Travel	CBS	28.9
Price Is Right	NBC	28.1
Wells Fargo	NBC	27.9
Wyatt Earp	ABC	27.2
Loretta Young	NBC	26.4
Restless Gun	NBC	26.2
I've Got A Secret	CBS	25.8
Perry Como	NBC	25.0

ABC's N.Y. Radio Key Pacts Freed

Alan Freed, who for the last two weeks has been the center of a legal controversy, was inked this week to a contract by WABC Radio, the Gotham flag of the ABC Radio web. Freed, who pulled out of a WINS, N. Y., longterm pact after the indie allegedly failed to support him in the hassle that took place because teenage trouble was provoked in Boston after one of his arena dates, will start June 2 in a Monday-Friday three-hour-45-minute stint.

Freed, in addition to holding a slot weeknights between 7:15 and 11 p.m., may end up doing a Saturday show for the web flag. The time setup is similar to the nighttime deal Freed had until week before last at WINS. Latter had hopes of getting him back after the walkout.

Boston courts indicted the deejay for provoking the post-arena rioting in which several Bostonions were mauled. Legalistics still continue.

AFL-CIO Sponsor Coin (Vandercook & Morgan) Won't Desert ABC Radio

By next week, AFL-CIO is expected to finalize a renewal for the nightly newscasts on ABC Radio by John Vandercook and Edward Morgan. The two shows, one five-minutes long, the other 15, will probably continue for another year beginning in July.

Recently, Washington sources expressed doubt that the cross-the-boarders would continue beyond the current contract expiration date, due to an enlarged public relations program in other areas by the central union body. But a union official said on Monday (19) that the radio stanzas, although the contract with ABC is still unsigned, will continue.

Promise of this AFL-CIO biz, for which the union last year paid $600,000 (better part of it accruing to ABC in net time charges), caps a busy several days for the radio web.

Approximately, $1,100,000 in other renewals were announced last week, much of the biz going into Don McNeill's "Breakfast Club."

Lipton Tea Axes TV 'Talent Scouts'

Lipton's Tea is calling it quits with Arthur Godfrey's "Talent Scouts" on CBS-TV after an association of some 11 years. Outfit began as radio's only sponsor on Godfrey's Talent Scouts program, then picked up the tab on both radio and tv since early 1948. Show is currently on tv only.

Toni Co., plugging permanent wave and other hair care products, is reportedly a good bet to continue either as an alternate or weekly sponsor when show shifts to Wed. in the fall.

American Home Foods had a tentative order in for the fall but withdrew.

Ollie Treyz Sez Wed. Shifts 'Not So Crazy'

New York.

Editor, VARIETY:

Your story, "How to Go Crazy in TV," is inaccurate.

The move of "Ozzie and Harriet" to 8:30 p.m. Wednesday, from its current 9 p.m. slot, was made purely on the basis of programming and not to gain, as you report, from Quaker Oats "an additional half-hour (on 'Naked City')."

The "Ozzie and Harriet" program was moved up, not for the reasons which you mentioned, but because the cancellation of Bristol Myers, now sponsoring "Tombstone Territory" in the 8:30 p.m. Wednesday period, made the move possible.

Your account, which portrays the program shifts as a matter of expediency, misses the point. The shifts were based on programming considerations and were premised only on what this network regards as the best program structure and sequence that it can fashion in behalf of our advertisers and the viewing public.

Would you please publish this letter, so that your readers may have the opportunity to get the facts.

Ollie Treyz
President ABC-TV

CBS' 1st Quarter Earnings Up 10%

CBS's first quarter earnings for 1958 was $6,518,039, compared with $5,907,323 for similar period of 1957, representing an increase of 10.3%.

William S. Paley, chairman of board, also told board members that net sales and revenues for first quarter amount to $103,296,857, as compared with $95,946,932 for comparable period of 1957. This is an increase of 7.7%.

Current earnings are equivalent to 83c per share, as compared with 77c per share for first quarter of 1957.

Cash dividend of 25c per share on Class A and Class B stock will be payable in June to stockholders of record on May 29.

Jim Reeves' 10-Wk. Stint On 'Ozark Music Jubilee'

Jim Reeves, the country & western performer whose chief connection with ABC was severed several weeks ago when the web's radio side started its live programming cutbacks, has again made contact with the company in tv—but only on a temporary basis. On Saturday (June 7), the Nashville singer-talker will do the first of 10 emcee chores in Springfield, Mo., on "Ozark Music Jubilee" for vacationing Red Foley.

Reeves will start a heavy fair date sked in August and September, after Foley returns from a California vacation. Not too long ago, Reeves did guest spots on ABC-TV's Dick Clark stanza and with Lawrence Welk.

Buying a Network Show for $620

Example of how to get something for practically nothing from the television networks was offered last week by U.S. Steel Corp. in its purchase of the Wednesday segment of the 10-minute early-morning Richard Hottelet news strip on CBS-TV. Because of the peculiar nature of the CBS-TV discount structure, the Hottelet news will involve an expenditure by U.S. Steel of no more than $620 a week.

Arithmetic surrounding the discount setup is a fascinating exercise in timebuying. It all stems from CBS' socalled "station-hour discount," under which alternate-week nighttime advertisers can earn discounts through the purchase of a daytime program on the skipweek. Through such a purchase, the nighttime program earns an additional discount of 15% and the newly acquired daytimer also earns a 5% discount, above and beyond standard 52-week discounts, etc. That 15% additional discount the sponsor earns on "U.S. Steel Hour" is practically enough to cover the cost of the news show.

Here's how it all breaks down. The Hottelet news costs a total (time & talent) of $8,800, less the station-hour discount of 5% and other discounts. Ignoring the other discounts and applying only the 5% discount to the time-only costs of $7,700, the net on the show comes to $8,420. But the sponsor earns an additional 15% discount on "U.S. Steel Hour," which based on time charges of $104.000, comes to $15,600 per show. This discount is earned every other week, so that the weekly discount earned on the "Steel Hour" comes to $7,800 per show. The $8,420-per-show cost less the $7,800 discount leaves a net expenditure of $620 a week for the Hottelet show.

TV-Radio Production Centres

IN NEW YORK CITY . . .

CBS prez **Frank Stanton** holidaying for month in Europe . . . **John Seymour** into cast of CBS Radio's "Romance of Helen Trent" serial . . . **Elaine Roset** into cast of CBS Radio's "Second Mrs. Burton" . . . **Dave Camerer**, scripter of CBS Radio's "Sports Time" with **Phil Rizzuto**, edited new book, "Improve Your Golf," with feature articles by top golf pros . . . **Don Morrow** back after making videotape commercials for General Motors in London, France and Italy . . . **William S. Gailmor**, for many years news analyst with WHN (now WMGM) appointed news editor of WPEN, Philly outlet . . . **Perry Leff** of Frank Cooper Associates signed **Lou Salomon** as one of the writers on the Sonja Henie Spectacular to be filmed in Europe by **Allen Newman**, current producer of "Wide, Wide, World." . . . **John Teeter**, director of Damon Runyon Cancer Fund, to discuss fund raising with **Fanny Hurst** on her WABD-TV "Showcase" May 28 . . . WRCA-WRCA-TV execs **Max E. Buck, Arthur Hamilton, Herman Maxwell, Joseph Murphy**, and cooking expert **Josephine McCarthy** to attend three-day Supermarket Institute's annual convention, May 25-28, in Atlantic City . . . **Mary Lou Monahan**, secretary to **John O'Keefe**, WRCA publicity director, vacationing on the Coast . . . WRCA-TV producer **John Fengler** was guest speaker at Queens County PTA group last week . . . **Pat Benoit** cast for lead role in "Today is Ours," starting June 30 on NBC-TV . . . **Howard St. John** cast for lead role in "Investigator" on NBC-TV, summer replacement for Gobel-Fisher program . . . "Buckskin" with **Tommy Nolan** is summer replacement for Tennessee Ernie Ford's program starting July 3 . . . "Martha Wright Show" has been expanded on WCBS Radio. Starting June 2 it'll be heard from 5:20 to 6 p.m. Monday through Friday . . . WCBS Radio's rise-and-shine performer, **Jack Sterling** has written a book, "So Early in the Morning," to be published in the Fall . . . WCBS Radio Director of News and Public Affairs **Dave Driscoll** appointed member of Business and Professional Men's Committee of Stadium Concerts . . . **Arthur Van Horn** set as fronter on "The Ad World," WOR-TV Sunday live fare for agency row . . . **Sallie Blair**, the thrush, did the first of three Ed Sullivan guest spots Sunday (18), with others coming up on June 1 and July 6 . . . **Al Markim** becomes executive assistant at Telestudios Inc., the tape video operation . . . **Zel de Cyr** doing the voice behind for the puppets on Minute Rice blurbs on "Do You Trust Your Wife?" . . . **Hal Holbrook**, five-year vet on CBS' "Brighter Day" doing characterization on "Wide, Wide, World's" May 25 rundown on American humor . . . **Fred Segal**, former WABD art director, becomes director of arts and advertising for WNTA-plus-tv . . . "Night Beat" co-producer **Marlene Sanders** marrying Symph of Air manager **Jerome Toobin** at the end of May . . . As of tomorrow (Thurs.) "**Art Ford's Jazz Party**" will be broadcast simultaneously on tv, and FM radio. Hour-and-half, which began two Thursdays ago on WNTA-TV, is adding Newark station's sister outlets WNTA and WNTA-FM to the lineup . . . **Zel de Cyr** just completed doing the voice of "Winnie Waverly" for four new radio commercials for Waverly Bonded Glosheen . . . WOR Radio, picking up a recording from a ham radio operator in Amagansett, L.I., aired the sound of Russia's new Sputnik Thursday (15) . . . Mutual's "Word of Life Hour" will be aired June 7 from Madison Square Garden . . . **Bob Garrity**, WOR Radio's "Flying Reporter" will be back on the job comes Memorial Day weekend reporting on traffic conditions . . . WOR-TV aired a video tape recording on its Ampex machine of the return of Vice-President Nixon.

George Vogel, exec v.p. of Mutual, in Kew Gardens Hospital recovering from an intestinal obstruction operation . . . WLIB's "Voice of Puerto Rico" show on Saturday afternoons will feature English lessons directed at recent arrivals from Puerto Rico. Lessons will be conducted by Professor Eloisa Garcia Rivera, of Columbia U. . . . **Mrs. Eleanor Roosevelt** will tell some of her globe-trotting experiences on WOR-TV's "It's Fun to Travel" June 10 . . . WLIB donating time and talent for the current fund raising campaign for Harlem's Police Athletic League . . . WMCA owner **Nathan Straus** quit as chairman—after several years—of Mayor Robert F. Wagner's advisory council . . . **Lillian Okun**, children programming director for WMCA, on four-week respite to India.

John Mason Brown, lecturer and panelist on CBS-TV's "The Last Word" winds up his seasonal lecture tour at N.Y.'s Town Hall today (Wed.) . . . CBS-TV pre-empting its "Verdict Is Yours" show on Memorial Day (30) for special telecast from Arlington National Cemetery . . . Frank Cooper Associates has set writer **Al C. Ward** to script a Perry Mason program and **Charles Hoffman** to write a "Climax" episode. **Stirling Silliphant** will do a "Philip Marlowe" script . . . **Sylvester L. Weaver, Bob Foreman** of BBD&O and **Davis Susskind** will participate in an all-day seminar on tv at Boston's Emerson College next Tuesday (27).

Ira Wolff upped to manager of sales promotion in NBC-TV network sales . . . Metopera star and WCBS host-commentator **John Brownlee** set for a Town Hall concert May 27 . . . **Betty Sue Albert** into "Edge of Night," replacing **Beverly Lunsford**, who pulled out because of her "Rope Dancers" stint on Broadway . . . **Stan Freeman** does three weeks at the Embers, N. Y., doubling from his WCBS show, then flies to London for two commercial appearances June 17 and 24 on Granada-TV's "Chelsea at Eight" stanza . . . Three writers, not one as originally indicated, involved in the recent preparation of the CBS Radio "Masland Radio Color Roundup." They are **Marvin Marx, Walter Stone** and **Allen Sloane** . . . **Gene Klavin** joins the panel of CBS Radio's "Sez Who!" on May 25 . . . **Lew Parker** and **Betty Kean** guest on CBS Radio's "Robert Q. Lewis Show" today (Wed.) . . . **Frank Kearns** and **Youseff Masraff** of CBS News Cairo Bureau leave N. Y. this week, stopping off in Frankfort, Germany, before their scheduled May 15th arrival in Cairo . . . **Wells Church**, CBS News, Washington, trekking through South America with Veepee Nixon . . . **Claudia Morgan** of CBS Radio's "Right to Happiness" named 1958 "Radio Mother of Year" by Stage Mothers Club of N. Y. Glenda Farrell was named "TV Mother of the Year."

Bill Lewis, K&E topper, has nixed plans to go to Europe this summer. Son Lawrence is slated to enter Officers Candidate School and daughter Ragan, who attends Reed College, plans trip to altar in September.

IN HOLLYWOOD .

KNX, CBS o&o, won seven awards for news excellence at annual meeting of Cal. Associated Press TV-Radio Assn. . . . **Barrie Chase**, dancer in filmusicals, got her first dramatic break in tv as featured femme in "Have Gun, Will Travel." . . . NABET gave its full endorsement to **John** and **Ruth Conte's** Foundation for Preservation of "Matinee Theatre." It is estimated that more than $250,000 has already been received in contributions from viewers, not counting the monies returned by NBC . . . N.Y. Post sent a gal out to get the lowdown on **Jack Paar** from his former writers. It would be a sizzler if they used the verbatim . . . **Bill Asher** signed an exclusive director contract with NBC-TV . . . **George Gruskin** back in his Morris office cubicle after a lengthy illness . . . They're telling some weird stories about what goes on at a writers conference with **Sid Caesar** . . . **Al Scalpone** took space at Desilu-Gower but he's not rushing into his first pilot for CBS. Just now he's studying his contract so that what the big print giveth the small print doth not taketh away . . . **Jim Douglass** of the Bates agency

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PIN 1958-59 HOPES ON SPECS

Lots of Smoke in CBS-TV's Eye

There's quite a cigaret hassle going on between Ted Bates agency (representing Brown & Williamson) and CBS-TV over product conflicts on Friday-Saturday night programming commitments for next season—and the smoke hasn't cleared away yet.

It all stems from the fact that, after wrapping up Brown & Williamson as an alternate-week client on the Saturday night 8:30 "Texan" series, it pacted P. Lorillard as a skip-week bankroller for the "Gale Storm Show" which follows at 9. True, the competing ciggie companies will alternate so that they won't run smack into one another—but since the skip-week client gets a crossplug, there'll be a head-on back-to-back clash. (CBS doesn't provide protection on crossplugs.)

Same situation prevails Friday nights, with Lorillard in for an alternate-week ride on "Person to Person." Preceding the Ed Murrow show is "The Lineup," which Brown & Williamson will share.

Murrow's staying aloof from the whole thing—still puffing away on his Camels.

Cooke Unloads 6 Canadian Mags For Greater Stake in TV Stations

Toronto, May 20.

With the intention of investing the funds in a new Toronto tv station venture, Jack Kent Cooke has just sold six of his magazines. This will mean the disappearance of two pioneer, publications in Canada, plus sale of four tradepapers. Cooke is also owner-operator of CKEY, Toronto, and CKOY, Ottawa, both radio stations. Besides being president of Consolidated Press Ltd., he is also owner of the Toronto Maple Leafs baseball team, lessee of the Maple Leaf Stadium here, and interested in plastics and steel manufactures in Canada.

He has sold The Canadian Home Journal (circ. 525,000) to the MacLean-Hunter Publishing Co., Ltd., and this will be merged with the latter's Chatelaine (circ. 470,000). His Farmer's Magazine goes to the William Weld Co., Ltd., and will be merged with their Farmer's Advocate and The Canadian Countryman, which have a combined circulation of 155,000.

Claiming increased labor and material costs, plus a loss of more than $500,000 over the year, Cooke has recouped his losses and made a profit on the deal, according to the publishing trade, but what he got on sale of his six magazines is

(Continued on page 54)

No TV Properties At 20th: Manulis

Hollywood, May 20.

"Playhouse 90" producer Martin Manulis, moving in September to 20th-Fox as a theatrical film producer, doesn't plan to buy a single television story for his feature film sked.

Explained the CBS producer: "I'm not planning to film anything I did on tv. I want something fresh. I don't want to do tv on a large screen."

Producer has had two of his "90's" bought by studios, but says they were both oaters, and this type of yarn can be expanded and given more scope in feature pix. Stanley Kramer bought "Invitation to a Gunfighter," and 20th "The Last Man," both of which were on "90."

Acknowledging the downbeat in studio buys of tv stories, Manulis attributes it to a number of factors, one of them being many a tv story bought for feature filming turned out to be a b.o. bomb.

"Today in the big budgeted pictures they want established stage and literary properties. Also, now tv has such a huge audience that to do a tv show as a movie would be almost like a repeat.

"We had one show I thought for certain would be bought by the movies—'The Miracle Worker'—but it wasn't. The feeling today is that once a story's been on tv you've used up your audience," said Manulis.

Producer said he hasn't yet acquired any properties for his schedule at 20th, but that he's first taking a European vacation with his family.

Hobin to Boone Show

William Hobin will be producer-director of Pat Boone's ABC-TV show next season, replacing Tom Naud.

Hobin, formerly with "Your Hit Parade" and Max Liebman's "Show of Shows," will actually begin as producer-director on Boone's summer replacement, the Andy Williams show—also Chevy-sponsored—which gets under way July 3 on ABC.

Writers Guild Okays Pact With Three TV Webs

Rank-and-file of Writers Guild of America last week unanimously okayed contract offers by CBS, ABC and NBC. Though contract dickers took several months and covered 12 different scribbler categories, they went along without any major hitches, and the networks made a partial concession on script changes which initially appeared to be the most serious issue on the agenda.

Webs agreed to give freelance writers a guarantee anent script changes. Contract makes it mandatory for producers "to discuss contemplated changes in the characterization and nature of dramatic scripts with a writer before control of the property passes over to the producer," and if the scribe doesn't like the proposed changes he can withdraw the script. On a number of occasions in the past, writers asked their names removed from screen credits after producers had altered the original material.

When WGA went into the negotiations, it had ready an extreme demand to stop alterations. Union wanted networks to pay cash penalties to the writer if his script was altered and then panned by even one tv critic.

In the same category of live freelance television, WGA received an

(Continued on page 54)

Chas. Ayres in New ABC-TV Sales Berth

Charles Ayres has become eastern sales manager for ABC-TV. The new tv web sales administrator, once veepee in charge of ABC Radio and then the same for NBC Radio, returned to ABC about a year ago as a salesman in tv.

Gene Wyatt, the last to be eastern sales manager at ABC-TV, is now described as a liaison between programming and sales. Wyatt, whose new title (he had it once before) is national program sales manager, vacated the eastern sales spot some days before Ayres took over, according to the web.

Ayres reports to William Mullen, newly appointed v.p. in charge of the tv web's sales.

OTHERWISE IT LOOKS DRAB

With practically everybody resigned to the fact that, insofar as the week-to-week half-hour diet is concerned, next season's television fare will be a reprise of lacklustre '57-'58, the networks are counting on that little extra push toward 90-minute specials to generate the only excitement and creativity on tap.

Thus a determined effort is being made to give an aura of extra-special to the various series of specs and one-shots in an effort to erase the stigma of another here-we-go-again semester of bread & butter programming.

Single specs costing in the area of $500,000 won't be uncommon, as for instance in the case of CBS-TV's "Wonderful Town" display, due in November, which, with the exception of Eileen and the male lead will bring back the entire original Broadway cast, including Rosalind Russell as the major star. "Town" will exceed the half-million cost mark. Then there's "Hallmark Hall of Fame" (out of the Milberg Productions shop), which is negotiating for a telemusical production of Cole Porter's "Kiss Me Kate" as a $500,000 extravaganza to finale the Hallmark series next season.

Hallmark series, in fact, on the basis of its blueprint, will boast its most elaborate and promising series in '58-'59, with plans for a high-budgeted original Christmas presentation; an original to be written specially for Julie Harris; another original by James Costigan (who scripted this season's highly-touted "Little Moon of Alban" which starred Julie Harris) and a repeat of "Green Pastures" with the original tv cast. There may also be a repeat of "Cradle Song." George Schaefer will direct four of the Hallmark entries.

The "Du Pont Show of the Month" has an extra-special gleam in its '58-'59 CBS-TV eye. The Bob Hope specials on NBC-TV for Buick will be upgraded to the tune of $400,000 per show with McCann-Erickson agency allocating an additional $3,500,000 to make with some spec noise. Out of the Henry Jaffe or Dave Susskind production house will come a series of four top-budgeted musicals for A T & T (client reportedly has an overall budget of $5,000,000 to spend next season, chiefly for specials).

Even "Playhouse 90" on CBS-TV will give it a real college try in getting away from its week-after-week onus in a bid to capture that "every show a 90-minute special" flavor of excitement. Thus the new production team of Fred Coe, John Houseman, Herb Brodkin and Arthur Penn are being fortified with major properties, among them, for example, Ernest Hemingway's "The Undefeated," an original on "The Last Days of Stalin"; a sweeping probe of Alcoholics Anonymous called "The Fourth Step"; a tv version of Helen MacInnes' "North from Rome"; an adaptation of the late James Agee's "A Death in the Family"; a David Shaw adaptation of F. Scott Fitzgerald's "The Great Gatsby," etc.

There will, of course, be the usual Lucy & Desi specials, which are being incorporated into the Westinghouse-sponsored "Desilu Playhouse" hour series on CBS-TV, along with the customary in-and-outers such as Dean Martin, Jerry Lewis, etc.

Otherwise, as far as the night-after-night half-hour entries are concerned, "don't look for anything different than this year," as one network exec conceded.

Toni Exits 'Hit Parade'

Toni Co. is giving up its half-sponsorship of the Saturday night "Hit Parade" at the end of the current cycle.

American Tobacco is continuing its co-sponsorship with NBC on the prowl for a skip-week bankroller.

McCann-Erickson's $60,000,000 TV Network Programming Wrapup; Billings Head For $100,000,000

By ABEL GREEN

McCann-Erickson's $60,000,000 in nighttime television billings and up to a possible $100,000,000 billings to include daytime radio and tv spots and other sponsorships put that agency neck-and-neck with J. Walter Thompson for top agency disbursements next year, trailed by Young & Rubicam's $85,-$90,000,000 and BBD&O's $80,000,000 in billings, radio-tv only.

The major slices of the $60,000,000 nighttime tv programming will be via NBC, with $25,000,000 thereof earmarked for CBS including that $11,000,000 Desilu deal. This latter is broken down into seven Lucille Ball-Desi Arnaz specials, Monday nights, 10-11 p. m., and 43 "Desilu Playhouse" programs, making 50 weeks in all.

The $11,000,000 includes time and talent and, of this segment, the seven specials figure $400,000-plus for each spectacular. The 400G breaks down about even between time and talent, with a shade more cost going to the talent.

McCann-Erickson's tv-radio bossman Terry C. Clyne has the Milt Caniff package, "Steve Canyon," adventure series based on the Air Force files, set for NBC Thursday, 9-9:30 p. m. slot, sponsored by Liggett & Myers. L&M will also sponsor "Brains and Brawn," a French-created package handled by the William Morris agency, slated for Thursdays at 8 p. m., with "Twenty-One," moved from Mondays-at-9 to Thursday at 8:30, between "Canyon" and "Brains," all NBC.

Latter show is the toprated teeveer currently on Radio Defussion Francaise, the French state-owned television. "Canyon" is also a Morris office package, which Caniff will script and supervise. "Steve Canyon" has the Army Air Force blessing with an eye to possible integration of any dramatic projections that might come to pass such as secret missiles, earth-made satellites, etc.

Air Force skein has picked up American Home Products as alternate sponsor with L&M. Series will be directed by Ted Post and produced by Mike Mishkoff and David Haft. Dean Fredericks will portray title role.

The Eddie Fisher-George Gobel

(Continued on page 54)

TV SPOT BIZ UP

Bullish Report For First Quarter of '58; $2,127,000 Hike

Television is the "only major mass advertising medium" to show a revenue increase during the first quarter of 1958 as opposed to the same 1957 quarter, according to Television Bureau of Advertising. TvB backed up the allegation with the latest Rorabaugh quarterly report on spot video spending, in which tv showed an increase from last year of $2,127,000.

Full spot expenditure for the latest full quarter was $119,062,000 against $116,935,000 in Jan.-March, 1957. Increase is 1.8%.

ABC Pubaffairs Gets Goldenson Nod On Specials

ABC-TV has given its public affairs department the long-awaited okay to go ahead next season with as many special as it sees fit. Decision was reportedly made on the strength of department's last two specials, "Prologue, 1958," done at the New Year, and "Report Card, 1958," done a few weeks ago. This new trend is a sign of ABC-TV coming into financial parity with its rivals.

Veep John Daly, who heads the news-public affairs department for ABC, has long sought clearance and coin for an increased schedule. Under the new arrangement, his department expects to do at least four to six specials.

Like everything else about the new pattern, whether next season's specials will be 30, 60 or 90-minute jobs pretty much depends on the department's decision. As it was explained, ABC news has the okay to do anything "within reason." Broader plans require an extension in Daly's budget, but just how much was not made definite.

Since Daly's department works for both ABC Radio and ABC-TV, he does not report directly to either of the web chieftains, but instead to Leonard Goldenson and other officers of the parent American Broadcasting-Paramount Theatres. (When James Riddell begins at ABC as head of both operations, it's considered likely Daly will report to him.) Goldenson, reportedly impressed by the critical reception given "Report Card" and the Peabody given "Prologue," decided in favor of the expansion.

ABC has not decided on the subject material for the 1958-'59 p.a. specials, but one plan for spacing them is "approximately one every quarter or one every two months." This, though, will finally be determined by "What's happening and what's tellable." First of the shows will be produced in the fall.

Sid Garfield Heads CBS Radio Press Info

Sid Garfield steps in as director of press information for CBS Radio, the post vacated by Charles S. Steinberg, who moves over to CBS-TV as director of information services.

Garfield, who'll report to veepee Louis Hausman, formerly was exploitation director of the radio web. He joined CBS Radio in 1951. Both Garfield and Steinberg were Warner Bros. publicists at one period in their careers.

Melvin Spiegel, Assistant Director of Press Info, retains that position, plus taking on added administrative chores.

CBS-TV Dickering '6-Star Playhouse'

Hollywood, May 20.

Four Star Productions and CBS are close to a deal for Four Star's "Six Star Playhouse" to be on the web next season. Series was on NBC this season under the aegis of "Alcoa-Goodyear Theatre," but that series will be produced as an anthology at Screen Gems next semester.

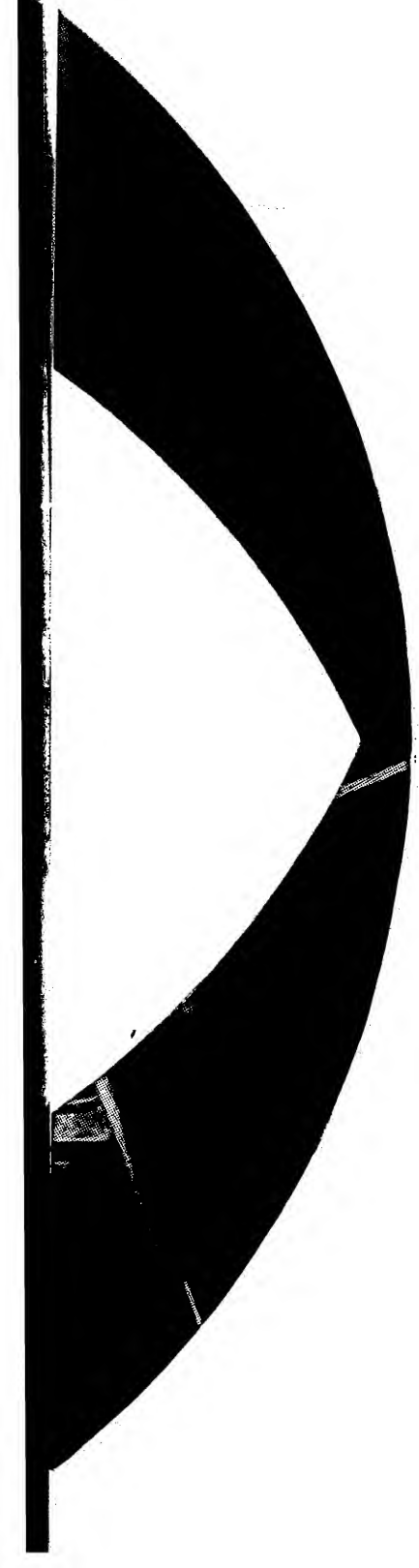
Barbara Stanwyck will join the series regulars, Robert Ryan, Jane Powell, Jack Lemmon, David Niven and Charles Boyer in the Four Star entry.

Alcoa wanted to alternate the "Alcoa-Goodyear" show, with Four Star producing half the segments, SG the other half.

This was nixed by Four Star prexy-owner Dick Powell, who said: "We had been receiving $42,500 a show and $13,000 for repeats although we would spend as much as $47,000 and $48,000 a show. Screen Gems is getting the series because they offered to turn them out for $40,000 a show and nothing for the repeats. Alcoa wanted us to alternate with Screen Gems, but I turned it down. I didn't want to alternate with them, when they will be spending less per show. It's not a good position to put our people in, and we didn't want to do it."



*Latest NTI: April 6-19, 1958



It is not particularly surprising that a company whose business is involved with other people's future should be astute about insuring its own.

Convinced that for companies, as well as for people, the present is the best time to protect the future, the Prudential Insurance Company renewed its schedule on the CBS Television Network—a program series which averages 23 million viewers each week.

Each year since 1950 Prudential has placed increasing reliance on the persuasive power of network television. Last year, for example, it devoted more than two-thirds of its entire advertising appropriation to television.

Prudential buys insurance

And apparently with notable success. Prudential reports "Our 22,000 agents throughout the country are proud to be associated with CBS Television in a programming venture with the scope of *The Twentieth Century.* They consider television a tremendous help in winning the confidence of potential policy holders."

In the present period of stiffening competition American business employs the most efficient sales tools it can get —which is why more and more advertisers are announcing their renewals on the CBS Television Network each week: Lever Brothers, S. C. Johnson, Liggett & Myers, U. S. Steel, the Nestle Company and Westinghouse.

Like Prudential, they find their best insurance in the network whose vital statistics reveal that for the past 68 consecutive Nielsen Reports* it has provided the largest nationwide audiences in all advertising.

THE CBS TELEVISION NETWORK

VARIETY-TELEPULSE CITY-BY-CITY PROGRAM CHART.

VARIETY's weekly chart is based on the 22 major markets regularly reported by Telepulse each month, in addition to 133 other Telepulse tabulated U.S. markets, covered over the course of a year. Cities will be rotated weekly. The VARIETY chart is a compilation of data on syndicated films, as well as network and live programs, in each market. Under the top 10 multi-weekly heading, the (†) stands for local programming and the (*) for network shows.

CHICAGO

Stations: WBBM, WBKB, WGN, WNBQ. TV Homes: 1,791,700. Survey Dates: April 7-14, 1958.

TOP TEN NETWORK SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Gunsmoke (Sat. 9:00-9:30)	WBBM	39.5
2.	Perry Como (Sat. 7:00-8:00)	WNBQ	37.5
3.	What's My Line (Sun. 9:30-10:00)	WBBM	33.2
4.	Restless Gun (Mon. 7:00-7:30)	WNBQ	30.2
5.	Danny Thomas (Mon. 8:00-8:30)	WBBM	29.5
6.	Tales of Wells Fargo (Mon. 7:30-8)	WNBQ	28.2
7.	Loretta Young (Sun. 9:00-9:30)	WNBQ	27.9
8.	$64,000 Challenge (Sun. 9:00-9:30)	WBBM	27.5
9.	Dinah Shore (Sun. 8:00-9:00)	WNBQ	27.2
10.	Have Gun Will Travel (Sat. 8:30-9)	WBBM	26.5
10.	Lassie (Sun. 6:00-6:30)	WBBM	26.5
10.	Peop'e's Choice (Thurs. 8:00-8:30)	WNBQ	26.5
10.	$64,000 Question (Tues. 9:00-9:30)	WBBM	26.5

TOP TEN MULTI-WEEKLY SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	†Susan's Show (M-F 4:00-4:30)	WBBM	20.5
2.	*Mickey Mouse Club (M-F 5:30-6:00)	WBKB	19.8
3.	†News Roundup (M-F 10:00-10:15)	WBBM	18.7
4.	†In Town Tonight (M-F 10:15-10:30)	WBBM	15.7
5.	*Verdict Is Yours (M-F 2:30-3:00)	WBBM	14.4
6.	*Big Payoff (M-F 2:00-2:30)	WBBM	14.3
7.	*Art Linkletter (M-F 1:30-2:00)	WBBM	14.2
8.	*Capt. Kangaroo (M-F 8-8:45 a.m.)	WBBM	13.6
9.	†Bugs Bunny & Friends (M-F 6:30-7)	WGN	13.5
10.	†Miss Lee, Wea., News (M-F 8:45-9 a.m.)	WBBM	13.3
10.	†News-Bentley (M-F 6:00-6:15)	WBBM	13.3

TOP TWENTY SYNDICATED SHOWS

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Silent Service (Tues. 9:30)	WNBQ	NBC	21.2	37
2.	State Trooper (Wed. 9:30)	WNBQ	MCA	20.2	31
3.	Sea Hunt (Wed. 8:30)	WGN	Ziv	18.9	27
4.	African Patrol (Tues. 9:30)	WBBM	Gross-Krasne	18.5	32
4.	Annie Oakley (Fri. 6:00)	WGN	CBS	18.5	42
5.	Studio 57 (Mon. 9:30)	WGN	MCA	16.5	27
6.	Honeymooners (Thurs. 9:30)	WGN	CBS	15.5	24
7.	Sky King (Thurs. 6:00)	WGN	Nabisco	14.5	37
8.	Cisco Kid (Mon. 6:00)	WGN	Ziv	13.9	32
9.	Whirlybirds (Thurs. 9:00)	WGN	CBS	13.5	20
10.	Highway Patrol (Fri. 8:00)	WGN	Ziv	12.5	19
11.	Looney Tunes (M-S 12:00)	WGN	Guild	12.4	43
12.	Code 3 (Fri. 9:30)	WBKB	ABC	12.2	19
13.	Rocket Squad (Tues. 8:30)	WGN	ABC	12.0	18
14.	Frontier (Sat. 6:00)	WNBQ	NBC	11.9	29
15.	Brave Eagle (Tues. 6:00)	WGN	CBS	11.7	29
15.	San Francisco Beat (Wed. 9:30)	WGN	CBS	11.7	18
16.	Crusader (Fri. 9:30)	WGN	MCA	11.5	18
17.	Men of Annapolis (Mon. 9:00)	WGN	Ziv	11.2	17
17.	Official Detective (Wed. 9:00)	WGN	NTA	11.2	17
17.	S. Donovan, West. Marshal (Wed. 6)	WGN	NBC	11.2	29

TOP COMPETITION

PROGRAM	STA.	AV. RTG.
African Patrol	WBBM	18.5
U. S. Steel Hour	WBBM	20.9
I've Got a Secret	WBBM	23.0
Silent Service	WNBQ	21.2
News—Bentley	WBBM	12.3
CBS News	WBBM	12.7
Studio One	WBBM	20.2
Playhouse 90	WBBM	23.4
News—Bentley	WBBM	11.3
CBS News	WBBM	11.0
News—Bentley	WBBM	14.3
CBS News	WBBM	14.0
Playhouse 90	WBBM	24.5
Phil Silvers	WBBM	24.5
Lone Ranger	WBBM	19.9
Person to Person	WBBM	24.7
Red Skelton	WBBM	26.2
CBS News Special	WBBM	12.2
News—Bentley	WBBM	16.0
CBS News	WBBM	14.7
U. S. Steel Hour	WBBM	20.9
Person to Person	WBBM	24.7
Studio One	WBBM	21.2
This Is Your Life	WNBQ	22.5
News—Bentley	WBBM	12.7
CBS News	WBBM	12.3

ST. LOUIS

Stations: KMOX, KSD, KTVI. TV Homes: 560,200. Survey Dates: April 7-14, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 9:00-9:30)	KMOX	43.2
2.	Perry Como (Sat. 7:00-8:00)	KSD	41.2
3.	Have Gun Will Travel (Sat. 8:30-9)	KMOX	36.5
4.	Danny Thomas (Mon. 8:00-8:30)	KMOX	36.2
5.	December Bride (Mon. 8:30-9:00)	KMOX	34.2
6.	Tales of Wells Fargo (Mon. 7:30-8)	KSD	32.4
7.	Loretta Young (Sun. 9:00-9:30)	KSD	32.0
7.	I've Got a Secret (Wed. 8:30-9:00)	KMOX	32.0
8.	Oh Susanna (Sat. 8:00-9:00)	KMOX	31.9
9.	Wyatt Earp (Tues. 7:30-8:00)	KTVI	31.2
9.	Red Skelton (Tues. 8.30-9:00)	KMOX	31.2

TOP TEN MULTI-WEEKLY SHOWS

1.	†10 P.M. News, Wea. (M-F 10-10:15)	KMOX	18.3
2.	*Mickey Mouse Club (M-F 5:30-6:00)	KTVI	16.0
3.	*Art Linkletter (M-F 1:30-2:00)	KMOX	15.4
4.	†Latest News (M-F 6:15-6:30)	KSD	14.8
5.	†Wea., Sportsview (M-F 6:00-6:30)	KSD	14.4
6.	†Eye on St. Louis (M-F 10:15-10:30)	KMOX	14.2
7.	*Amer. Bandstand (M-F 3-3:30, 4-5)	KTVI	13.7
8.	†Wrangler's Club (M-F 5:00-6:00)	KSD	13.3
9.	*Queen for a Day (M-F 3:00-3:45)	KSD	13.1
10.	*Price Is Right (M-F 10-10:30 a.m.)	KSD	13.0

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Death Valley Days (Sat. 9:30)	KMOX	U. S. Borax	31.2	53
2.	Boots and Saddles (Fri. 9:30)	KMOX	NBC	27.5	49
3.	Frontier Doctor (Thurs. 10:00)	KSD	HTS	26.5	49
3.	State Trooper (Tues. 9:30)	KSD	MCA	26.5	41
4.	Whirlybirds (Tues. 10:00)	KSD	CBS	24.5	50
5.	Highway Patrol (Thurs. 9:30)	KSD	Ziv	22.2	35
6.	Annie Oakley (Sat. 6:00)	KMOX	CBS	21.2	58
7.	Mike Hammer (Fri. 10:00)	KSD	MCA	20.5	40
7.	Silent Service (Tues. 9:30)	KMOX	NBC	20.5	33
8.	Harbor Command (Wed. 9:30)	KSD	Ziv	20.2	32
9.	Cisco Kid (Sat. 5:30)	KSD	Ziv	17.9	50
10.	Sky King (Sat. 11:30 a.m.)	KMOX	Nabisco	17.2	58
11.	Gray Ghost (Sun. 9:30)	KSD	CBS	17.0	29
12.	Martin Kane (Mon. 10:00)	KSD	Ziv	16.5	43
13.	Honeymooners (Sun. 6:00)	KTVI	CBS	16.2	30
14.	Sea Hunt (Thurs. 9:00)	KTVI	Ziv	15.9	23
14.	Studio 57 (Wed. 10:00)	KSD	MCA	15.9	36
15.	I Search for Adventure (Sun. 10:00)	KMOX	Bagnall	15.4	36
16.	Damon Runyon Thea. (Tues. 9:30)	KTVI	Screen Gems	14.9	25
17.	The Three Musketeers (Mon. 6:30)	KTVI	ABC	14.5	26

TOP COMPETITION

PROGRAM	STA.	AV. RTG.
Your Hit Parade	KSD	17.4
Boxing	KSD	16.3
Sports Extra	KSD	14.7
10:00 News, Wea.	KMOX	19.0
Eye—St. Louis	KMOX	15.3
Silent Service	KMOX	20.5
10:00 News, Wea.	KMOX	16.3
Eye—St. Louis	KMOX	12.0
Playhouse 90	KMOX	26.7
Who's Who—Govt.	KSD	10.0
Farm Newsreel	KSD	8.7
10:00 News, Wea.	KMOX	22.7
Eye—St. Louis	KMOX	16.3
State Trooper	KSD	26.5
U. S. Steel Hour	KMOX	26.2
Paul Winchell	KTVI	9.2
Fred Moegie	KTVI	7.7
What's My Line	KMOX	30.2
10:00 News, Wea.	KMOX	14.0
Eye—St. Louis	KMOX	11.0
Lassie	KMOX	23.9
Playhouse 90	KMOX	28.5
10:00 News, Wea.	KMOX	19.3
Eye—St. Louis	KMOX	16.3
Jane Wyman	KSD	14.5
State Trooper	KSD	26.5
Robin Hood	KMOX	22.5

MILWAUKEE

Stations: WISN, WITI, WTMJ, WXIX. TV Homes: 287,000. Survey Dates: April 7-14, 1958.

TOP TEN NETWORK SHOWS

1.	Perry Como (Sat. 7:00-8:00)	WTMJ	38.2
2.	Restless Gun (Mon. 7:00-7:30)	WTMJ	32.9
3.	Loretta Young (Sun. 9:00-9:30)	WTMJ	32.5
4.	Gunsmoke (Sat. 9:00-9:30)	WXIX	32.2
4.	Wells Fargo (Mon. 7:30-8:00)	WTMJ	32.2
5.	Bob Cummings (Tues. 8:30-9:00)	WTMJ	31.5
6.	Lawrence Welk (Sat. 8:00-9:00)	WISN	31.3
7.	Californians (Tues. 9:00-9:30)	WTMJ	30.5
8.	Dinah Shore (Sun. 8:00-9:00)	WTMJ	29.5
9.	Thin Man (Fri. 8:30-9:00)	WTMJ	28.5

TOP TEN MULTI-WEEKLY SHOWS

1.	*Mickey Mouse Club (M-F 5:30-6:00)	WISN	18.2
2.	*NBC News (M-F 6:15-6:30)	WTMJ	16.5
3.	†News, Wea. (M-F 6:00-6:15)	WTMJ	16.1
4.	†Wea., News (M-F 10:00-10:15)	WTMJ	15.5
5.	†Gretchen Colnik (T, Th. 4:00-4:15)	WISN	14.8
6.	†L'te N'ws, Wea.-Spts. (M-F 10-10:15)	WXIX	14.3
7.	*Price Is Right (M-F 10-10:30 a.m.)	WTMJ	13.8
8.	†Late Show (M-F 10:15-Signoff)	WXIX	13.0
9.	†Uncle Hugo (M-F 4:00-5:00)	WISN	12.7
10.	*Queen for a Day (M-F 3:00-3:45)	WTMJ	11.4

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Whirlybirds (Sun. 9:30)	WTMJ	CBS	27.5	43
2.	State Trooper (Tues. 9:30)	WTMJ	MCA	24.9	43
3.	Waterfront (Tues. 9:30)	WXIX	MCA	21.5	37
4.	Capt. David Grief (Fri. 7:30)	WTMJ	Guild	21.2	32
5.	Boots and Saddles (Thurs. 8:00)	WTMJ	NBC	20.9	31
6.	Harbor Command (Thurs. 9:30)	WTMJ	Ziv	20.5	32
7.	Annie Oakley (Sat. 6:00)	WTMJ	CBS	18.9	38
8.	D. Fairbanks Presents (Wed. 9:30)	WTMJ	ABC	17.5	30
9.	Silent Service (Fri. 9:30)	WISN	NBC	17.2	30
10.	Frontier Doctor (Sat. 9:30)	WXIX	HTS	15.5	25
11.	Studio 57 (Thurs. 9:00)	WISN	MCA	13.9	22
12.	Flash Gordon (Sun. 12:00)	WXIX	Guild	12.9	48
12.	Last of the Mohicans (Sun. 5:30)	WTMJ	TPA	12.9	29
13.	Highway Patrol (Sun. 10:00)	WISN	Ziv	12.5	26
13.	Sheena, Queen of Jungle (Mon. 6)	WITI	ABC	12.5	28
13.	Sky King (Sat. 5:30)	WTMJ	Nabisco	12.5	31
14.	Autry-Rogers (Sat. 3:00)	WTMJ	MCA	12.0	39
15.	The Three Musketeers (Sat. 5:00)	WITI	ABC	11.2	29
16.	Frontier (Mon. 8:00)	WITI	NBC	10.2	15
17.	Legionnaire (Sat. 5:30)	WISN	TPA	9.9	25
17.	Victory at Sea (Sun. 5:30)	WITI	NBC	9.9	22

TOP COMPETITION

PROGRAM	STA.	AV. RTG.
What's My Line	WXIX	25.2
Waterfront	WXIX	21.5
State Trooper	WTMJ	24.9
Zane Grey	WXIX	21.9
Pat Boone	WISN	21.9
Playhouse 90	WXIX	22.2
Lassie	WXIX	21.2
U. S. Steel Hour	WXIX	22.2
Person to Person	WXIX	21.5
Sat. Night Theatre	WTMJ	33.5
Lux Show	WTMJ	22.9
Bowling-Champs	WTMJ	11.5
Lone Ranger	WISN	11.5
Star Parade	WTMJ	16.2
News, Wea.	WTMJ	16.7
NBC News	WTMJ	17.0
Legionnaire	WISN	9.9
Museum Diorama	WISN	8.2
Citizens-Renewal	WTMJ	10.5
Twenty One	WTMJ	25.5
Sky King	WTMJ	12.5
Last of the Mohicans	WTMJ	12.9

SEATTLE

Stations: KING, KIRO, KOMO, KTNT, KTVW. TV Homes: 235,000. Survey Dates: April 7-14, 1958.

TOP TEN NETWORK SHOWS

1.	Cheyenne (Tues. 7:30-8:30)	KING	40.3
2.	Wyatt Earp (Tues. 8:30-9:00)	KING	38.3
3.	Maverick (Sun. 7:30-8:30)	KING	36.5
4.	Perry Como (Sat. 8:00-9:00)	KOMO	31.1
4.	Boxing (Wed. 7:00-8:00)	KING	31.1
5.	People Are Funny (Sat. 7:30-8:00)	KOMO	30.2
6.	Colt .45 (Fri. 8:30-9:00)	KING	29.8
6.	Ozzie and Harriet (Wed. 9:30-10:00)	KING	29.8
7.	Groucho Marx (Thurs. 8:00-8:30)	KOMO	29.3
8.	Tales of Wells Fargo (Mon. 8:30-9)	KOMO	28.8
8.	Tombstone Territory (Wed. 9-9:30)	KING	28.8
8.	Gunsmoke (Sat. 9:00-9:30)	KIRO	28.8
8.	Loretta Young (Sun. 10:00-10:30)	KOMO	28.8

TOP TEN MULTI-WEEKLY SHOWS

1.	†Early Edition (M-F 6:30-7:00)	KING	25.8
2.	*Mickey Mouse Club (M-F 5:30-6:00)	KING	19.4
3.	*Our Miss Brooks (M-Th. 6:00-6:30)	KOMO	18.0
4.	†World Today (M-F 10:30-10:45)	KING	17.7
5.	*NBC News (M-F 6:45-7:00)	KOMO	16.3
6.	*Amer. Bandstand (M-F 4:00-5:00)	KING	16.0
7.	†Shell News (M-F 6:30-6:45)	KOMO	15.5
8.	†Cartoon Festival (M-F 8-8:30 a.m.)	KING	14.7
9.	†Stan Boreson (M-F 3:30-4:00)	KING	14.4
10.	†Wunda Wunda (M-F 8:30-9:00 a.m.)	KING	13.7

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Gray Ghost (Sun. 6:00)	KING	CBS	29.8	68
2.	Highway Patrol (Thurs. 7:00)	KOMO	Ziv	28.3	43
3.	Sea Hunt (Sun. 7:00)	KING	Ziv	27.8	44
4.	Honeymooners (Sun. 6:30)	KING	CBS	27.3	50
5.	Sheriff of Cochise (Sat. 7:00)	KING	NTA	26.3	43
6.	Badge 714 (Fri. 10:00)	KING	NBC	25.5	44
7.	I Search for Adventure (Mon. 7:00)	KING	Bagnall	24.3	35
8.	Death Valley Days (Thurs. 9:00)	KOMO	U. S. Borax	22.8	32
8.	Silent Service (Mon. 7:30)	KING	NBC	22.8	34
9.	Last of the Mohicans (Mon. 6:00)	KING	TPA	22.3	44
10.	Kit Carson (Wed. 6:00)	KING	MCA	21.8	42
11.	Sky King (Tues. 6:00)	KING	Nabisco	21.5	41
12.	Annie Oakley (Thurs. 6:00)	KING	CBS	21.3	41
12.	Studio 57 (Fri. 7:00)	KING	MCA	21.3	31
13.	26 Men (Mon. 7:00)	KOMO	ABC	18.8	27
14.	Kingdom of the Sea (Tues. 7:00)	KOMO	Guild	16.8	28
14.	Big Story (Sat. 9:30)	KIRO	Official	16.8	26
15.	Star and the Story (Fri. 8:30)	KIRO	Official	15.8	22
16.	Little Rascals (M-F 3:30)	KING	Interstate	14.4	49
17.	Cowboy G Men (Sat. 5:00)	KING	Flamingo	13.8	41
17.	Susie (Sun. 10:00)	KING	TPA	13.8	21

TOP COMPETITION

PROGRAM	STA.	AV. RTG.
Meet the Press	KOMO	8.8
Thriftway Crva.	KING	19.3
Lassie	KIRO	17.3
20th Century	KIRO	10.3
Perry Mason	KIRO	18.8
Championship Bowling	KOMO	14.3
26 Men	KOMO	18.8
Pat Boone	KING	25.3
Price Is Right	KOMO	23.3
Our Miss Brooks	KOMO	16.3
Our Miss Brooks	KOMO	18.5
Our Miss Brooks	KOMO	19.3
Our Miss Brooks	KOMO	18.0
Boxing	KOMO	26.8
Search for Adventure	KING	24.3
Success Story	KING	20.8
Lawrence Welk	KING	29.8
Colt .45	KING	29.8
Dotto	KIRO	6.8
Wild Bill Hickok	KIRO	11.8
Loretta Young	KOMO	28.8

VARIETY-TELEPULSE CITY-BY-CITY PROGRAM CHART.

VARIETY's weekly chart is based on the 22 major markets regularly reported by Telepulse each month, in addition to 133 other Telepulse tabulated U.S. markets, covered over the course of a year. Cities will be rotated weekly. The VARIETY chart is a compilation of data on syndicated films, as well as network and live programs, in each market. Under the top 10 multi-weekly heading, the (†) stands for local programming and the (*) for network shows.

LOS ANGELES

Stations: KABC, KCOP, KHJ, KNXT, KRCA, KTLA, KTTV. TV Homes: 1,892,000. Survey Dates: April 7-14, 1958.

TOP TEN NETWORK SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Gunsmoke (Sat. 9:00-9:30)	KNXT	39.0
2.	Perry Como (Sat. 8:00-9:00)	KRCA	33.0
3.	Groucho Marx (Thurs. 8:00-8:30)	KRCA	31.4
4.	Wagon Train (Wed. 7:30-8:30)	KRCA	27.7
5.	Playhouse 90 (Thurs. 9:30-11:00)	KNXT	27.0
6.	Alfred Hitchcock (Sun. 9:30-10:00)	KNXT	26.2
7.	People Are Funny (Sat. 7:30-8:00)	KRCA	25.6
8.	Cheyenne (Tues. 7:30-8:30)	KABC	25.4
8.	Have Gun Will Travel (Sat. 8:30-9)	KNXT	25.4
9.	Ed Sullivan (Sun. 8:00-9:00)	KNXT	25.0

TOP TEN MULTI-WEEKLY SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	*Mickey Mouse C'ub (M-F 5:30-6)	KABC	17.8
2.	*Queen For A Day (M-F 1:00-1:45)	KRCA	11.8
3.	*CBS News (M-F 6:15-6:30)	KNXT	11.6
3.	†Big News (M-F 10:30-11:00)	KNXT	11.0
4.	†Little Rascals (M,T,Th,F 7-7:30)	KHJ	10.8
4.	†Six O'Clock Report (M-F 6-6:15)	KNXT	10.8
5.	†News-E. Putnam (M-F 10-10:15)	KTTV	10.4
6.	*Art Linkletter (M-F 11:30-12:00)	KNXT	10.0
6.	†Popeye (M-F 6:00-6:30)	KTLA	10.0
7.	*Matinee Theatre (M-F 12:00-1:00)	KRCA	8.9
7.	*Verdict Is Yours (M-F 12:30-1:00)	KNXT	8.9

TOP TWENTY SYNDICATED SHOWS

RK.	PROGRAM—DAY—TIME	STA.	DISTRB.	AV. RTG.	AV. SH.
1.	Star Performance (Sat. 9:30)	KNXT	Official	22.9	35
2.	Death Valley Days (Thurs. 7:00)	KRCA	U. S. Borax	17.9	28
3.	Sheriff of Cochise (Sat. 7:30)	KTTV	NTA	16.3	24
4.	Highway Patrol (Mon. 9:00)	KTTV	Ziv	15.8	21
5.	26 Men (Mon. 7:00)	KRCA	ABC	14.1	23
6.	Sea Hunt (Mon. 7:30)	KTTV	Ziv	13.9	22
7.	San Francisco Beat (Sat. 9:30)	KTTV	CBS	13.5	21
8.	Frontier Dr. (Sat. 7:00)	KTTV	HTS	13.3	21
9.	Whirlybirds (Mon. 7:30)	KHJ	CBS	13.0	20
10.	I Search for Adv'nture (Thurs. 7:00)	KCOP	Bagnall	12.5	19
11.	Honeymooners (Thurs. 7:00)	KNXT	CBS	11.2	17
12.	Little Rascals (M,T,Th,F 7:00)	KHJ	Interstate	10.8	18
13.	If You Had A Million (Tues. 10:00)	KNXT	MCA	10.3	18
14.	Men of Annapolis (Thurs. 7:30)	KNXT	Ziv	10.2	15
15.	Popeye (M-F 6:00)	KTLA	AAP	10.0	21
16.	Wonders of the World (Tues. 7:00)	KCOP	Caples	9.9	17
17.	Harbor Command (Mon. 9:30)	KTTV	Ziv	9.7	14
18.	Star Performance (M,W 10:00)	KNXT	Official	9.5	16
19.	Doug. Fairbanks Presents (Fri. 10)	KNXT	ABC	9.4	16
20.	Charlie Chan (Sat. 7:00)	KRCA	TPA	9.2	15

TOP COMPETITION

PROGRAM	STA.	AV. RTG.
Turning Point	KRCA	14.4
Search For Adventure	KCOP	12.5
People Are Funny	KRCA	25 6
Studio One	KNXT	21.9
Burns & Allen	KNXT	18.4
Price Is Right	KRCA	15.5
Dick Powell	KNXT	22 9
Perry Mason	KNXT	21.5
Price Is Right	KRCA	15.5
Death Valley Days	KRCA	17.9
Death Valley Days	KRCA	17.9
Burns & Allen	KNXT	18.4
Californians	KRCA	13.5
Tic Tac Dough	KRCA	20.3
⟨ Six O'Clock Rpt.	KNXT	10.8
⟨ CBS News	KNXT	11.6
Mr. Adams & Eve	KNXT	15.9
Studio One	KNXT	21.3
⟨ Suspicion	KRCA	17.4
⟨ This Is Your Life	KRCA	22.3
Colgate Theatre	KTTV	18.2
Perry Mason	KNXT	21.5

BOSTON

Stations: WBZ, WHDH, WNAC. TV Homes: 873,200. Survey Dates: 4 Weeks Ending April 14, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 10:00-10:30)	WNAC	42.0
2.	Perry Como (Sat. 8:00-900)	WBZ	39.0
3.	Playhouse 90 (Thurs. 9:30-11:00)	WNAC	36.8
4.	Have Gun Will Travel (Sat. 9:30-10)	WNAC	36.4
5.	Climax (Thurs. 8:30-9:30)	WNAC	34.9
6.	Lucy-Desi Show (Mon. 8:30-9:30)	WNAC	34.1
7.	Playhouse of Stars (Fri. 9:30-10)	WNAC	32.5
8.	Alfred Hitchcock (Sun. 9:30-10)	WNAC	32.2
9.	Restless Gun (Mon. 8:00-8:30)	WBZ	31.9
10.	Wagon Train (Wed. 7:30-8:30)	WBZ	31.7

TOP TEN MULTI-WEEKLY SHOWS

1.	†News, Wea. (M-F 6:45-7:00)	WBZ	17.2
2.	*Mickey Mouse Club (M-F 5:30-6)	WNAC	16.7
3.	†News, Wea. (M-F 11:00-11:15)	WBZ	16.2
4.	†Amos 'n' Andy (M-F 5:00-5:30)	WNAC	15 4
4.	†Boston Movietime (M-F 4:45-6:45)	WBZ	15.4
5.	†Late News, Wea. (M-F 11-11:15)	WNAC	15.3
6.	*Captain Kangaroo (M-F 8-8:45 a.m.)	WNAC	15.2
7.	*Guiding Light (M-F 12:45-1:00)	WNAC	14.6
7.	*Love of Life (M-F 12:15-12:30)	WNAC	14.6
7.	*S'rch for T'm'rr'w (M-F 12:30-12:45)	WNAC	14.6

1.	Whirlybirds (Tues. 7:00)	WBZ	CBS	28.2	57	Combat Sgt.	WNAC 14.9
2.	Honeymooners (Sat. 10:30)	WNAC	CBS	26.7	52	Your Hit Parade	WBZ 16.5
3.	Gray Ghost (Wed. 7:00)	WBZ	CBS	25.9	56	Waterfront	WNAC 14.9
4.	Harbor Command (Sun. 7:00)	WNAC	Ziv	23.9	43	26 Men	WBZ 20.9
5.	Code 3 (Tues. 10:30)	WNAC	ABC	23.5	48	Studio 57	WBZ 14.5
5.	Frontier (Sun. 4:30)	WNAC	NBC	23.5	55	Cinema 7	WNAC 26.9
6.	Silent Service (Fri. 7:00)	WBZ	NBC	23.2	50	Badge 714	WNAC 18.2
7.	Great Gi'dersleeve (Sat. 6:30)	WNAC	NBC	22.5	49	⟨ Boston Movietime	WBZ 20.0
						⟨ News, Wea.	WBZ 18.0
8.	Decoy (Sun. 10:30)	WBZ	Official	22.2	41	State Trooper	WNAC 20.9
9.	Topper (Fri. 6:30)	WNAC	Tele Star	22.0	51	⟨ Boston Movietime	WBZ 17.0
						⟨ News, Wea.	WBZ 17.7
10.	Highway Patrol (Sat. 7:00)	WBZ	Ziv	21.5	43	Lassie	WNAC 24.2
10.	Official Detective (Mon. 7:00)	WBZ	NTA	21.5	51	Dr. Hudson's Secret Jour.	WNAC 14.9
11.	Dr. Hudson's Secret Jour. (Fri. 10:30)	WNAC	MCA	21.2	38	⟨ Boxing	WBZ 22.7
						⟨ Sports	WBZ 21.0
11.	Frontier Doctor (Thurs. 7:00)	WBZ	HTS	21.2	50	⟨ Interview, Pattl	WNAC 14.7
						⟨ Sports Time	WNAC 13.7
12.	State Trooper (Sun. 10:30)	WNAC	MCA	20.9	39	Decoy	WBZ 22.2
12.	26 Men (Sun. 7:00)	WBZ	ABC	20.9	38	Harbor Command	WNAC 23.9
13.	Last of the Mohicans (Fri. 6:00)	WNAC	TPA	20.5	50	Boston Movietime	WBZ 17.5
13.	Sheriff of Cochise (Sun. 6:30)	WNAC	NTA	20.5	42	Movie	WBZ 18.9
14.	Sky King (Wed. 6:00)	WNAC	Nabisco	20.2	49	Boston Movietime	WBZ 16 9
15.	Count of Monte Cristo (Wed. 6:30)	WNAC	TPA	20.0	48	⟨ Boston Movietime	WBZ 16.3
						⟨ News, Wea.	WBZ 17.7

WASHINGTON

Stations: WMAL, WRC, WTOP, WTTG. TV Homes: 512,500. Survey Dates: April 7-14, 1958.

TOP TEN NETWORK SHOWS

1.	Perry Como (Sat. 8:00-9:00)	WRC	37.0
2.	Gunsmoke (Sat. 10:00-10:30)	WTOP	36.5
3.	Tales of Wells Fargo (Mon. 8:30-9)	WRC	32.9
4.	Restless Gun (Mon. 8:00-8:30)	WRC	32.2
5.	Have Gun Will Travel (Sat. 9:30-10)	WTOP	30.5
5.	Wyatt Earp (Tues. 8:30-9:00)	WMAL	30.5
6.	Cheyenne (Tues. 7:30-8:30)	WMAL	30.3
7.	Alfred Hitchcock (Sun. 9:30-10)	WTOP	28.7
8.	Lineup (Fri. 10:00-10:30)	WTOP	28.5
9.	Loretta Young (Sun. 10:00-10:30)	WRC	28.4

TOP TEN MULTI-WEEKLY SHOWS

1.	†11:00 PM Report (M-F 11-11:15)	WTOP	16.5
2.	*Captain Kangaroo (M-F 8-8:45 a.m.)	WTOP	16.3
3.	*Queen For A Day (M-F 4-4:45)	WRC	15.1
4.	†Popeye (M-F 6:30-7:00)	WTTG	13.9
5.	*Mickey Mouse Club (M-F 5:30-6)	WMAL	13.7
6.	*Modern Romances (M-F 4:45-5:00)	WRC	13.4
7.	†Milt Grant (M-F 5:00-6:15)	WTTG	13.3
8.	*Price Is Right (M-F 11-11:30 a.m.)	WRC	12.9
9.	*News-John Daly (M-F 7:15-7:30)	WMAL	12.6
10.	†7:00 Final (M-F 7:00-7:15)	WMAL	12.5

1.	Silent Service (Tues. 10:30)	WTOP	NBC	19.7	36	Mike Hammer	WRC 16.4
2.	Death Valley Days (Mon. 7:00)	WRC	U. S. Borax	19.5	40	City Assignment	WTTG 11.5
3.	Gray Ghost (Sat. 10:30)	WTOP	CBS	19.4	33	Ticket-Hollywood	WTTG 15.2
4.	Highway Patrol (Sat. 7:00)	WTOP	Ziv	19.2	39	Grand Ole Opry	WTTG 14.5
5.	Honeymooners (Tues. 7:00)	WRC	CBS	17.5	36	⟨ 7:00 Final	WMAL 15.7
						⟨ News-John Daly	WMAL 16.0
6.	Whirlybirds (Fri. 9:30)	WTTG	CBS	16.5	24	Playhouse of Stars	WTOP 24.2
7.	Mike Hammer (Tues. 10:30)	WRC	MCA	16.4	30	Silent Service	WTOP 19.7
8.	Sheriff of Cochise (Thurs. 7:00)	WRC	NTA	15.5	29	⟨ 7:00 Final	WMAL 14.7
						⟨ News-John Daly	WMAL 14.3
9.	Badge 714 (Fri. 7:30)	WTTG	NBC	15.2	26	Rin Tin Tin	WMAL 15.5
9.	Sea Hunt (Fri. 10:30)	WMAL	Ziv	15.2	24	Person To Person	WTOP 27.2
10.	26 Men (Sun. 6:30)	WMAL	ABC	14.9	32	Outlook	WRC 11.2
11.	Grand Ole Opry (Sat. 7:00)	WTTG	Flamingo	14.5	30	Highway Patrol	WTOP 19.2
12.	Errol Flynn (Wed. 10:30)	WTTG	Official	14.2	26	U. S. Steel Hour	WTOP 21.5
12.	Waterfront (Fri. 10:00)	WTTG	MCA	14.2	22	Lineup	WTOP 28.5
13.	Popeye (M-F 6:30)	WTTG	AAP	13.9	32	⟨ 6:30 Spotlight	WTOP 9.5
						⟨ CBS News	WTOP 9.8
14.	If You Had A Million (Fri. 10:30)	WTTG	MCA	13.2	21	Person To Person	WTOP 27.2
15.	Mr. District Attorney (Tues. 10:00)	WTTG	Ziv	12.9	21	Californians	WRC 21.2
15.	Science Fiction (Sun. 6:00)	WMAL	Ziv	12.9	29	Meet The Press	WRC 11.9
16.	Last of the Mohicans (Wed. 7:00)	WRC	TPA	12.5	27	Casey Jones	WTOP 11.9
17.	White Hunter (Thurs. 7:00)	WTTG	Tele Star	12.2	23	Sheriff of Cochise	WRC 15.5

NEW ORLEANS

Stations: WDSU, WJMR, WWL. TV Homes: 213,900. Survey Dates: April 7-14, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 9:00-9:30)	WWL	40.9
2.	Dinah Shore (Sun. 8:00-9:00)	WDSU	39.0
3.	Swing Into Spring (Wed. 8:00-9:00)	WDSU	38.8
4.	Perry Como (Sat. 7:00-8:00)	WDSU	38.7
5.	Wagon Train (Wed. 6:30-7:30)	WDSU	38.3
6.	Father Knows Best (Wed. 7:30-8:00)	WDSU	37.9
7.	Groucho Marx (Thurs. 7-7:30)	WDSU	37.5
7.	Twenty One (Mon. 8:00-8:30)	WDSU	37.5
8.	Tales of Wells Fargo (Mon. 7:30-8)	WDSU	36.5
8.	Thin Man (Fri. 8:30-9:00)	WDSU	36.5

TOP TEN MULTI-WEEKLY SHOWS

1.	*NBC News (M-F 6:15-6:30)	WDSU	33.3
2.	†Esso Rptr, World-Spts. (M-F 6-6:15)	WDSU	33.2
3.	†Little Rascals (M-F 5:00-5:45)	WDSU	19.0
4.	*Price Is Right (M-F 10-10:30 a.m.)	WDSU	18.3
5.	*Queen For A Day (M-F 3-3:45)	WDSU	18.2
6.	†Wea.-Esso Rptr. (MF- 5:45-6:00)	WDSU	17.9
7.	†My Little Margie (M-F 4:30-5:00)	WDSU	17.5
8.	*Matinee Theatre (M-F 2:00-3:00)	WDSU	16.9
9.	*Treasure Hunt (M-F 9:30-10 a.m.)	WDSU	16.3
10	*Esso Rptr, News (M-F 11:00-11:15)	WDSU	15.7

1.	Famous Fights (Fri. 9:45)	WDSU	Winik	32.3	51	Person To Person	WDSU 24.3
2.	Highway Patrol (Fri. 10:00)	WDSU	Ziv	29.5	55	African Patrol	WWL 18.2
3.	Death Valley Days (Sat. 10:00)	WDSU	U. S. Borax	29.2	59	Arthur Murray	WWL 14.5
4.	Crusader (Tues. 9:30)	WDSU	MCA	28.5	44	Frontier Dr.	WWL 26.9
5.	Frontier Doctor (Tues. 9:30)	WWL	HTS	26.9	42	Crusader	WDSU 28.5
5.	Sky King (Sat. 11 a.m.)	WDSU	Nabisco	26.9	73	Jimmy Dean	WWL 9.9
6.	Honeymooners (Wed. 9:30)	WDSU	CBS	26.5	41	U. S. Steel Hour	WWL 21.5
7.	Official Detective (Sun. 9:30)	WDSU	NTA	26.2	42	What's My Line	WWL 30.2
8.	Boots & Saddles (Fri. 7:00)	WWL	NBC	25.5	40	Court of Last Resort	WDSU 31.5
8.	Looney Tunes (Sat. 9 a.m.)	WDSU	Guild	25.5	76	Capt. Kangaroo	WWL 7.9
9.	Men of Annapolis (Thurs. 9:30)	WDSU	Ziv	25.2	40	Playhouse 90	WWL 33.9
9.	26 Men (Fri. 10:30)	WDSU	ABC	25.2	54	⟨ News, Wea.	WWL 16.3
						⟨ Wea., Sports	WWL 16.0
10.	State Trooper (Tues. 10:00)	WDSU	MCA	24.5	47	Trackdown	WWL 21.2
11.	Charlie Chan (Sat. 9:30)	WWL	TPA	23.5	40	Your Hit Parade	WDSU 28.2
11.	Harbor Command (Sun. 6:00)	WDSU	Ziv	23.5	49	Lassie	WWL 21.5
11.	Studio 57 (Tues. 10:30)	WDSU	MCA	23.5	56	⟨ News	WWL 12.3
						⟨ Wea., Sports	WWL 11.3
12.	Whirlybirds (Mon. 10:00)	WDSU	CBS	22.9	47	Waterfront	WWL 19.5
13.	Tracer (Sun. 10:00)	WDSU	Minot	21.7	46	Play of the Week	WWL 19.2
14.	Gray Ghost (Thurs. 10:00)	WWL	CBS	21.5	48	Decoy	WDSU 18.2
15.	Dr. Christian (Wed. 10:00)	WDSU	Ziv	21.2	48	Captain David Grief	WWL 15.5



It was a hard fight



Still is. In television the competition never lets up. It keeps going day and night, 52 weeks a year. And each year it gets tougher.

With the final Nielsen Report now in for the October to April season (the period of peak audience competition among networks) it is now clear that all three networks have delivered larger audiences than ever —an average of 14% more at night and 15% more during the day.

It is also clear that during this season the CBS Television Network

—again attracted the largest average audiences in broadcasting

—achieved the season's largest average audience for a single program— the 48 million who watched a Gunsmoke show

—presented more of the most popular programs than any other network—a monthly average of 6 of the top 10

—won the largest number of program awards for adding new dimensions to the presentation of entertainment and the promotion of public information and understanding—a total of 60

—earned a 16% larger investment from advertisers than the second largest advertising medium.

Whether you consider it in terms of the biggest audiences, the most important awards, or the largest advertising investment, the decision is plain. The winner and still champion in every round, as it has been for the last 68 consecutive Nielsen Reports, is still...

THE CBS TELEVISION NETWORK

SUMMERTIME'S A RESPONSIVE TIME ON WCAU RADIO !

Year 'round 2,279,000 families spend $14,353,165,000 annually but a tremendous influx of vacationers adds to the area's richness; makes WCAU-land an advertiser's Paradise.

Resorts bulging with vacationers . . . bumper to bumper auto traffic . . . that's Summer in WCAU RADIO'S vast coverage area and there's no vacation for sales.

The heart of the most prosperous vacation land in the East . it's a 47-county, 5-state area where 93% of the vacationers away from home are never out of reach of WCAU RADIO's 50,000 watt clear channel coverage . . . and where 1,899,846 passenger cars with radio sets crowd the vast highway systems.



there's no summer vacation from sales when you buy **WCAU RADIO** *philadelphia*

represented nationally by CBS Radio Spot Sales

PHIL SILVERS SHOW
With Gloria Krieger, Walter Dare Wahl, William Redfield, Georgann Johnson, Darryl Richard, June Taylor Dancers, Saul Chaplin, Paul Herzog, Herbie Faye, others
Producer: Allan Sherman
Director: Bill Hobin
Writers: Will Glickman, Joe Stein, Allan Sherman
60 Mins., Tues. (13), 10 p.m.
PONTIAC
CBS-TV, from New York
(McManus, John & Adams)

Phil Silvers became a live issue on a one-hour spec for Pontiac on Tuesday (13) and he indicated that with good material, he can make out as well in this area as well. However, this display had a distressing amount of unsuitable situations for Silver, and after a strong start, he found that there was nothing he could do for an encore.

The hand-holding bit done with Walter Dare Wahl seemed to be the height of his endeavors. Starting out with a string quartet, he became entangled with these acrobats for hilarious results. There was another section which perked up interest. The sequence in which he recalled some of the stalwart bits of business of the Minsky days was in part quite funny, and there were moments with his awkward squad from his Bilko filmed show that paid off. In between, there were some unrewarding moments, such as the strained camp-counsellor bit, and, along with Saul Chaplin, his own material, the "Showboat" item, which he used in his own cafe vaude acts for many years. He indicated that if he had to return to personal appearances, he would need a substantially new act to replace the one he used to do.

There were some production items, only fairly funny such as the miniature chorus girl lead, and the glee club item, which seemed so unnecessary.

Gloria Krieger guested. She has a good coloratura voice and made out fairly well. *Jose.*

Foreign TV Reviews

IRVING BERLIN TRIBUTE
With Gaylord Cavallero, Lily Kann, George Margo, Mark Baker, Joan Rice, Alan Keith, Jack Cunningham, Sonya Cordeau, Sydney Keith, Barry Shawzin, Robert Mackenzie, Arnold Diamond, David Lawton, Jimmy Day, Warren Mitchell, James Dyrenforth, Natalie Lynn, Lee Montague, Dermot Palmer, Kaye Sisters, Morton Fraser's Harmonica Gang, Marion Keene, David Hughes, Ronnie Carroll, the Vernon Girls, Janet Ball and dancers, Eric Robinson's BBC orch.
Producer: Ernest Maxin
Writer: David Whitaker
90 Mins., Sun. (11) 8:45 p.m.
BBC, from London

The BBC's decision to pay a 70th birthday tribute to Irving Berlin took a late knock when the celebrated song spinner vetoed any impersonation of him in a dramatized program. In the circumstances producer Ernest Maxin and writer David Whitaker were faced with panic stations. They could either have scrapped the show or improvised. They decided on the latter course and the program must be marked up as a gallant failure.

Instead of a dramatization, Berlin's numbers were strung together with a flimsy narration and 90 minutes of this format were roughly 45 too many. At the end of the show viewers had an earful of Berlin melody and his progress as a songwriter had been clearly marked. But nothing very much was learned about the man himself. Gaylord Cavallero, a young actor who looks astonishingly like a younger Berlin, was to have portrayed the composer. Instead he became a reporter reading to his editor a story about Berlin which he had been commissioned to write This feeble gag was not improved by the fact that the reporter and the editor played it almost like a knockabout vaude act. Other links were provided by closeups of people who had shared Berlin's life . . . a bartender, a songwriter, a young female theatregoer, a music publisher and so on. Most of their accents were phoney Yank and merely acted as interruptions in the flow of Irving Berlin hits.

Most of these evergreen numbers came up fresh and pleasant to the ear, though not all the artists engaged were capable of giving them the topnotch interpretations that they need and deserve. This became increasingly obvious with a long film excerpt of Fred Astaire doing his "Top Hat" routine and Astaire and Ginger Rogers giving with the "Cheek to Cheek" song. Nobody in Maxin's lenghty cast

Continued on page 47)

Tele Follow-Up Comment

Kraft TV Theatre

Again one can only lament the passing of a weekly dramatic series, in this instance "Kraft TV Theatre," in its finest hour. Take, for example, last week's presentation of Don Mankiewicz's adaptation of Robert Penn Warren's "All the King's Men" (being done in two installments, with tonight (Wed.) as the conclusion). The initial portion was tv drama at its very best, with the three-way collaborative teamup of scripter Mankiewicz, producer David Susskind and director Sidney Lumet combining for an exciting and compelling video version of Warren's saga of demagogy and political corruption.

On practically all counts it was rich and rewarding tv drama, uncompromising in the wallop it packed and studded with a cast of principals who conveyed that they knew what they were about and were alerted to all the meaningful overtones and undertones of this ugly tale of Willie Stark.

But what gave it its major distinction was the overall concept as embodied in Susskind's physical production. It had a breadth and a scope that seemed to burst out of the limited tv dimensions; conversely, the more intimate scenes and closeups had the stamp of reality, contributing mightily toward heightened tensions. The film version of "King's Men" was one of the more qualitative theatrical celluloid entries of its day. The first of the two installments of the tv version, in its own live way, merits similar praise, if only for the fact that a more difficult assignment was carried off with such a flourish.

Neville Brand as the despicable and despotic policito; Maureen Stapleton as the femme braintrust, and the others, including William Price, Frank Conroy and Robert Emhardt were all more than equal to their tasks.

Despite that early cancellation rap, Susskind shows considerable courage and inventiveness both in choice of properties and mounting them in rounding out Kraft's 13-week "curtain" cycle. It's unfortunate he came on the scene so late. *Rose.*

Ed Sullivan Show

Two fabled veterans of show biz, Sophie Tucker and Maurice Chevalier, came up with a click nostalgic routine on the Ed Sullivan show Sunday night (19). Chevalier, who carried the major part of the script, gave a superlative demonstration of Gallic charm as he opened the tete-a-tete with La Soph, reminiscing how he first caught her at a London theatre back in 1922 when she was only a "little plumb." That segued onto a duet of "I Remember It Well," from the pic, "Gigi," in which Chevalier stars. Arthur Freed and Vincente Minnelli, producer and director of the film, also were on hand for a bow amidst the Sullivan plugs for the pic. Chevalier and Miss Tucker wound up their stint with a medley in which she attempted a carbon of the Frenchman doing "Mimi" and he did her trademarked song, "Some of These Days." It rates waxing.

The studio tumult over the Chevalier-Tucker duolog apparently knocked the show's timing off slightly and the closing juggling turn was shown behind the runoff of the credits. It made for an interesting finale.

Rest of the stanza was marked by some neat bits by the Kirby Stone Four with their Sullivan tune takeoff on "It's A Really Big Show Tonight," Ogden Nash reciting some of the prose and poetry; Georgie Taps in a very slick hoofing display to march tempo with his dancing company; songstress Sally Blair delivering "Witchcraft"; and Jack E. Leonard in a straight, hardhitting one-line gag routine. Also on hand were the Wake Forrest College drum majorettes and the West Point Choir. *Herm.*

Eddie Fisher Show

From the screams and whinnies that erupted out Burbank way, the looker and listener to Eddie Fisher last Tuesday night may have reasoned that the rock 'n' rollers have deserted their idols for a sweet singer. It could also be surmised that the audience was "loaded." Whatever, it was Fisher's night in the rotation with George Gobel, who was spelled in the comedy department by Buddy Hackett, and the night was filled with music of the superior quality that Fisher spreads with his boyish charm.

Across the broad expanse of our land and away from the cultural centers of high literacy and low regard for the normalcies of tv, there must've been quizzical acceptance of Oscar Levant, making his return to the networks in a role unfamiliar to them. It was not enough that he reduced Fisher to the minescule stature of a stooge but such flippant egomania as "I had delusions of grandeur, I thought I was Oscar Levant," must have tipped off the looker to what was in store. On a local Hollywood station, where he has a peculiar appeal for the "smart crowd," he is an idol of sorts but the by-and-large citizenry may not have dug him at all. To them his self inflation of his own importance may have rankled them after a weekly helping of the Comos, Gobels and Tennessee Ernies. You've got to understand this guy to enjoy him and his educated asides.

Once parked on a piano bench and his fingers deftly stroking the keys, he must have caught up in their favor. None can gainsay his artistry is of high order and of especial appeal was his accomp for Fisher on the songs of George Gershwin and Al Jolson. His erudition is best expressed musically. Fisher is gradually moving into the sphere of Jolsonia and there are those who believe that with more maturity he may yet achieve the distinction as the great Jolie's successor.

The show's other elements provided Fisher with a fine buttress of pleasurable entertainment. Hackett, the rubbery-faced mimic, clowned through a monolog and otherwise deported in his disarming naivette that raised a good cargo of laughs; Marge and Gower Champion swirled and spun in graceful arcs with good production backup to set off their terp'sichorean excellence, and Dolores Grey banged away at a couple of numbers to keep the melodics booming. Barry Shear's direction and the music of Buddy Bregman were commendable. *Helm.*

Person to Person

Edward R. Murrow got an unexpected measure of depth out of his Friday (16) session on CBS-TV. Technical difficulties prevented the interview of Huntington Hartford from his 100 ft. yacht moored in Manhattan. In its stead, cameras were moved into the N.Y. diggings of Dore Schary, the former studio head at Metro who authored and co-produced the current Broadway smash "Sunrise at Campobello." Depth has been an ingredient that has been too infrequent in the Murrow sessions, and Schary with a constantly courageous outlook that has made mates of art and controversy gave the forepart of the show a considerable bit of inner-strength. Schary also gave his views of the potential of television, feeling that video should be used as befits its responsibilities in the 20th Century. Mrs. Schary (Miriam Svet) an artist in her own right, gave a further indication of the cultural atmosphere of this household.

Second portion of the show was devoted to Peter Ustinov, who rang up an earlier curtain at the Plymouth to make this 10:45 p.m. deadline from the theatre where his "Romanoff & Juliet" is playing, to his apartment. Ustinov is one of the veteran child-prodigies in the theatre. He, upon occasion, has made some brilliant utterances on many facets of our mid-century civilization and has displayed a sharp wit and keen observations. There were a few lines from the Ustinov that indicated the show would be rolling. However, the interview seemed to lose its punch at too frequent intervals. The French-Canadian Mrs. Ustinov gave a note of charm to the proceedings, but the full potential of this segment was never realized. *Jose.*

Playhouse 90

What the first H-Bomb blast did to five men within 20 miles of its center became taut, forceful drama in the hands of scripter Paul Monash, and it would have remained so had it not fallen knee-deep into a maudlin wave of quotations, self-recriminations and philosophy.

"Nightmare at Ground Zero," based on a Satevepost article by Dr. John C. Clark as told to Robert Cahn, was a semi-documentary approach to the many miscalculations involved in the 1954 detonation at Bikini of what amounted to 15,000,000 tons of TNT. The five-member firing party seemingly sat safely in a bunker outside the fallout range, but the mushroom cloud moved over them, making their shelter a living radiation chamber. Though barely mentioned, it did the same for a Japanese fishing boat called the Lucky Dragon.

All the excitement of the days before H-Hour, Franklin Schaffner's remarkable direction of the silent scientific action, plus the intricate use of film created a moving production. Once the bomb had gone off and the men had become aware of their circumstance, the excitement continued at a fervent pace. But then came the inevitable doubts, the physicist who questions the moral implications of his work. He doesn't want his new daughter to grow up in a world that has created this bomb, to which the leader replies, in effect, "This is a new kind of energy, and it can be harnessed." The statement was old-hat, and the reply pat.

Heading the firing party was Barry Sullivan who turned in a highly accomplished performance. Jack Warden, despite what he had to say, made a sharp arguing piece, and top portrayals also came from Edmon Ryan, James Hong, Herbert Anderson, H. M. Wynant and Carl Benton Reid. Robert Middleton created a vital feeling with his expert narration.

The Martin Manulis production was a realistic one, with Albert Heschong's military sets particularly effective and Edwin Hill's lighting most notable. *Ron.*

Camera Three

Once again "Camera Three" presented a wise and reflective appraisal of a significant segment of American history. In this instance, the highly-intelligent guiding force behind the Sunday morning WCBS-TV Public Affairs Dept. program gave viewers the first of a two-part production entitled "The Antagonists," probing Generals Lee and Grant's characters and careers.

First installment (18) dealt with the admirable qualities of General Lee as seen from the torn battlefield of Appomattax shortly before his surrender to the Union forces. Whitfield Conner portrayed the general with understanding and conviction. Behind him, in effective, low-keyed scenes, both Union and Confederate soldiers, were able to recount the extraordinary military as well as human achievements of the Southern military leader. They spoke with gentleness of his behavior at Gettysburg, the wilderness and the rugged battles of Spotsylvania and Cold Harbor.

A particularly outstanding scene was that of the General displaying his compassion for the lowly and hungry foot soldiers and similarly one caught the love and respect of both Union and Confederate soldiers for the leader of the South. A great man's portrait was painted with clarity in the first part of this two-program series.

Music was handled with taste under Oscar Brand's direction. There were mature acting scenes by Wyatt Cooper, James Dukas, Paul Stevens and Leonard Stone. Lewis Freedman produced, Clay Yurdin directed and both, as in past, displayed honesty of approach to production problems. Warren Wallace was the scripter and he too was above par.

"Camera Three" continues to enrich the mind and there is considerable satisfaction in watching the series. *Rans.*

Steve Allen

An uneven outing was served up Sunday (18) night on the Steve Allen Show. Although the vaudeo layout was pleasant enough, despite the weaknesses of some stints, the major fault was that it failed to build to solid overall entertainment impact.

Not helping the end impression was the "Ethnical-Neurotic Ballet Co." final number. It was supposed to be a spoof at modern psychological dancing done on Broadway. As performed, it was a silly bit without too much wit or point. The dancers were Allen regulars Louis Nye, Tom Poston and Don Knotts, aided by statuesque, graceful Julie Newmar of "Li'l Abner." Also not helping was the overlong stint between Allen and Abby Van Buren, advice to the lovelorn columnist who has just written a book. It may have helped the sales of her book, but it did little for the show, her outing coming over the air as a piece of unspontaneous business.

Allen clicked well with deejay Dick Clark. They did a funny piece on teenage cool talk, using subtitles and singing the hepsters version of "Sunnyside of the Street." Vet Lou Costello registered nicely in a slapstick bit as an army recruit, aided by Allen regulars. Sid Gould had his funny moments in a "Man of the Street" characterization. Ditto for Maurice (Dober-

(Continuer on page 51)

ISRAEL—The Next 10 Years
With Chet Huntley, others
Producer: Reuven Frank
Director: Jack Sughrue
Writers: Piers Anderton, Chet Huntley, Reuven Frank
90 Mins., Sun. (18), 4 p.m.
NBC-TV (film)

In commemoration of the 10th anniversary of Israel, NBC-TV's Chet Huntley on Sunday (18) presented a 90-minute complete, in-depth probing of the present condition of the new nation in the realm of industry, technology and immigrant integration, with a glimmer of their hopes for the future.

It was absorbing viewing, the hour and a half documentary offering an understanding of the capacities of the 10-year-old Israel to organize its forces, to conquer natural obstacles and absorb into economy and life a number of immigrants far exceeding its original population. The various areas explored were handled objectively with no personal slant or political motive.

Huntley in interviews starting with Anna Weizmann, sister of the late Chaim Weizmann first president of Israel, in his laboratory which she now uses; with the heads of Israel's schools and army training, elicited full answers as to conditions and goals of these serious people. The recapitualtion of the industrial progress, the scientific miracle of land reclamation and the educational progress that permits this tiny nation to have an Atomic Energy Commission was fully detailed by qualified and dedicated people.

There was no rehashing of the early pioneer days or the clashing with neighboring hostile nations but in their stead interesting film sequences of the Negev with its endless sandy waste now sprouting factories and giant steam shovels to unearth the cloride salts, the phosphate and the potassium that are the raw materials Israel's scientists are using for atomic energy.

The immediate task of teaching the peoples from 70 countries a common language—Hebrew—and basic rules of hygiene and citizenship; the need for the universal military training for boys and girls of 18 and reserves up to the age of 49, dictated as a means of survival, the incorporation of all these facets within the strictures of a 90-minute documentary made for an interesting and informative Sunday afternoon program. *Rose.*

JERRY LEWIS SHOW
With George Jessel, Four Step Bros., Connie Stevens, Walter Scharf orch, others
Producer: Ernest D. Glucksman
Director: Jack Shea
Writers: Arthur Phillips, Lewis
60 Mins., Fri. (16), 10 p.m.
OLDSMOBILE
NBC-TV, from Hollywood
(D. P. Brother)

Jerry Lewis was ubiquitous, but not particularly amusing, on seasonal finale Friday. The energetic Lewis was everywhere and everyplace during the hour, it seemed, but the material didn't match his energy. All in all, it was an inauspicious hour, with about the only real humor being a lampoon on live tv—a skit in which the star didn't even appear.

Lewis' humor lacks consistency. At times he tries for the pathos of a Chaplin; other times he's as broad as Fifth Ave. But at no time is there intelligent cohesion between all this. His closing show Friday was an illustration.

Lewis opened with his "arrival" from England, welcomed by reporters (real-life ones hailed by Lewis as though they were royalty). The sequence developed into a "riot," but not of humor. It was chaos, not comedy. Next came a pathos bit, with Lewis the unwanted one at a high school prom, playing it for laughs and tears, but not actually receiving either. It was mild at best.

Sketch on what can happen when things go wrong in live tv was a good one, at times hilarious. It was brief, yet the high spot of the show. Sketch wherein George Jessel played straightman to Lewis was marked by some very corny gags. Four Step Bros., whirled onstage with some torrid terping, with the star joining in; was a good bit. Filmed-in-England seg with Lewis and nitwits, a comic band, had some fun but was too repetitious, pegged as it was on one long gag. Connie Stevens was okay with redition of "Why Can't He Care For Me?" Lewis closed by singing "Dormi, Dormi, Dormi," from his newest film, "Rockabye Baby." Comic was not in good voice. Sammy Cahn and Harry Warren, who wrote song, were billed as guests, but didn't appear.

Direction of Jack Shea and Lewis was uneven, and material by Arthur Phillips and Lewis was uninspired. Could be the star was trying to do too much. *Daku.*

Tombstone Territory

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"THE TOWN TOO TOUGH TO DIE"



PAT CONWAY • RICHARD EASTHAM

as Sheriff Clay Hollister — as Editor Harris Claibourne



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"Superior production, perceptive casting, knowledgeable direction and tight writing . . . one of the best of the new Western crop."
—BILLBOARD

. . . kept me at my set right thru the commercial! . . . crisply and believably written. . . "
—SAN FRANCISCO CALL BULLETIN

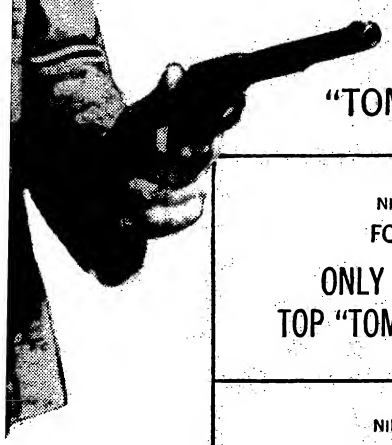
. . . a fair cut above the deep rut of cowpoke capers. . . "
—N. Y. JOURNAL AMERICAN

". . . claims distinction among the rash of TV Westerns!"
—CHICAGO TRIBUNE

". . . has quietly shot its way into the Nielsen bigtime. . . "
—RADIO DAILY

ONLY 5 SHOWS ON ABC TOP "TOMBSTONE TERRITORY"

CURRENT NIELSEN 2ND REPORT FOR APRIL, 1958 *



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"TOMBSTONE TERRITORY" MAKES ABC's TOP TEN!

NIELSEN 1ST REPORT FOR APRIL, 1958 ONLY 8 SHOWS ON ABC TOP "TOMBSTONE TERRITORY"	NIELSEN 1ST REPORT FOR FEBRUARY, 1958 ONLY 8 SHOWS ON ABC TOP "TOMBSTONE TERRITORY"
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NIELSEN 1ST REPORT * FOR MARCH, 1958 ONLY 6 SHOWS ON ABC TOP "TOMBSTONE TERRITORY"	NIELSEN 1ST REPORT FOR JANUARY, 1958 ONLY 6 SHOWS ON ABC TOP "TOMBSTONE TERRITORY"
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ZIV Television

AVAILABLE FOR NETWORK SPONSORSHIP THIS FALL!

* FOR THE PURPOSE OF THIS ANALYSIS "CHEYENNE" AND "SUGARFOOT" WHICH ALTERNATE ARE CONSIDERED ONE WEEKLY SHOW.



From the Award-Winning MGM Library of Shorts...

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...with *Extra Profit Potential*

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52 hilarious subjects never before shown on television. A perennially popular series that has enjoyed fabulous success everywhere and has a pre-sold viewer audience. Now start programming *newer* subjects than have ever been shown before—and watch the moppets skyrocket your ratings!

Extra Profit Potential

MGM-TV offers *unlimited runs* on these versatile films. Run singly as quarter-hour shows, or combined into half-hours... a natural any hour of the day... morning, noon or night.



CRIME DOES NOT PAY

48 exciting crime stories with a point-of-view that makes them ever-timely. Dramatized in a documentary staccato style that provides perfect entertainment for prime evening hours. Starring such famous MGM names as Laraine Day, Robert Taylor, J. Carroll Naish, Van Johnson and others!

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MGM-TV suggests that since each film runs only 21 minutes, they can be programmed as a 25-minute series, offering stations an extra profit-making 5-minute segment in which to slot news or weather reports. Ideal for spotting just before joining or leaving the network.



JOHN NESBITT'S PASSING PARADE

69 breath-taking adventures in science, history, medicine or geography... scripted and narrated with the dramatic flair that made John Nesbitt famous. Designed for a family audience. Packed with prestige for bank, utility or insurance sponsorship.

Extra Profit Potential

MGM-TV considers these 10-minute films just right for the advertiser with a longer-to-tell message in a quarter-hour segment. Or follow these audience-winners with a 2-minute sponsored weather bulletin for extra profit pick-up.

WRITE . WIRE OR PHONE
TO LOCK-UP YOUR MARKET
BEFORE IT'S SOLD!

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VARIETY-ARB FEATURE FILM CHART

VARIETY's weekly chart, based on ratings furnished by American Research Bureau's latest reports on feature films and their competition covers 120 cities. Each week, the five top-rated features in a particular city will be rotated.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained from a multiplicity of station and other data.

NEW YORK

TOP 5 TITLES AND OTHER DATA	TIME SLOT	ARB RATING	HIGH	LOW	SHARE OF AUDIENCE	APRIL 8-14, 1958 TOP COMPETING SHOWS		ARB RATING
1. **THE HUCKSTERS**— Clark Gable, Deborah Kerr, Ava Gardner; 1947; MGM; MGM-TV	Late Show Sat. April 12 11:15-1:30 p.m. WCBS-TV	18.6	21.2	13.8	74.4	Movie 4	WRCA	6.1
						Championship Bowling	WOR	3.2
2. **THE POSTMAN ALWAYS RINGS TWICE**— Lana Turner, John Garfield; 1946; MGM; MGM-TV	Late Show Fri. April 11 11:15-1:30 p.m. WCBS-TV	17.0	21.0	12.8	74.1	Jack Paar Show	WRCA	5.4
3. **THE AFRICAN QUEEN**— Humphrey Bogart, Katherine Hepburn, Robert Morley; 1952; UA, UA-TV	Early Show Tues. April 8 5:30-7:00 p.m. WCBS-TV	13.5	14.3	12.3	36.9	Mickey Mouse Club	WABC	12.3
						Little Rascals	WABC	6.6
						Popeye	WPIX	8.4
						Looney Tunes	WABD	7.8
						Amos 'n' Andy	WPIX	6.4
4. **BUFFALO BILL**— Joel McCrea, Maureen O'Hara, Linda Darnell; 1944; 20th Century Fox; NTA	Early Show Thurs. April 10 5:30-7:00 p.m. WCBS-TV	11.9	12.6	11.4	50.5	Mickey Mouse Club	WABC	9.7
						Popeye	WPIX	6.1
						Looney Tunes	WABD	6.1
						Amos 'n' Andy	WPIX	5.4
5. **MAKE HASTE TO LIVE**— Dorothy McGuire, Stephen McNally; 1953; Republic; Hollywood-TV	Movie 4 Sun. April 13 10:30-12:30 a.m. WRCA-TV	11.3	12.3	9.6	43.9	What's My Line	WCBS	29.7
						Sunday News Special	WCBS	22.5
						Late Show	WCBS	5.0

DETROIT

1. **TO THE SHORES OF TRIPOLI**— John Payne, Maureen O'Hara, Randolph Scott; 1942; 20th Century Fox; NTA	Premiere Film Parade Sun. April 13 6:00-7:30 p.m. WWJ-TV	16.0	16.4	15.0	42.3	Lassie	WJBK	15.6
						You Asked for It	WXYZ	9.9
						Twentieth Century	WJBK	7.7
						Popeye	CKLW	7.9
						"26" Men	WXYZ	7.4
2. **ESCAPE**— Robert Taylor, Norma Shearer; 1940; MGM; MGM-TV	Million Dollar Movie Fri. April 11 7:30-9:00 p.m. CKLW-TV	11.3	11.7	10.4	22.4	Dick & the Duchess	WJBK	10.6
						Rin Tin Tin	WXYZ	13.4
						Court of Last Resort	WWJ	14.7
						Jim Bowie	WXYZ	15.6
						Life of Riley	WWJ	16.4
						Colt .45	WXYZ	15.7
3. **SON OF LASSIE**— Peter Lawford, Donald Crisp; 1945; MGM; MGM-TV	Million Dollar Movie Sun. April 13 3:30-5:30 p.m. CKLW-TV	10.8	11.7	9.7	33.6	Baseball	WJBK	17.6
						Wide Wide World	WWJ	4.4
4. **THUNDER AFLOAT**— Wallace Beery, Chester Morris, Virginia Gray; 1939; MGM; MGM-TV	Million Dollar Movie Tues. April 8 7:30-9:00 p.m. CKLW-TV	8.7	9.4	8.0	12.5	Name That Tune	WJBK	12.4
						Cheyenne	WXYZ	34.9
						Treasure Hunt	WWJ	15.8
						George Gobel	WWJ	19.1
						Wyatt Earp	WXYZ	37.8
5. **THE WOLF MAN**— Lon Chaney Jr., Claude Rains, Bela Lugosi, Ralph Bellamy; 1941; Universal; Screen Gems	Shock Theatre Fri. April 11 11:30-12:45 p.m. WXYZ-TV	8.6	9.0	8.0	38.6	Jack Paar Show	WWJ	4.8
						Nightwatch Theatre	WJBK	4.2
						Starlight Theatre	CKLW	4.6

Foreign TV Reviews

Continued from page 43

could touch the superb technique of these veteran performers. Nor did anything Maxin produce have the production value of the film clips.

However, for Berlin fans, the show was a feast of nostalgia. Starting with a medley from "Annie Get Your Gun," the show paraded "Marie from Sunny Italy," "I Love a Piano," "My Wife's Gone to the Country," Alexander's Ragtime Band," "When I Lost You," "A Pretty Girl Is Like a Melody," "What'll I Do?," "Remember," "Always," "Blue Skies," "How Deep is the Ocean," "Top Hat," "Cheek to Cheek," "Easter Parade," "Tropical Heatwave," "Lovely Day Tomorrow," "This is the Army," "Stage Door Canteen," a "Call Me Madam" mixture winding up with a medley from "Holiday Inn." There could be no grumbles about the number and variety of the songs chosen, but there was little to indicate that Berlin has invariably been one jump ahead of most of his rivals in assessing public taste.

David Hughes emerged best among the various vocalists, who included Marion Keene, Ronnie Carroll and Morton Fraser's Harmonica Gang. Tommy Linden's choreography and the orchestra conducted By Eric Robinson contributed excellently to a mammoth task, but Audley Southcott's designs were over-fussy. Producer Ernest Maxin did his level best in difficult circumstances, but David Whitaker's commentary was uninspired and corny. In short, thanks largely to Berlin's own action, a well deserved tribute to a well loved composer went sadly flat and the tribute would have been more entertaining had it been cut in half. Or, better still, left to sound radio. *Rich.*

HANGING JUDGE
With Raymond Massey, John Robinson, David Markham, Julian Somers, John Cairney, Margaret Anderson, Gordon Gardner, Harry Hutchinson, Becket Bould, Leslie French, Reginald Smith, James Raglan, Tom Macauley, Deering Wells, others
Producer: George More O'Ferrall
Writer: Raymond Massey
TV adaptation: Whitfield Cook, Raymond Massey.
75 Mins., Sun., 9:35 p.m.
ABC-TV, from Birmingham.

A prime aim of ABC-TV's ambitious drama department is to bring w.k. foreign talent and plays to British screens. One of these imports was Raymond Massey in the dual role of actor and playwright. His play, "Hanging Judge," though not a vehicle for audience identification with its improbable characters, was set at a racy tempo, and achieved such good performances, that it made Massey's trip worthwhile. A major part in achieving the favorable result went to John Robinson, as Sir Francis Brittain, the judge. Massey, himself, gave a masterful and convincing performance as Sir George Sidney, the newspaper owner.

Plot, concerning the almost brutal judge with a strong conviction that the English law is infallible until he finally gets caught up in it himself on a wrongful charge of murder, was well developed. Strong personalities of both male leads brought out the last drop of each character to such an extent that they almost drowned out the rest of the cast. But as the play developed the actors settled down to hit the right note. Production and settings were good. *Bary.*

NAN MERRIMAN
With Gerald Moore
20 Mins., Tues., 10:50 p.m.
BBC-TV, from London

One of the long standing aims of BBC-TV has been to present leading classical musicians and singers of the world to its public. In this 20-minute recital, the programmers went a long way towards furthering this ambition by bringing American mezzo-soprano Nan Merriman to the screen. Introduced by Gerald Moore, who accompanied the singer at the piano, Miss Merriman sang several songs with Spanish and French origins.

Sets were simple and production straightforward, both of which proved to right for presenting the recital. Moore's matter-of-fact introductions nicely punctuated each number. *Bary.*

CRY THE BELOVED COUNTRY
With Gordon Heath, Kenneth Spencer, Laurence Payne, Errol John, Lionel Ngakane, Orlando Martins, Ian Fleming, Peter Howell, Claude Collier, Antony Wagner, Kenneth Midwood, Jimmy Lloyd, Charles Stapley, Walter Horsbrugh, Enid Hewitt, J. Grant Anderson, Frank older, Michael SaundHers
Director: Josephine Douglas
Writer: Felicia Komai (adapted by Josephine Douglas)
90 Mins., Wed., 8:30 p.m.
Associated-Rediffusion from London

Josephine Douglas' adaptation of Felicia Komai's play from the novel, "Cry The Beloved Country," proved so diluted that the originally strong emancipation theme was almost completely lost in a stilted offering. Miss Douglas also handled the direction, and here again, the result was paceless and unconvincing. The production was flabby, mainly because the guts of the story was missing, and despite several workmanlike performances, an unconvincing supporting cast pulled the play even further into the doldrums.

One highlight was the dignified performance by Gordon Heath as the Rev. Stephen Kumalo, who went from his hick settlement to the big city in search of his son only to find him convicted of murder. The final, almost happy ending, designed to warm the heart, was drawn out and failed to attain the desired result. This dramatized version, which was performed in the church at St. Martin's in the Field, London, several years ago, called for two narrators — one black, the other white. These chores went respectively to Kenneth Spencer and Lawrence Payne who tried commendably hard to brong out the meaning behind the flowery prose. *Bary.*

Foreign TV Followup

Chelsea at Eight

Sandy Wilson, author of the long-running London show, "The Boy Friend," has written a new musical comedy entitled, "Oh Henry," based on "The Private Lives of Henry VIII." So far he hasn't found a backer for the show, so Granada TV took the unprecedented step of airing a 15-minute potted version of the piece and invited viewers to record their opinions of the work. The extract was beamed during "Chelsea At Eight" (13) with a competent cast headed by Keith Michell However, although the tunes were tuneful enough and the humor suitably lusty, it was virtually impossible to make judgment on the entire play from such a brief showing. Purpose of the stunt was obviously to permit Wilson's work to be previewed by impresarios.

Glib American comic Alan King, who in the previous program of the series had the climax of his routine cut short because of a timing mixup, more than got his "revenge" for the blunder. Before the show title was screened, King finished the routine from exactly where he had been previously cut short. He explained: "Granada owed me a minute." Entry was good for lotsa yocks. Later in the offering the comic again scored heftily with some pointed gags about the current state of the music business and the recent crop of songsters—especially Elvis Presley. He vocalized himself as the show closer on "He's Got The Whole World In His Hands," with the Granadiers.

Jose Iturbi, making his commercial tv debut, demonstrated his pianistic aptitude, but overdid the showmanship with a cumbersome gimmick by asking the audience to bear with him smoking his pipe as he played. He explained that it helped him to relax.

From Paris' Left Bank, where they operate a club, came folk singers Gordon Heath and Lee Payant. To help create atmosphere, a club setting was provided and the singers sang a couple of songs from perches atop step ladders. They provided their own guitar accompaniments which proved to be the most musical part of the routine. Emcee Bernard Braden was much improved and cut a lot of his previously overlong gab. The Granadiers continued to register as the tops with a couple of fine singing-terping interludes. Musical support from the Peter Knight orch was faultless *Bary.*

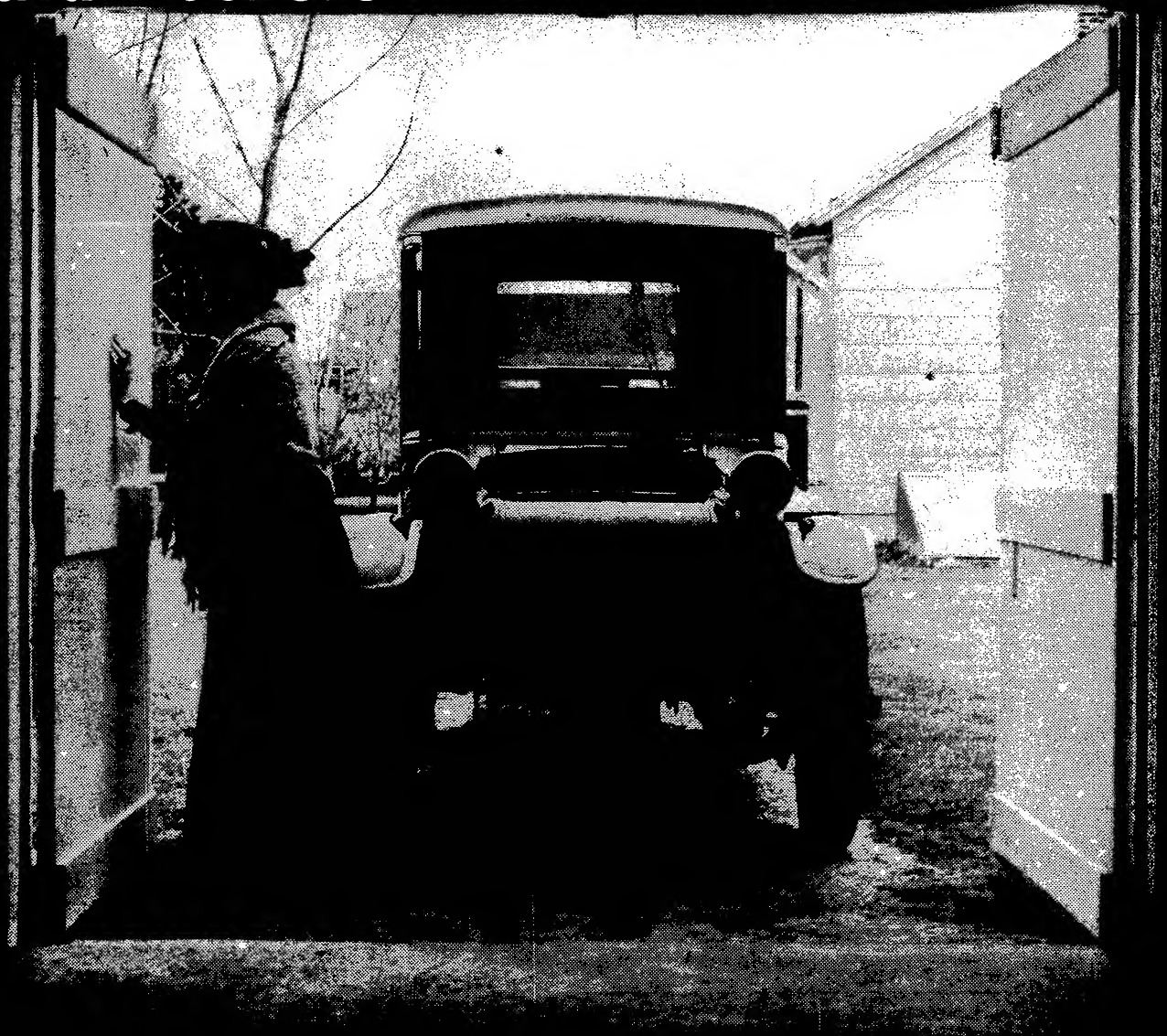
Some homes are more VALUABLE



GET AGE homes are a prime example. For advertisers, they comprise the most valuable audience in America. Because the *GET AGE* (the years between 16 and 49) includes families when they're young and growing — when their wants and appetites are most prodigious. It includes, too, families at the very peak of their earning power — who are buying more than they ever will again. *GET AGE families spend an average of one-third more, per household, than any other age group!**

*Source: Alfred Politz, "Life Study of Consumer Expenditures," 1957. **Average audience based only on homes with housewife as classified by A. C. Nielsen. ***Average audience and program cost data based on A. C. Nielsen, January-February, 1958 (Sunday through Saturday, 7:30-10:30 P.M., NYT). Cost per thousand homes per commercial minute for housewife homes (16-49 years of age) based on programming costs prorated to include all A. C. Nielsen housewife-classified homes.

than others



The payoff: 72% of ABC Television's average audience** is made up of *GET AGE* homes. Corresponding figure for each of the other two networks is 64%. What's more, cost per thousand for *GET AGE* householders on ABC is $3.92. The other two: $4.95 and $4.55.***

Household for household, *GET AGE* families buy far more automobiles than anyone else. They buy far more food and beverages, far more home appliances, far more of almost everything that's advertised on television. They're your most *valuable* audience. And remember:

You get them at the GET AGE on abc-tv

META on the Rocks; Entire Staff Of 35 Pinkslipped; 200G Needed

The Metropolitan Education Television Assn. suffered a blow yesterday (Tues.) when Dr. Alan Willard Brown, prexy, revealed that he was laying off its entire staff of 35 workers because of lack of funds. Layoff is effective June 1.

META, Dr. Brown, said, needs $200,000 to carry on its work during the summer, and expressed the hope that it would not mean the complete shutting down of the N. Y. educational tv project. He anticipates that funds will be forthcoming to restore META to its full strength in the fall.

META has been supported by six foundations, Carnegie, Fund for Adult Education, N. Y. Foundation, Old Dominion Fund, Rockefeller Bros. Fund and Avalon Fund. Dr. Brown recently engaged Elizabeth Bradley to head a fund-raising drive but apparently it did not get underway in sufficient time to draw the urgent donations. Earlier this month META appeared on the CBS airlanes in a program called "Concept" designed to raise funds. The results were evidently disappointing.

Affected in the layoff are Richard D. Heffner, director of programming; Arthur Hungerford, director of operations; Arthur Settel, director of public relations, and Meryl Evans, a member of the press department.

Dr. Brown indicated that he would make a determined effort in the next few days to raise the necessary funds for survival.

FCC

Continued from page 28

to charges that they have a stronghold on the industry via the RCA patent pool.

Hotspot of the week's hearings, however, was the point that the FCC, by carelessness—if not worse—operates its licensing procedure as a kind of revolving door. It was charged that the Commission selects a winner in a contested hearing and then permits him to sell out early, for a fat profit, to a contestant of inferior qualifications.

The general picture, as presented by staffer McMahon, was this:

1. Contested license application cases face long and detailed hearings before an FCC examiner. The Commission then grants the license to the one considered most qualified.

2. But there is little or no investigation when the successful applicant sells his station's assets and license to one of the unsuccessful competitors, or even to someone who would never have been considered at all by the FCC, as an original applicant.

Commented McMahon: "Stations have been sold for large sums of money where actual operation has barely begun and where indications were that the buyer was basically buying a channel allocation, since the seller had little else to sell."

McMahon specifically picked out Channel 7 case in Denver. There Aladdin Radio & Television sold to a subsidiary of Time-Life. Aladdin, according to McMahon, put about $336,235 into construction of the operation and sold at an estimated profit of $2,901,372 over the book value of its stock.

McMahon said further that "stations have frequently been sold repeatedly before they have done any actual broadcasting and . . . before stations licenses have been granted.

"There is grave inconsistency in providing elaborate procedures for licensing to determine the best qualified applicant, only to have the basis for the decision shattered by a transfer."

Rep. Oren Harris (D., Ark.), committee chairman, spoke darkly of "skullduggery" and "chicanery" in connection with the practices.

FCC's Aug. 'Hiatus'

Washington, May 20.

The Federal Communications Commission is planning for its usual vacation months this August. Following the practice of the past few years, the FCC is scheduling no hearings or oral arguments during that month.

Matty Fox Finalizes Hazel Bishop Takeover

Deal was finalized last week whereby C & C Television Corp. purchased controlling stock of Hazel Bishop, with Raymond Spector, Bishop prexy and Matty Fox, president of C & C, inking the agreement.

Spector sold all of his preferred and common stock, which upon conversion of the preferred will represent 836,000 shares or more than 60% of common to C & C at about $4.50 per common share. This would amount to approximately $3,762,000.

C & C will make a similar offer to other Hazel Bishop shareholders within 90 days.

Spector will act as president and chief executive officer of Hazel Bishop under a five-year contract. The advertising agency bearing Spector's name was not affected by the transaction and will continue to promote Hazel Bishop products.

Ted Steele Hangs Out Station Rep Shingle; Other Changes in Field

With 1958 just about having completed three innings of play, the station rep field is off to a booming start with the scheduled announcement of two more entries in the field and host of changes within the existing repperies themselves.

Latest to hang out his shingle as a national representative is radio-tv man Ted Steele. He currently is out wooing stations. Another new entry into the field is the disposed head of ABN, Bob Eastman. Eastman expects to open his office next month and so far has lined up WNEW, N.Y., and WHK, Cleveland. Also joining the fold are members of the Balaban radio group: WIL, St. Louis and WRIT, Milwaukee, and subject to FCC approval, KGKO, Dallas.

Another rep, Henry Christal, who currently reps only radio, is toying with the idea of moving into tv. Christal, who shuns ratings and sells without them for the most part, may have to change his policy according to other repperies who say tv spot selling is based chiefly on Nielsen, Pulse and ARB.

The changing rep scene in '58 has also seen Charles Bernard take over Joseph H. McGilvra without an announcement and the Rambeau reppery take over the College Radio Group to form Rambeau, Vance, Hopple. In addition to this, Burke-Stuart was bought out by a West Coast based reppery.

Radio Review

STAN FREEMAN SHOW
Director: Kathy Revner
15 Mins, Mon. thru Fri., 11:30 a.m.; Sat., 120 Mins., 1:30 p.m.
PARTICIPATIONS
WCBS Radio, N.Y.

A pleasant weekday morning interlude is offered by Stan Freeman in his new show on the CBS Radio N.Y. flagship.

Freeman, a vet performer in the broadcast and nitery fields, tickles the keys with tunes, spins a number of records and offers some chatter. In addition to the Monday through Friday 15-minute strip, he's on Saturdays for two hours in the afternoon.

On show caught Friday (16), he evidenced real pro touches. He may not open any new paths in radio, but he comes over the airwaves as an amiable, enjoyable personality, the "boy-next-door" type as he bills himself.

The commercials seemed heavy, detracting from the entertainment. Nevertheless, it shaped up as a relaxed, easy-going 15 minutes for the busy housewife. *Horo.*

Hoberman Topper For WABC Radio

Ben Hoberman, a tv salesman for ABC's owned & operated WXYZ, in Detroit, becomes general manager of WABC Radio, the New York o&o on June 1. He replaces Stewart Barthelmess, who might return to the network side of the ABC picture.

Though it was only made public last week, the decision to change leadership in the Gotham flag had been brewing for several weeks. There are many factors which entered into it. Besides which, Barthelmess has expressed a desire to get back into the network, where he held various sales executive positions before going to WABC.

Hoberman, the new boss, having been with WXYZ-TV for eight years, is described officially as a close associate of James Riddell. Riddell, overall boss of WXYZ, is moving to New York July 1 to become executive vicepresident of ABC Radio and ABC-TV.

Barthelmess and the radio web are currently holding talks about his moveover. He'll likely end up in sales, although report is that dickers have not been limited to jobs in that area alone.

'Make Me Laugh' As A British Entry

"Make Me Laugh," the Mort Green-George Foster package on ABC-TV, has been sold to Jack Hylton TV Productions for presentation on commercial tv in Great Britain. Hylton plans a September start with the show on one of the ITA outlets, utilizing English comics.

Should Networks Rep?

Washington, May 20.

Sharp division on whether networks should be prohibited from representing stations, other than o&o's, in the national spot sales field was voiced today (Tues.) in testimony before the Federal Communications Commission.

Speaking against the Barrow Report recommendation, which would put the CBS and NBC spot sales radio-tv divisions out of business, were Jay W. Wright, exec v.p. of KSL and KSL-TV, Salt Lake City, and Glenn Marshall Jr., prez of WMBR-TV (AM), Jacksonville, Fla. Both outlets are CBS affiliates and are represented in the national spot sales division.

Members of the Station Representatives Assn., in their testimony, came out strongly for the Barrow proposal which would take the NBC, CBS spot sales division out of the station representation field for other than o&o's.

Not all the testimony of the SRA witnesses were anti-network. According to Lloyd Griffin, of Peters, Griffin, Woodward, who spoke in SRA's behalf, "No one is more aware of the accomplishments of the television networks than we are. No one is more appreciative of the value of network programming to our business, or of the importance of network affiliation, than we are. Of course, we share this appreciation with the network affiliated stations we represent."

The opposing forces split on the issue of public interest being served by nets engaging in the rep business, with Wright and Marshall contending that the CBS spot sales division offered superior service and procured more biz than the indie reps. Frank Headley, prez of H-R Television and SRA topper, maintained that there is a conflict of interest between spot biz and network tv, and having the same business organization engaged in both fields deters free competition.

Eugene Katz, head of the reppery bearing his own name, appearing as another SRA witness, called for a modification of option time as it is currently practiced. Katz came out in opposition against the Barrow recommendation that option time be eliminated entirely. SRA witnesss John P. Blair, of Blair TV and Blair Television Associates, called "unwarranted" the Barrow recommendation that the nets spell out the criteria they utilize in granting and rejecting affiliations and in discontinuing affiliations. Also testifying was Lloyd Griffin who outlined the role of the independent national representative.

From the Production Centres

Continued from page 34

passed a few days here to look over pilots screened by **Frank O'Connor** . . . **Sam Fuller**, former NBC producer and program exec, is partnered in a cafe-hotel in the valley . . . Hollywood Ad Club didn't like the way things were being run on tv commercial competish so withdrew its participation.

IN CHICAGO .

Norm Ross and **Dorothy Bond** were set to unveil a new daytimer on WBKB until hoods set fire to Allgauer's Restaurant last week. Allgauer was to have sponsored . . . **Bill Taylor**, director at WBBM-TV for past 10 years, was fired last week . . . Chicago American tv critic **Janet Kern** in Gotham currently for a look-see . . . WGN Inc. has cut back a total of five announcers since a year ago. Present count is 13 . . . **Don Meier**, network producer-director for NBC-TV here, spending the week in Champaign-Urbana as consultant to U. of Illinois' educational station, WILL-TV . . . WBBM singer **Bill Lawrence** lays off a couple days next week to undergo a tonsilectomy . . . **Beulah Zachary**, "Kukla, Fran and Ollie" producer, available now for any good tv offers, indicating dim hopes for a return of KFO . . . **Betty Ryan** spelling **Joan Kohn** as p.r. director of WTTW while latter tours Europe, and **Susan Kaplan** pinchhits on-the-air promotions at the educational station while **Loretta Lorenz** spends five months in Mexico . . . WBKB dropping "Science '58" and "Books and Brent" at the end of 13 weeks June 13, meaning signon will be cut back to 8 a.m. for the summer. "Norm Ross and Facsimile" remains.

IN BOSTON .

Richard P. McKee, son of a former mayor of New York, Joseph P. McKee, bought facilities of Key Chain Stations with outlets in Berlin and Conway, N. H., and has assumed operating control of WKCBM, AM, WKCQ, FM, both of Berlin, N. H.; and WBNC, AM, Conway . . . Brockton gusted **Frank Luther**, WNAC-TV personality, with "Frank Luther Day" turning out a motor caravan, visits to schools and hospitals . . . **Ruth Sylvano**, WNAC-TV press is new girl photog for the station . . . A four hour p.m. disk jock show is up for grabs at WORL with **Dave Maynard**, vet platter spinner there, ankling to WBZ-TV . . . **Norm Prescott**, WBZ-WBZA disk jock, off to World's Fair at Brussels, where he will emcee 11 radio shows featuring Benny Goodman and orch produced by Westinghouse . . . **Four Preps**, **Jack Scott** and the **Kalin Twins** did **Bob Clayton's** "Boston Ballroom" show over WHDH-TV, and **Dotty Todd**, **Connie Francis**, **Four Esquires** and Brookline High get spotlight on his Saturday (24) show.

IN PHILADELPHIA . . .

WCAU-TV is going on the air 15 minutes earlier each day. New lineup has **Bill Hart** with news at 6:30 a.m. followed by "Mr. D.A.," "Cartoon Theatre" and "Bill Bennett Show" . . . WFIL-TV's all night show—which features movies through the wee hours of the a.m. is going to add an occasional interview. **Billy Kretchmer**, well-known local jazz musician, was the first interview . . . **Murray Arnold**, of WPEN, and **Bob Lemon**, of WRCV-TV, will speak to members of Pennsylvania Association of Broadcasters at Galen Hall (May 25). **Clair R. McCullough**, of WGAL, Lancaster, will receive a pioneer award . . . **Ed McMahon**, former WCAU and WCAU-TV personality, joins WIP for summer months. He'll fill in for vacationing **Joe McCauley**, **Jack Pyle** and **Bob Menefee**.

IN SAN FRANCISCO

New KCBS sales manager is **Seymour Whitelaw**, who joined CBS radio in 1951 after leaving Don Lee Broadcasting Co. He succeeds **Richard H. Schutte**, who quit to become Coast manager of Robert E. Eastman Co., radio reps . . . About 420 persons turned up for gala Ann Holden testimonial on occasion of the KGO-AM personality's 35th anni on the air—included among 120 wires and cables Miss Holden got was one from California Gov. Goodwin J. Knight addressed to Ann Holden, c/o KJBS, gulp! . . . Frisco pressure's growing for telecasts of Giants' on-the-road ball games but so far **Horace Stoneham**—and, presumably, **Matty Fox**—have turned deaf ears . . . KRON, and the NBC affiliate's news chief, **Bill Cothran**, won a California Associated Press certificate of merit for "outstanding news work in 1958"—KRON was the only Northern California station to win one . . .

IN CLEVELAND . . .

Westinghouse President **Don McGannon** talked (19) to Sigma Delta Chi initiation supper . . . New AFTRA officers are **Tom Carson**, WJW, president; **Warren Guthrie**, freelance, vice president; **Bruce Charles**, WHK, treasurer; **Betty Nickel**, freelance, secretary. Members of the Executive Board, **Paul Bedford**, **Jim Graner**, KYW, KYW-TV; **John Fitzgerald**, **Jim Doney**, WJW-TV; **Hal Morgan**, WGAR; **Frank Jay**, **Pat Dopp**, **Jimmy Dudley**, freelance . . . **Jack Perkins** WEWS newscaster slated for army call . . . **Jim Passant**, joined KYW publicity staff . . . **Henry Simmens**, WNEW, named WHK general manager with DuMont takes over June 1 . . . **James Bloyd** upped to WEWS chief engineer . . . **Bill Gordon**, WHK, berthed in permanent WEWS 1 p.m. daily variety spiel replacing **Dorothy Fuldheim** . . . **John McClay**, assistant to KYW-TV vice president **Rolland Tooke**, conducting seminar tv management course at Western Reserve.

IN DETROIT

WJBK-TV is aiding the "Keep Detroit Dynamic" effort by giving free time for auto dealer interviews on **Jac LeGoff's** 6:30 and 11 p.m. newscasts. Also, station is contributing a total of 148 20 and 60-second spot announsements, donating 68 station identification breaks and sharing 720 IDs in the "Buy Days Mean Pay Days" campaign. **Keith McKenney**, sales manager, in cooperation with program director **Ralph Rust**, conceived and executed WJBK-TV's part in the attempt to prime the economic pump . . . **Bob Runyon** has been named news director of WKMH . . . "Summer Concert" series by the Detroit Symphony Orchestra will be broadcast each Thursday evening over WJR beginning June 12 through Aug. 9, marking the ninth consecutive year the station has presented the series. Sponsors are National Bank of Detroit, the Detroit Edison Co. and the Trust Funds of the Recording Industries, administered locally by the Detroit Federation of Musicians.

IN WASHINGTON

Ted Ayres, producer of CBS' "Face The Nation," copped the $500 Sidney Hillman Foundation award for show's televised interview with Russian premier Nikita Khrushchev . . . WRC received five out of 10 annual tv awards presented by local branches of the American Association of Univ. Women, for following shows: "Other Two Billion"; "25th Semester"; "Teen Talk"; "Traffic Court," and "The Muppets." . . . **H. Leslie Hoffman**, prexy of Hoffman Electronics Corp., will receive electronics industry's 1958 Medal of Honor at association's 34th annual convention here this week . . . WTTG's **Max Resnick** emceed a telethon past Sunday (18) on behalf of St. Constantine and Helen building program . . . "The Russian Revolution," produced by WPIX, New York, has been purchased by WMAL-ABC for use on its channel in near future.

TV Followup Comment

Continued from page 43

man) Gosfield, the same "Street" scene. Mr. Ballantine lent a few yocks with his magic act. Beverly Kenny did all right with a sprightly version of "I Hate Rock 'n Roll," but wasn't as winning in her second number "What Is There to Say." Ronnie Dauville rendered the lush, sentimental "Someone to Watch Over Me" to good effect. *Horo.*

Eye on New York

CBS-TV's "Eye on New York" was focused on Clinton, Conn., last Sunday morning (17). The spotlighting was verbal not visual. It stemmed from the appearance on the program of Charlotte Harmon, operator of the Clinton Summer Theatre and one of the more outspoken strawhat producers.

Miss Harmon was interviewed by Bill Leonard regarding her own operation and the stock field in general. Such subjects as production pressure, packages, temperamental stars, controversial plays and tryouts were touched upon. There was also a demonstration of a performer audition, with three different actresses participating and explaining why they were seeking employment in summer stock.

It was a generally interesting session and provided viewers with some idea of what makes stock tick, besides pointing out its value as a training ground for performers. Vet actor Walter Abel also appeared on the show to further accent the importance of the stock circuit as an area where a performer can "sharpen his tools again" in playing to a live audience.

In discussing stars, Miss Harmon stated that some can be a headache such as was the case with Shelley Winters when she appeared at Clinton. Miss Harmon noted that her legit pressagent husband, Lewis Harmon, bowed out as her co-producer following Miss Winters' engagement at the barn. Miss Harmon, didn't mention the production involved, but it's believed to have been "Wedding Breakfast," in which she starred at Clinton in 1955. *Jess.*

NBC vs. CBS News-In-Depth

Continued from page 28

before the NBC exec committee, which passes on all final programming decisions. Presumably, committee will hold off on a final answer until the status of "Omnibus" is clarified, but meanwhile is exploring the series from every possible angle.

A certain factor in the NBC deliberations is the enviable status CBS has gained, both in terms of prestige and more recently, in sponsorship, on the news specials. A "See It Now" series and such one-shots as "Where We Stand" and "Ceiling Unlimited" certainly don't hurt the reputation of CBS. And when a Prudential moves in to sponsor some of the specials, Columbia feels no pain. With the growing commercial possibilities offered by the news specials, along with the exploitation values inherent in a Bourghiba interview, for example, it doesn't take too much to convince the powers-that-be that those news one-shots are becoming an increasingly necessary part of network operations.

Houston—Non-commercial educational television will celebrate its fifth birthday on May 28 when the U. of Houston's KUHT-TV telecasts an anni program from the Green Room of the school's Oberholtzer Hall.



MARIO F. CONTI

TV-Film: "Figure Model," "Celebrity Room" Off-Broadway: "Scoop Reporter," "Are We To Blame," "Glass Menagerie," "Mooney's Kid Don't Cry."



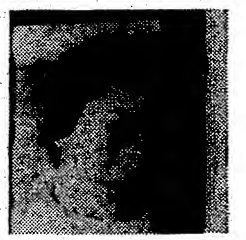
META SHAW

"GLASS MENAGERIE:" "Your role came through with understanding, sensitivity, tremendous thought, not in a wallop on the head but with lumps in the throat." Irving Hoffman.



PETER MALLON

B'way: "Wish You Were Here," "Bette Davis Presents." TV-Films "Never Love a Stranger," "Danger," "So This Is Paris," "Steve Allen Show."



TONI SPRINGER

Stock: "Bus Stop," "Country Wife," "Jason." Tv-Film: "Firestone," "Wendy Barrie Show," "Keep It in the Family," "Studio One."



ARLENE ROSS

B'way: "Loud Red Patrick." TV: "Perry Como," "Goodyear Playhouse," "Omnibus," "U. S. Steel," "Lamp Unto My Feet," "I Remember Mama," "Sid Caesar."



SAM STEWART

TV-Films: "Somebody Up There Likes Me," "Four Boys and a Gun," "Robert Montgomery Show," "You Are There," "Studio One," "Ray Bolger Show," "West Point," "Traffic Court."



ROBIN KEIL

TV: "Wide, Wide World," "Robert Montgomery Show," "Kraft," "Paul Winchell," "Valiant Lady," "Sense and Nonsense." Off-B'way: "Pepper and Sand," "As You Like It," "Romeo and Juliet" (Juliet).



TONY BOEGART

Films: "Sweet Smell of Success," "Midnight Story," "Mister Cory," "Rock and Roll School Teacher." Stage: "Say It With Flowers," "Golden Boy," "Double Cross."



LINDA ROSS

Film: "Cry Terror," "Sutton Place Story." TV: Several commercials and industrials.



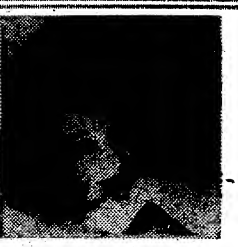
RAY McDONOUGH

Off-B'way: "Golden Boy," "Picnic," "Detective Story," "Of Mice and Men," "The Male Animal," "Seventeen," "Othello," "Country Girl."



IRIS LYNN

TV: "Hit Parade," "Show of Shows," "This Is Show Business," "Omnibus," "Judge for Yourself," "Mama," "Opera Cameos." Stock: "Carousel," "King and I," "Kismet," "Tender Trap," "Gigi."



SARA DOLLEY

TV: "Verdict Is Yours," "Studio One," "Caesar's Hour," "Home Show" Off - B'way: "Theatre Club," "Brigadoon."



GLADYS AUSTEN

B'way: "Lunatics and Lovers." TV: "Colonel Flack," "Man Against Crime," "Short Story Theatre." Tide Commercial.



JOHN CORKILL

TV: "Omnibus," "Kaiser Aluminum Hour." Off-B'way: "The Moon Is Blue," "The Rainmaker," "Ghosts," "Madwoman of Chaillot," "Arsenic and Old Lace."



TOMMIE BAXTER

TV: "Goodyear," "Philco," "Armstrong Circle Theatre," "You Are There," "Alcoa Hour," "Studio One," "Robert Montgomery," "Danger." Stage: "The Rainmaker," "Major Barbara," "Philadelphia Story," "Miss Julia."



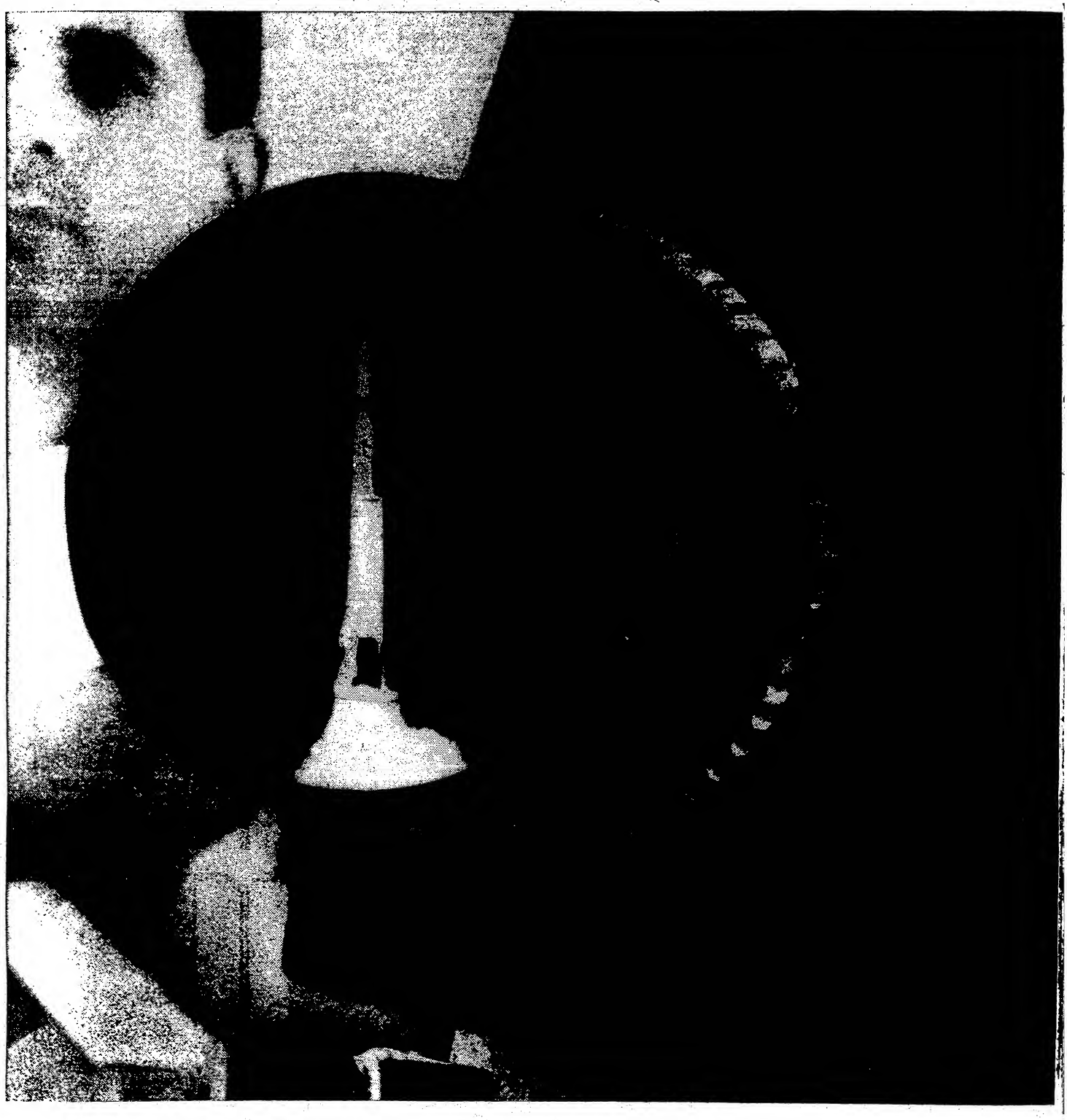
WAYNE RICHARDS

Stage: "You Never Can Tell," "Dear Charles," "Caine Mutiny Court Martial," "Inherit the Wind," "Night Must Fall," "Hamlet," "One Touch of Venus."

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SHARP FOCUS ON HISTORY AS IT HAPPENS

When Explorer I soared into orbit, the story was first flashed to a waiting world by NBC News. Such speed, responsibility and drama are characteristic. This year, these qualities have helped NBC News win more awards than any other news service in the broadcasting industry.

The Sylvania "Best Network News Award" was given to NBC News "because it has taken a big step in 1957 in doing more things and greater things with news than it has ever done before."

The Saturday Review award for Distinguished Achievement in the Public Interest went to the NBC News department for showing "independence of editorial opinion . . . symptomatic of the general emergence of NBC as the leader in radio and television news coverage."



The Overseas Press Club, in its annual awards, honored Chet Huntley for "Best Radio or Television Interpretation of Foreign Affairs," and cited Welles Hangen, NBC News correspondent in Cairo, for "Best Radio or Television Reporting from Abroad."

Du Pont honored Clifton Utley, of NBC News in Chicago, "for his authoritative, intelligent, responsible and literate reporting and analysis" and because "he epitomizes the best in American news."

Eight of the fifteen National Press Photographers Annual Awards went to NBC News cameramen. Maurice Levy won a Headliners Award for the best coverage of a news event: the tornado ripping through Dallas.

The NBC News series with Chet Huntley and David Brinkley was voted the best news program on the air in the annual Look-Listen Opinion Poll conducted by the American Council for Better Broadcasts. "Outlook" was honored by the National Conference of Christians and Jews and by the National Association for Better Radio and Television.

More and more, America is turning on its broadcast dials for the sight and sound of history as it happens. NBC News provides that history with a force, clarity and conviction that have made it, this year, the most honored news-gathering organization in broadcast journalism.

National Broadcasting Company

McCann-Erickson's $60,000,000

Continued from page 35

show will be split into two separate packages by Clyne. Each will have his solo hour, alternately sponsored by L&M (Fisher) and RCA (Gobel). While both stars may make two or three drop-in" appearances on one another's shows it will not be the same pattern as this year.

McCann-Erickson's Buick plans include eight specials for Bob Hope, also of the $400,000-plus category, and co-sponsorship with American Tobacco of "Wells Fargo."

In addition there will be earmarked another $3,500,000 for six additional "specials" embracing other ideas, formats, properties and the like. Thus, between Hope's $3,500,000 and the added specials a total of $7,000,000 is budgeted for these supers.

The "Club Oasis" Saturday-at-9 p.m. slot, which had been held for "Canyon" and which also had been NBC's gleam for the Gale Storm show will see one of three new contenders. Miss Storm remains at CBS (Nestle and P. Lorillard). Instead, one of three prospects will replace "Club Oasis." A decision may be made this week.

"Club Durante" (the Schnoz) is one alternate, in effect a variation on "Club Oasis." Fred Astaire (live) is another possibility despite his stated objection to a continuing series. Also likely is "Love My Doctor," situation comedy a la "Father Knows Best," a Tommy Rockwell-GAC package.

McCann-Erickson's additional billings include the Wednesday night fights (Mennens; $3,000,000); $7,000,000 for Esso spots, news, syndicated shows and the like; between $3,-$4,000,000 for Bulova on networks, plus other spots.

McCann-Erickson has first option on Frank Sinatra when he returns live in the fall of '59 and, it is expected, he will do a Hope-type of special show.

'Mr. & Mrs. Westinghouse'

On the "Desilu Playhouse," while Betty Furness will continue the commercials, an integration campaign will lead Ball-Arnaz into the signoffs with an eye to making their impact felt as "Mr. & Mrs. Westinghouse."

"Desilu Playhouse" idea has been fulminating with Clyne and Arnaz for four years. The ad exec recalls that he first broached it in '54 and at that time there were two restrictions—Clyne didn't have the right client and Arnaz didn't have the facilities for such a project although "Lucy" was just getting into its high. However, they were still at Motion Picture Center at the time but last February Clyne reopened it when he learned of Desilu's takeover of the RKO studios, which certainly solved the facilities problem. Clyne took it up with Chris Witting, Westinghouse veepee, and latter brought in the company prexy and it was buttoned up.

Clyne says other McCann-Erickson accounts will make decisions on future tv-radio commitments in the next 60 days. All have been on tv but are reviewing their budgets for the future. Six are currently in the midst of budget meetings. They include Mennen, Chesebrough, Swift, Rival Dog Food, Helene Curtis, Derby Foods (peanut butter) and represent some $15,000,000 in alternate sponsorships.

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Scott Muni to WMCA

Scott Muni, an Akron (WAKR) deejay, has been hired as a regular staffer by WMCA, and the N. Y. indie began a "shakedown" in the daily 3-4 p.m. slot this week, prior to his getting a fulltime berth at the station. His pacting by R. Peter Strauss, program veep, is another of the many moves in Gotham radio during the past few weeks.

Ernie Stone keeps his 1 to 3 p.m. strip. And, under the present setup, Herb Oscar Anderson, who was recently hired by WMCA, fronts from 4 to 7 p.m. daily. (Last week, in a roundup of local radio changes, it was erroneously rumored that Anderson was with WMGM.)

Cooke

Continued from page 35

guesswork. Though both were established 55 years ago, his Canadian Home Journal and The Farmer's Magazine now lose their identities.

Four monthly tradepapers—Motor Magazine, Canadian Baker, Food in Canada and Canadian Jeweler—have been purchased by the MacLean-Hunter Publishing Co., L'd., Toronto. Latter officials say that few of the staff of Canadian Home Journal will join Chatelaine but that most of the tradepaper staffs will be absorbed into the new setup. Weld said that none of The Farmer's Magazine staff would be put on his company's payroll.

While Cooke let it be bruited about that his newly-built station at Don Mills, a Toronto suburb, was to be for expansion purposes of CKEY, Toronto, it's now known to the trade that he plans a tv station, with the money from his sale of publications to be applied to new studios and equipment. Cooke has not been granted a license by the Canadian Broadcasting Corp. but believes he has the inside track on independent tv operation in the Toronto area.

From his publishing empire, Cooke retains Liberty, and Saturday Night, a critical semi-monthly.

Bob Banner

Continued from page 29

ents in contrast to NBC's "producing from without," as witness the switchover of the Fred Coes, the Herb Brodkins, the Gordon Duffs, etc.

"Matinee's" exit further accents anew the different philosophies shared by the two networks. The 3 to 4 p.m. hour now goes to Benton & Bowles and Compton agencies for a brace of Procter & Gamble-sponsored soaps. What happens to "Matinee" producer Albert McCleery, under contract to NBC, has yet to be resolved.

Saudek

Continued from page 29

nals of Medicine" which dealt with epidemics. RSA, Inc. formal title of the Saudek packaging enterprise, took an option on "Annals in Medicine" in book form, and it's Saudek plan to film the series with a name performer and subsequently selling it to one of the major medical drug manufacturers.

Saudek is presently in Europe looking for new "Omnibus" material as well as other fodder for the RSA, Inc. creative catalog.

Meanwhile, CBS has a strong inside chance of getting "Omnibus" in the fall, despite NBC's efforts to keep the program on its own channels. Story at the moment is that CBS has made an almost irresistible offer to Saudek.

CBS reportedly offered Saudek Sunday prime late afternoon time for a majority of 90-minute "Omnibus" shows in excess of the offer made by NBC.

It's also reported that upper echelon programming chieftains at CBS offered Saudek an indie producing deal along with a more satisfactory "Omnibus" setup that would tempt him to pitch his tent at 485 Madison.

Writers Guild

Continued from page 35

increase in the minimum rate for a 60-minute show of $1,100 to $1,500 a script. Hikes were also made in other categories.

Staff continuity writers at all webs go up, with senior writers getting a raise from $171 to $183. Newswriters at ABC and CBS got a 7% increase—bringing top scale to $182 for writers with two years experience. NBC writers (who have no overtime provision) increase from $189 to $202. At all webs, news editor contract provided an increase from $208 to $222.50 weekly.

All the gains are retroactive to April 1, and the pact runs to March 31, 1960.

At WABD, an indie tv station in New York, WGA east, finished dickers, and a contract is now being drafted. At Gotham's WOR, news scribe dickers are being concluded this week, WGA said.

Scott, Dorothy Collins Dropped in Reshuffled CBS AM 'Best in Music'

CBS Radio's "The Best In Music" will expand to two hours, dropping Raymond Scott and Dorothy Collins, effective after the June 15 broadcast. New "Best in Music" schedule and replacement of "Rusty Draper Show," says Howard Barnes, veepee in charge of programs, will give web opportunity to showcase more new talent.

Expanded show will follow the 1-1:05 p.m. news on the net, and will break at 2 p.m. for another news broadcast. Show, which ends at 2:55 p.m., will be followed by five-minute "Ford Road Show." Program will feature, beginning June 22, vocalists Stu Foster; Alfredo Antonini with 27-piece band; seven-voice choral group and Louise O'Brien, vocalist of "Rusty Draper Show."

Draper stanza begins summer layoff after June 27 broadcast. Replacement will consist of five separate 25-minute shows on an across-the-board basis. Draper returns Sept. 29. Monday and Tuesday offerings of the Draper replacement will feature Antonini with boy and girl singer, to be named later. Wednesday series will come from St. Louis' Municipal Opera via KMOX. Mid-week show is perennial titled "Summer in St. Louis."

On Thursday CBS Radio will continue at 9:30 p.m. will move to 8:35 p.m. Friday program will feature the Antonini orchestral group with different set of vocalists. Saturday "Stu Foster Show" will be replaced by 10-minute orchestral offering at 8:35 p.m.

JACKIE RAE TO BRIT. ON GRANADA DEAL

Toronto, May 20.

Jackie Rae, former variety producer for the Canadian Broadcasting Corp. network, has signed a 52-weeks contract with the Granada tv setup and leaves here at end of May. Blond singer-comedian will either do a five-a-week late night program, plus himself as emcee, or a 60-min. musical every week.

Apart from his "Jackie Rae Show" for the CBC and his weekly appearances at The Stage Door, Toronto nitery,

Pepsi-Cola Will Try Again on 'Tonys' in '59 Despite 2-Time Bump

Pepsi-Cola Metropolitan Bottling Co., via Kenyon & Eckhardt, will valiantly try for the third time next year to present the annual American Theatre Wing "Tony" Awards over WCBS-TV, from the Waldorf-Astoria, N. Y.

Unceremoniously bumped off the air twice in two years as a result of difficulties resulting from IBEW and IATSE disputes, the sponsor is determined to make one more stab at ushering in next year's "Tony" awards.

Phil Rubenstein, executive veepee of the bottling outfit, and Don O'Leary, account executive at the ad agency, have been assured that the telecast props won't be knocked from under them by union difficulties in '59. They've been sold the notion that lightning can't strike three times in the same place.

American Theatre Wing threw a party yesterday (Tues.) at Sardi's at which Rubenstein presented the organization with a $5,000 check despite the fact that his outfit never got on the air with its Pepsi-Cola plugs. Rubenstein made a similar philanthropic gesture last year when last-minute labor jurisdictional disputes prevented the program from going on. Helen Menken, head of the American Theatre Wing, and Mrs. Martin Beck, former leader of the group, were on hand to accept the check from the sponsor who never got on the air, but said thanks nevertheless.

It's reported that IBEW, one of the unions involved in the previous disputes, also made a sizable contribution to the American Theatre Wing coffers.

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These television programs would be first run in many markets, although certain of our "packages" have been sold—and are getting high ratings—in key markets throughout the country. Your representation would be on an excellent commission basis. We supply promotional literature and powerful-selling auditions. Write today giving experience and background. You'll hear from us quickly. Box Y-3834-58, VARIETY, 154 W. 46th St. New York 36

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Olympia 8-3835

NEW APT. HOUSE

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1½ Rm., $85-$90. 2½ Rm., $125.
Air-conditioning Optional
Living Room, Kitchenette, Colored Tile Bath, Incinerator.
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Q-Tv means precision prompting!

The Q-Tv *system of positive synchronization used on* all *networks (no service has an* exclusive *on any station)*

Absolutely silent.
Designed to fit all *cameras.*
Vu in-lens *mirror system available.*

. . . *tailored to fit* your *budget* . . .

Q-Tv

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JU 6-6466

CHICAGO
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MO 4-6646

HOLLYWOOD
810 N. Highland
HO 7-9262

GOODBYE 485*! We've travelled some 800,000 miles all over America to get Person To Person on the air these past five years.

Last Friday night, after the show, we made the hardest trip of all . . . just across the street. Our staff, with its accumulated service of 125 years at CBS, took along many memories.

But you're always welcome to drop around to the old desks in our new offices.

Tell us more about your bosses, your clients, your friends, even your troubles. We'll still listen.

JOHN A. AARON JESSE ZOUSMER
and the
PERSON TO PERSON STAFF

HELLO 501 MADISON

*But not Edward R. Murrow who stays near enough to look down into our windows.

TV's 'Unsung Heroes'

Continued from page 29

sweepstakes. It was McDermott who made the decision to take the Danny Thomas show out of its four-year going-nowhere doldrums by shifting the show from ABC-TV into Monday night at 9 (the spot warmed up for years by "I Love Lucy") on CBS. Within a span of weeks Thomas was a Top 10 hero. So was McDermott, but an unsung one.

These half a dozen or so men, each committing his agency to a stake in from 20 to 25 network shows (on the basis of their planning for next season) emerge as many things to many people. They are shrewd, keen and calculating showmen, first and foremost, each alerted to the shifting trends and patterns. But unlike showmen in other areas, they've also got to know how to parlay that showmanship into product sales and product identification, knowing how, when and where to slot their show. They earn their keep.

It's a job as full of frustrations as its moments of triumph, with its full quota of intra-agency infighting and throwing of curves. They don't always call them right, as witness Terry Clyne's booboo on the Frank Sinatra pledge of allegiance for Chesterfield, with a resultant wave of singer commitments for '57-'58 that found them all going the wrong way.

Frustrations, Too

The stakes are high and the decisions lofty ones. When a Danny Seymour helps in crystallizing a Desi & Lucy full hour pattern (for Ford) to run off with the season's highest ratings on specials, only to lose it in the Westinghouse $12,000,000 buy of "Desilu Playhouse," it's a bitter pill to swallow, but the satisfaction, for whatever it's worth, comes from recognizing such new approaches to maximum showmanship.

They get hot and bothered—but not for long. If a Nick Keesely is knocked out of the Wednesday night box on ABC-TV for his Lorillard client when a Danny Seymour maneuvers a reshuffle on behalf of Quaker Oats in fulfilling a year-long quest, the Lennen & Newell factotum can rant and rave and cry "foul," but two days later he's back doing business with Ollie Treyz and all is forgiven. There are only three networks in which to move around — peeves and burns have to be slept on and forgotten.

Berle's Encore as Trend?

When a Seymour, on behalf of his important JWT Kraft client, pacts a half-hour weekly Milton Berle show for next season, it's with a full realization that the day of the comic in tv may be turning full cycle; that if Berle makes it big again other agencies and other sponsors will fall in line in activating the newest trend in programming. But they're the boys who incept it. They've got to know six months in advance what the tv viewer will be wanting to see. Right or wrong, there's only one higher court of appeals — the viewing public.

SHADEL TO ANCHOR ABC RADIO NEWS

Taking new steps slowly and by degrees, ABC Radio waited several weeks before instituting revisions in its morning news strip, but now the network chief Edward De Gray has hired former veteran CBS newsman Bill Shadel to become anchor man on "News Around the World," which commences June 9.

ABC Radio news cross-the-boarder stays at 8 to 8:15 a.m., but web is jazzing it up by inserting remote pickups from ABC staff commentators. Hypoed version of the show, promised to affiliates several days ago when the network was considering alternatives such as going out of business entirely or continuing on a curtailed programming basis, reportedly will cost around $3,000 a week.

Shadel, in New York, will cutaway for regular reports from the London, Paris, Tokyo, Cairo Bonn and Vienna bureaus. News veep John Daly worked on details of the strip during a recent world hop.

'Mad Daddy' In WJW Doghouse For 90 Days

Cleveland, May 20.

Pete (Mad Daddy) Myers was tossed off WJW for 90 days, even though he remains on the payroll, for signing a WHK contract without notifying WJW management.

Myers, according to Reg Merridew, WJW manager, had a contract calling for 90-days notice, and signed with DuMont, which purchased WHK, without giving notice. As a result Myers was taken off the air. He'll next be heard around Aug. 10. A rock 'n' roll enthusiast, Myers was replaced by Dick Drury, formerly of KYW.

Myers also lost a WJW-TV Saturday night spook film spot.

TV Lampoons Steal Show At Annual Women's Press Club Shindig in Capital

Washington, May 20.

The impact of television on the Washington scene was accepted in format and skits of Women's National Press Club's annual show. "Out Where the Jest Begins," the gridiron-type lampooning musical staged by distaff side of the capital's press corps, took its theme from the current western kick of the tv channels.

In addition to seeing the capital move westward, the 600 topdrawer guests, including nationally known names from Capitol Hill, the White House, the Pentagon, and Embassy Row, heard the commentary from two NBC personalities, newsgal Esther Van Wagonner Tufty, and WRC's Patty Cavin. This represents a far cry from the not-too-distant past when the various Washington press clubs did not admit radio-tv personalities as active members.

One of the most rib-tickling skits was based on the Congressional probe of the FCC, an agency generally considered too tame for lively lampooning. Sung to the tune of "Ain't Misbehaving," a quartette of newshens bellowed their woes, with the theme of "Gee Mr. Harris, Please don't embarrass us."

Show stopper was another radio-tv rep. Nancy Hanschman, producer of CBS' "Leading Question" and associate producer of "Face the Nation," wowed the assembled biggies with her takeoff on presidential aspirant Sen. John Kennedy.

Hazel Markel, another NBC personality, scored a hit as Secretary of State John Foster Dulles.

Show was directed by Arch Lustberg, of Catholic U's drama staff, with Major Albert Schoepper, Marine Band maestro, in charge of the music. Florence Lowe, VARIETY's Washington correspondent, was in charge of arrangements and served as vice-chairman for the dinner and show.

BBC Radio's Tribute To Jack Buchanan

London, May 20.

Fred Astaire and Johnny Green, musical director of Metro, will be taking part in a BBC radio tribute to the late Jack Buchanan next Wed. (28). The Americans have recorded their contributions.

Show, entitled "The Jack Buchanan Story," will run for 75 minutes in the Home Service

On Ad Agency Front

Stuart D. Ludlum has been appointed director of radio-tv at the Kudner Agency. The position had been handled on a temporary basis by Donald Gibbs, Kudner, veepee, since the resignation of Myron P. Kirk. Ludlum held a similar post at C. J. La Roche where he was also v.p. in charge of the West Coast office. Arthur White has replaced Ludlum in the La Roche position.

Edward Kogan has been named director of radio-tv in charge of all program supervision and commercial production at the Joseph Katz Co. He was formerly an executive television producer and manager of the office of Edward H. Weiss.

James S. Reifsnyder has been appointed director of the media department of Gray & Rogers, Philadelphia. Reifsnyder, a buyer, succeeds David B. Arnold.

Robert W. Bode and Robert M. Haig have been named veepees at the Kudner Agency. At the same agency, Donald Gibbs has been elected to the executive committee.

Alfred W. deJonge has been appointed European coordinator in the international department of BBD&O. He will maintain headquarters in Zurich, and act as liaison between BBD&O in the U.S. and the associate agencies in Europe.

Shorts: Kastor, Farrell, Chesley & Clifford and Hilton & Riggio which were reported as merging last week, have announced they are uniting June 1 to form Kastor, Hilton, Chesley & Clifford. Combined billings will be approximately $18,000,000.

Principal officers of the new agency will be: H. Kastor Kahn, chairman; Peter Hilton, president; Charles E. J. Clifford, vice chairman; and W. S. Chesley Jr., chairman of the executive committee and treasurer.

A new agency, Bernard Cooper Advertising, has been formed.

Campaigns: A national radio advertising campaign to promote iced tea was kicked off last week by the Tea Council of U.S.A. Leo Burnett is the agency for the council.

Relaxacizor in N. Y. City has contracted with WIP, Philadelphia, for three times per week sponsorship on the Carlton Fredericks Show. Contract starts June 21, and is for 13 weeks. William Warren, Jackson & Delaney is the agency.

Bristol-Myers introducing new Ban roll on deodorant package with heavy tv campaign.

Tintair will kick off heavy spot tv campaign starting on June 1. Product Services has already purchased spots on 30 tv stations. Campaign will use Terry Moore commercials and will run for a minimum of 4f days.

N. W. Ayer for Johnson & Johnson is quietly testing a new surgical dressing product in three major markets.

Chi Agencies

Chicago, May 20.

Jack Dempsey, former heavyweight boxing champ, opening an ad and public relations agency here with George F. Florey of the agency bearing his name. Florey's agency will continue to operate separately; Dempsey's will be a division of Jack Dempsey Enterprises.

Milton Bram tapped as merchandising and sales promo director of Kuttner & Kuttner.

Robert L. Dellinger of Grant Advertising's Hollywood office transferred to Dallas office as veep and manager.

August Tonne, ex-Earle Ludgin, joined Keyes, Madden & Jones as production manager in Chi.

John C. Ianiri, formerly with Grey Advertising in New York, signed on with Leo Burnett Co. as account exec.

Charles Blakemore added to creative staff of McCann-Erickson here.

Calvin Holmes, whilom senior writer for Erwin Wasey & Co., named copy chief of M. M. Fisher Associates.


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WHATEVER THE SHOW HE'S THE GREATEST!
DOUG. ANDERSON
Currently: 'The Magic Clown'
For BONOMO TURKISH TAFFY on Channel 5, New York
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STUDIO 62 x 25
22' Ceilings. 7 Large Offices. Total Area, 4,000 Feet. Garage Elevator Reasonable
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From Home Office to Service Station, SINCLAIR is

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"Spot is doing a great job for Sinclair. And," adds James J. Delaney, Sinclair Refining Company's Advertising Manager "we now boast the biggest campaign for size, scope and duration, in spot radio history. It's been so successful that a questionnaire sent to Sinclair marketers and distributors brought a resounding 95% request for continued use of Spot Radio!"
NBC SPOT SALES


Mgt. William Morris Agency

PRODUCER • WRITER • PERFORMER

HANK LADD
Agency producer on Milton Berle Show (NBC-TV, Texaco); Jackie Gleason Show (CBS-TV, Buick and Shick); TV version of "Angel in the Wings" with Fred Coe (NBC-TV, Philco); "Met" opera-radio for Texaco; USO Shows playing 28 months around the globe.
Wrote Judy Canova radio show (Colgate-Palmolive); performed and aided in writing Bob Hope radio show; featured as "Beetle" and wrote Phil Baker radio show; performed as emcee and comedian in theatres, hotels, night clubs and guest-starred on radio and TV.
Produced the yearly Buick Industrial meeting shows playing throughout America and produced the NBC-TV "The Arrow Show" with Hank Ladd. Also, wrote Kraft Music Hall series; performed in Paramount Pictures' "Las Vegas Nights"; appeared in two Earl Carroll Vanities; and wrote radio show —Olsen and Johnson and Gertrude Niesen.
Write
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Exclusive Management: LOUIS W. COHAN
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West Coast Associate: CHLOE ELROD, Lou Irwin Agency, Hollywood
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VARIETY

"... Long on appreciation, however, was the enthusiasm for an attractive juvenile and ingenue who know their way with the rich song cavalcades ... and have the authority and polish of seasoned performers ... It has pace, bounce and humor ... also a refreshing booking for the next five weeks." *Abel.*

GENE KNIGHT
(Jim O'Connor)
New York Journal-American

"Sensational is the word for what happened at the St. Regis Maisonette last night. It was the supper club debut of Hayes and Henderson. First team act here in about five years ... Bill Hayes and Florence Hendesson have a nice, clean, refreshing act. Best I've seen in a long, long time."

LEE MORTIMER
New York Mirror

"... Surprisingly fine act coated with polish and class ... It was a blessing in disguise when they were paired for touring industrial shows because this is one of the slickest night-club teams to come along in a long time."

EARL WILSON
New York Post

"The freshest thing in supper clubs in years is the team of Florence Henderson ence of 'Fanny' and Bill Hayes, who made 'Davy Crockett' famous. 'The Singing Sweethearts' opened at the St. Regis and had the audience shouting 'More, More!' A tribute to Richard Rodgers was something Dick would want to see himself."

ROBERT W. DANA
New York World-Telegram-Sun

"In one of the best arranged programs seen this season in cafes, Bill Hayes and Florence Henderson the "Singing Sweethearts" last night made the Maisonette of the St. Regis a wonderful place to be in. Youth was exhilarating magic, bewitching with music and lyrics playing a fond game of memories. The brilliance of Florence Henderson should be a shining light for years to come, while Bill Hayes has much continued success on his own horizon."

LOUIS SOBOL
New York Journal-American

"... we dropped into the St. Regis Maisonette for a session of enchantment furnished by an alliance of two talented young singing stars, Bill Hayes and Florence Henderson. Their song tribute to Richard Rodgers is about the most thrilling arrangement I have heard in years."



Florence:
"SING-A-LONG"
Summer Series
CBS-TV

Exclusive Mgt.:
BARRON POLAN
250 East 49th St.
New York City

Opened May 20th
FONTAINEBLEAU
Miami Beach

•

JUNE 4th, CBS-TV
U.S. STEEL HOUR
Co-Starring in
"A Family Alliance"

Bill:
"THE BIG RECORD"
CBS-TV, June 11th

Starring in
"HAPPY HUNTING"
Week June 23rd
Starlight Theatre
Kansas City, Mo.

Exclusive Mgt.:
TELEVISION ARTISTS CORP.
Jack Bertell John Greenhut
527 Madison Ave.
New York City

...GOING GREAT IN '58!



OLDSmobility — *a new way of going places in the* ROCKET AGE!

BILL HAYES and FLORENCE HENDERSON . . .

Oldsmobile's delightful duo are doing a great job for Olds in '58. This happy, talented pair have helped produce sales results for Olds from their very first performance . . .

OLDSMOBILE

GENERAL MOTORS LANSING, MICHIGAN

It's 13 Skidoo as Most Telefilm Deals Are Firmed for 26 Weeks

The 13-week bugaboo which just prior to the current selling season scared telefilmeries proved out to be a phantom.

Pacts are being inked for at least a 26-week cycle. Agency execs, joined by some network brass, who a few months ago raised the issue of shortterm commitments on telefilms, now are silent on trying to get 13-week deals.

Probably, there are more 26-week commitments around, with renewal options, than will be admitted. And less of the firm, traditional deals of 39 weeks plus 13 repeats for network berthed series.

But fact remains that ad agency and sponsor execs agreed to hold the line at 26 episodes, a number which the telefilm producer-distributors can live with. To commit for anything less than 26 weeks would be disastrous from the viewpoint of the telefilmeries. The film execs cite upped costs, talent and technical crew commitments, and depressed residuals in arguing against anything less than a 26-week order.

It seems their argument carried the day.

Detroit—WJBK is using a helicopter to present on-the-spot rush-hour traffic reports to its listeners. Called "Traffic-Copter," the craft is flown along arterial routes during morning and afternoon rush hours and immediate reports on tieups are given by Bob Martin so that motorists can take alternate routes.

A REAL "DUTCH TREAT"



IMPORTED
Heineken's
HOLLAND BEER

Gen. U. S. Importers: VAN MUNCHING & CO., INC.
New York, Chicago, Beverly Hills, Miami

MCA TV Expands Staff

MCA TV's film syndication division, now handling the Paramount library, has added five new sales execs.

John R. Overall joins MCA's New York syndication staff, moving over from NBC's network tv sales department. John Spires heads the company's European sales staff," ex-Universal-International Pictures, where he was general manager for Europe, the Near East and North Africa for three years. He will be based in Paris for his new assignment.

Dan Dempsey has been assigned to the Northwest area out of Seattle; Boyd Mullins, from KRON to the San Francisco office; and Jack Robertson, who will be based in St. Louis.

Sponsor Interest In Kid Shows High

One of the surprises of the current selling season, according to one telefilm exec making the agency rounds, is the interest in kid shows.

He finds agencies and sponsor interest high in kid adventure skeins, a complete reversal of the network situation last season, when it was argued that a telefilmed show which appealed mainly to youngsters was too limited in a cost-per-thousand equation. It may be the recession. Parents pinch the kid's budget the last and a kiddie vehicle with proper kid appeal sponsorship is considered good biz today.

Incidentally, the telefilm exec offering his experience among agencies and clients had no children's show to sell.

NTA WINS ROUND IN AAP-UA DEAL

National Telefilm Associates won an injunction in New York Supreme Court, putting certain shares of Associated Artists Productions stock in trust pending further litigation.

The injunctive move stems from NTA's suit against United Artists and others, contending that NTA had a prior commitment to buy out the controlling stock shares in AAP held by the Louis Chesler group. Chesler was a former board chairman of AAP.

The Supreme Court did not rule on the merits of the NTA-UA suit and NTA's contention of a prior contract with the Chesler group. It held that the stock in question should be held in trust pending the trial on substantive issues.

The court, in granting the motion, took a crack at the "exhaustive briefs and extensive documents" filed by both sides.

Hugh O'Brian Wants Out

Hollywood, May 20.

Hugh O'Brian, star for three years on "Wyatt Earp" telepix series, has requested his release from the series, but refused to give a reason. Request was turned down.

O'Brian said "Problem is between me and the producer. I'm not happy about it. I don't want to get into a situation where our problems are aired in public."

SYNDICATED TAPE SHOW FOR WOR-TV

Video tape has taken its first step in syndication, with the deal between WOR-TV, N. Y., and KENS-TV, San Antonio.

Show in question is "The Don Mahoney Ranch Party," a half-hour western variety program for children, which is videotaped at KENS-TV for distribution in major markets.

WOR-TV, one of the first indies in the east to install the new Ampex Videotape Recording equipment, has picked up Flav-R Straws as sponsor for the show, which will preem Saturday (24) at noon.

RKO Teleradio N. Y. flagship also utilized its Ampex recorder for last night's (Tues.) address of President Eisenhower before the Conference of the American Management Assn. at the Hotel Astor. Station preemed the technique on "Ad World" Sunday (18) night.

Station's deal with Flav-R Straws is for 13 weeks.

Gas, Electric Companies Cookin' With Vidpix Buys

Ziv credits the pioneer tv network rides taken by the Electric Power Companies of America and the American Gas Assn. for the growing number of public utilities sponsoring syndicated series.

The tally of gas and electric companies picking up the tab on Ziv shows has risen 87% in the past two years. The number of markets in the same period utilized by the public utilities rose 70%, according to a Ziv analysis.

Ronnie Waldman

Continued from page 31

if there was more cooperation and more joint program enterprises between the two industries. BBC allocates about 9% of its programming to American skeins, including "Burns and Allen," "Phil Silvers Show," Jack Benny and others. The ITA has an unofficial quota for American telefilms of about 14%.

British motion picture interests are solidly behind the BBC project, Waldman added. The first skein on the schedule will be produced by motion picture producer Herbert Wilcox. Based on the real-life wartime drama of a Belgium housewife to help downed Allied airman back to Allied lines, the series will star Anna Neagle.

Before returning home Waldman will visit Hollywood and Canada.

Cleveland — Henry W. (Bud) Simmen is the new general manager of WHK. Previously he was a salesman at WNEW, N.Y.

Inside Stuff—Radio-TV

Newly elected members of board of governors of N.Y. Chapter of Academy of TV Arts and Sciences for 1958-60 term are: Actors and Actresses—Gertrude Berg; Directors—Clark Jones, Vincent Donehue, Perry Lafferty; Musicians—Richard Rodgers, Vladimir Selinsky; Specialty Performer—Kay Armen, Vaughn Monroe, Paul Winchell; Producers—Fred Coe, David Susskind; Technicians—Rick Kelly, Louis Tedesco; Writers—Erik Barnow, Herbert Hirschman, Irve Tunick.

Reelected to the board for second two-year term are: Syd Eiges, Faye Emerson, Mark Goodson, Ben Grauer, Robert Rowe Paddock, Otis Riggs, Ed Sullivan and Henry S. White.

Continuing in office for second year of two-year terms are: Robert Alan Aurthur, Bil Baird, Kirk Browning, Clayton (Bud) Collyer, Walter Cronkite, Daniel Franks, Betty Furness, Bernard Green, Carl Kent, Robert F. Lewine, Robert Markell, Jayne Meadows, Hubbell Robinson Jr. Henry Sylvern, O. Tamburri and Paul Tripp.

Goodson is prexy of the N.Y. Chapter.

When Metropolitan Broadcasting still went under the name DuMont Broadcasting, in the 13 weeks until March 29, the station chain had gross revenue receipts of $3,363,469. Same period the year before, company only grossed $1,541,039.

Metropolitan's net income, before depreciation and amortization, was $461,542 while last year it was $16,287. After depreciation and amortization, station last quarter made $56,021, but in 1957's quarter in question there was a net loss of $70,656.

Top American religious musicmakers are involved in the upcoming first public performance of a new oratorio, "The Invisible Fire" on CBS-TV Sunday (25) at 10 a.m. Alfredo Antonini will baton the 45-piece CBS Concert Orch, also featuring four soloists, Margaret Hillis Choir and congregation of 200 singers. Oratorio was commissioned by National Methodist Student Movement and Dept. of Worship and Arts of National Council of Churches. Cecil Effinger, Univ. of Colorado music prof, composed the music; Tom Driver, instructor in drama at Union Theological Seminary, did libretto. Special telecast will be produced by Pamela Ilott of CBS News Public Affairs Dept.

Arthur Hailey, tv-secreen writer, returned from London last week after researching at Scotland Yard for a "Playhouse 90" script. He also did a hurry-up rewrite on his "Course for Collision" which last year was bought for CBS for production by Herb Brodkin on "Studio One" but was never done due to Air Force objection, and the script was subsequently rejected by all nighttime shows for similar reasons. This time "Matinee Theatre" bought it and the rewrite had to be done pronto in order for "Course for Collision" to get into production before "Matinee's" last live show on June 13.

Maeve Southgate, Hailey's agent, reports an offer from ABC Television Ltd, British commercial network, for "Hour of Rat," which Hailey adapted from an English play. BBC is also angling for the property. "Hour of Rat" will be seen on U. S. Steel Hour tonight (Wed.).

NTA

Continued from page 30

Jury" and "U.S. Marshall." In addition it is now shooting "Adventures of William Tell" in England, and plans two more series to be lensed there.

Abrahams explained that while NTA sells quite a few vintage pix, including the 20th-Fox backlog, to tv, it's going into tv film so heavily because "we are convinced there is an end in sight for the income to be derived from feature films on tv. And we don't think the post-1948 pictures will be released to tv for some time."

NTA, he added, has a sales force of approximately 200 in seven offices around the country.

Kansas City—New owners of Station KIMO in nearby Independence, Mo., took control of the operation last week after receiving formal notification from the FCC. Station immediately is changing to a format of news, information and music.

Top Announcer Wanted!

NEW YORK CITY
FOR RADIO — TV WORK

—If you're run of the mill—DON'T waste your time or ours.

—If you ARE a topflight telegenic talent — well known or unknown—

—If you can bring real importance and style to news, disk jockeying, and television—

WIRE — Don't Write
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RANCH PARTY RHYTHM
Wins FANS... Wins RATINGS!!
23.9 CORPUS CHRISTI... 18.5 COLUMBIA, MO.... 12.1 ST. LOUIS... 16.6 BAKERSFIELD
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HAL HOLBROOK as MARK TWAIN
Music Hall, Houston: "One of the brightest, most entertaining acts to appear this season." Houston Chronicle, 2/15/58.





May 25th: "WIDE WIDE WORLD," NBC-TV
William Morris Agency

dick noel
PL 1-2345, Ext. 200 JA 3-0784
ANNOUNCER
NARRATOR
ACTOR
CHARACTERS
DIALECTS



PUBBERIES GET ITCH TO ETCH

Top Publishers Snub SPA Talks, Want Prelim Tipoff on Proposals

With the major publishers staying out, the Songwriters Protective Assn. met with some half-dozen pubbery reps last week in preliminary talks regarding a new basic contract to supplant the one expiring at the end of this year.

Although invited to the meeting, execs of the Music Publishers Protective Assn., representing 50 top firms, did not show. An MPPA spokesman stated that MPPA wants a list of proposed changes in the contract before it sits down to talk with SPA. Otherwise, he stated, there will be "much batting of the breeze without anything getting accomplished."

SPA execs, on the other hand, want to hold exploratory talks with the publishers to find out what they think about suggested amendments. John Schulman, SPA general counsel, indicated that the opinions of the smaller publishers were particularly important in view of past objections that the SPA basic agreement was drawn up only in consultation with the top firms.

Disk As 'Publication'

In the initial talks last Tuesday (13), SPA indicated that the first change it was considering in the contract involved the question of publication. Under the present agreement, drawn up some 12 years ago, a publisher must publish sheet music on a song within a specified period in order for the pact to be valid. Recognizing the new pattern of the music biz in which sheet music has become secondary to the disk, SPA is suggesting that the contract be amended so that the release of a disk would constitute publication. If no disk were released within a

(Continued on page 66)

Decca Low-Pricer Via Old Vocalion

Decca Records is the latest major to enter the low-priced LP field with its $1.98 Vocalion series which bows next month. Decca is making use of its back catalog for the Vocalion platters and the first release of 15 albums will feature such artists as Bing Crosby, the Four Aces, Guy Lombardo, Tommy Dorsey, the Ink Spots, the Mills Bros., the Andrews Sisters and Gordon Jenkins, among others.

Like most other companies in the low-priced LP field, Decca is using four-color covers for the albums which will be pre-packaged in a sealed polyethelene bag. The pre-sealing feature has facilitated the marketing of the low-priced albums in the supermarkets and syndicate stores where the merchandise is displayed on racks and subject to much customer handling.

The Vocalion series, which has been named after a long defunct label bought out many years ago by Decca, will be handled by Decca branches and distributors across the country.

Publisher Georgeoff Joins Lengsfelder in ASCAP Suit

A new plaintiff, publisher Evan Georgeoff, has joined Hans Lengsfelder in the latter's N.Y. Supreme Court suit against the weighted voting system used by the American Society of Composers, Authors & Publishers. Suit was filed several months ago by Lengsfelder, who is both an ASCAP writer and publisher, and is aimed at ending the ASCAP voting system under which the number of ballots each member controls is determined by his income.

Georgeoff has been an ASCAP publisher since 1936. His entry into the suit is significant since one of the ASCAP answers to Lengsfelder's complaint involved the fact that the latter was not a member of the Society when the weighted vote was adopted in 1941.

Wallichs to London

Hollywood, May 20.

Glenn E. Wallichs, prexy of Capitol Records, is en route to London to attend a board of directors meeting of Electric & Musical Industries Ltd., Thursday (22).

While abroad, Wallichs will meet with various Cap reps in France and Germany. He returns here June 5 with a stopover in New York June 2.

WB Taps Cook As Sales Chief; Col Post to Gallagher

The new Warner Bros. disk label made another step in the direction of a fall kickoff with the tapping of Hal B. Cook to take over as head of sales and marketing. Cook resigned his post of veepee in charge of sales at Columbia Records to move to WB. Moving in as sales director to replace Cook will be William P. Gallagher.

Cook's switch to WB marks the second time he's been reunited with James B. Conkling who's now prexying the WB label. Conkling and Cook had worked together at Capitol Records and after Conkling moved out to the presidency of Columbia Records, he brought in Cook from Cap to head Col's sales. Cook had been in the top sales spot at Columbia for the past three years.

Cook expects to leave for the Coast shortly to huddle with Conkling who bases there. Present plans call for Cook to head the sales and merchandising division out of a New York office.

Gallagher, who's been with Col since 1952, has been firm's national sales manager for the past several years.

Prom Time on a Track; Chirps to 'Sell' Disks On Slow Train to Wis.

Chicago, May 20.

Agents and talent looking for new coin might follow chirpers Jo Ann Miller and Gale Robbins, who are booked for a variation of the prom stand. Singers will add a glamour touch to a 12-car trainload of suburban Arlington Heights teenagers who'll spend a chaperoned Saturday (24) near Lake Geneva, Wis.

Both acts will be paid in legal tender, but beyond that there was strong inducement to accept for the opportunity to tactfully pitch their current records to about 1,000 pop disk buyers.

Assignment doesn't actually call for them to entertain formally, but it's expected that both thrushes will pipe a few tunes enroute.

Normally taking an hour and a half by train, the special choo-choo will be paced to make it in four hours, leaving the suburb early Saturday morning. Dansapation aboard will be backed by a couple of five-piece combos, and strolling musicians will work for impromptu sing-a-longs."

Freddie Williamson, Associated Booking veep here, set the deal for Misses Miller and Robbins. Tab for the outing is being lifted by the Arlington Heights Highschool Junior-Senior Parents Club.

Col's 'Key' Pic Album

Hollywood, May 20.

Soundtrack from Carl Foreman's Columbia Pictures release, "The Key," will be released as an album by Columbia Records.

Malcolm Arnold will conduct from his own score.

SUNDRY FIRMS DISH UP DISKS

By MIKE GROSS

The music publisher move-in on the disk manufacturing business is on the upbeat. It's a reversal of the pattern set several years ago when the established record companies started launching their own publishing subsids, and it's a further blooming of the wax romance that has been putting practically everyone connected with music, from small-watter deejays to giant film studio corporations, into the platter production picture.

Although more and more publishers have been taking stabs at indie disk production, the publishing industry still isn't unified on the disking drive. The publishers in the negative say: "Our business is to supply material to the record companies, not to compete with them." On the other hand, the disk-producing publishers state: "It's one way the publishers can get back control of the music business."

Other arguments for the publisher-disk ties include such contentions as 1) "It gives us a chance to get our material recorded the way we want it." 2) "The expense of making a commercial platter isn't that much greater than making a demonstration record which virtually all artists & repertoire men demand to audition a tune." 3) "With sheet music sales at a low-point, we've got to look elsewhere for profits and disk production could provide the answer."

While the pros and cons are being kicked around by Tin Pan

(Continued on page 66)

Chevalier's 3 Sets Of MGM 'Specials'

Maurice Chevalier has been set for a three-album deal by MGM Records. According to Arnold Maxin, label's prexy, the three packages will encompass "songs of yesterday," "songs of today" and "Broadway showtunes." Chevalier currently is on MGM release via the soundtrack set of "Gigi."

The tapping of Chevalier for the MGM label is part of Maxin's plan to nab top-name personalities for special projects when they're in-between contracts to other labels. Chevalier was recently tied to Philips, European label, which released in the U. S. via Columbia Records.

Maxin set a similar deal with Rosemary Clooney who recently exited her longtime Columbia affiliation. He grooved her in an "Oh Captain" set with her husband Jose Ferrer and currently is prepping another package for the husband-wife team.

Maxin figures that he can get more mileage out of the top-namers with special project angles than tying them up with longterm contracts and guarantees to boot.

Maxin heads for the Coast at the end of this week to huddle with Metro execs and prowl name availabilities. He's also scheduled a Europen trek for June 7 with the object of improving the MGM deal with EMI (Electric & Musical Industries).

AFM LICENSING FILM DISKERIES REGARDLESS

Despite the strike of musicians against the major film studios in Hollywood, the American Federation of Muscians is still granting recording licenses to the disk subsids of the various film companies. The 20th Century diskery, a subsid of the 20th Century-Fox pic company, received its AFM license last week.

United Artists Records, the UA subsid, similarly received its licensing some time ago and no trouble is expected in obtaining similar okays for the new Warner Bros. and Columbia Pictures disk operations.

Stereo Won't Dip Price on Monaural Disks; RCA's Marek 'Guarantees' It

The stereo disk jitters now widespread among dealers worried about the early obsolescence of monaural LP's are completely unwarranted, according to George R. Marek, RCA Victor disk v.p. and general manager. The conventional monaural disk will continue to be the foundation for the business for a long time to come, Marek emphasized, and there is no reason to fear that the advent of stereo on disks this summer and fall will bring any radical changes in the industry's price structure. Stereo, according to Marek, is only an additional service to the trade and is "no magic carpet to never-never land."

Victor's move to allay dealer fears that stereo disks may tumble the prices of monaural disks has cued the company's decision to guarantee present prices on all new LP releases, including stereo, as well as 80% of Victor's catalog material. In short, Marek pointed out, if monaural prices drop, "dealers will be able to ship back the merchandise to us and the loss will be ours." While monaural LP prices will remain as is, Marek said no decision had been reached on tabs for the stereo disks. It's believed that the stereo platters will be at least $1 to $2 higher than the monaural LP's.

In accenting the continuing importance of the standard LP disk, Marek said there were now about 20,000,000 phonographs in circulation equipped for monaural records only. The industry, he said, will continue to supply this vast market and Victor will put out everything in monaural form. In no event, moreover, will monaural disks become obsolete since they are not only compatible with stereo pickups, but actually sound better in the new system.

Marek discounted recurrent reports that the industry will lower the costs of monaural disks when stereo gets moving. He pointed out that mounting production costs virtually preclude such a price drop. In any event, Victor's price guarantee indicates that no such price revision is in the works for a long period ahead.

Gogi's End of An Era

Hollywood, May 20.

Songstress Gogi Grant and Era Records have finally and legally parted company. Miss Grant and Era have agreed on a settlement whereby latter would dismiss its $7,000,000 breach of contract suit against the vocalist and RCA, while freeing her from the diskery. In return, Miss Grant relinquishes $19,000 in back royalties, and RCA pays to Era an additional $5,000.

Suit, in the works for over a year, originally started when Miss Grant attempted to rescind her pact to work for other labels.

Sholes A&R Boss Of All RCA Pops; Welker's New Slot

Steve Sholes, RCA Victor pop singles artists & repertoire chief for the past year, has been upped to a&r boss of all pop disks, including singles and albums. Under the new consolidation, Sholes will be top man of a staff designed to handle repertoire in the pop, country & western, international, sacred and children's fields, in addition to Vik, Victor's subsid label.

Ed Welker, who had been heading the a&r operation for the album department, was shifted to a newly created post of manager of special projects. He will focus on show albums and special packages and will also be involved in the planning and production of all packages made in Europe by RCA affiliates. Welker is due to spend considerable time in Europe this summer to line up an extensive program of overseas production.

Herman Diaz, who headed the Vik a&r department, has now been named manager of popular a&r coordination and will work with C. E. (Chick) Crumpacker, who will assist in the planning. Also working out of the New York office will be a roster of musical directors and a&r staffers, including Joe Reisman, Hugo Winterhalter, Fred Reynolds, Ed Heller, Brad McCuen, John Comacho, Lee Schapiro and R. G. Bollard.

Chet Atkins continues to head the studios in Nashville while Dick Peirce and Si Radv will handle the recording activities in Hollywood. Bob Yorke continues as manager of the Coast operation.

Freed Pleads Innocent To 2 Indictments, Out On Bail in Hub R&R Case

Boston, May 20.

Alan Freed pleaded innocent to two indictments charging inciting to riot and inciting unlawful destruction of real and personal property before Judge Lewis Goldberg in Suffolk County Court and was out on $2,500 bail Friday (16).

Freed's counsel, Atty. Paul Smith, w. k. criminal lawyer of Boston, was given 20 days in which to file special pleas. No date was set for trial.

Att. Smith at first instructed Freed to stand mute and enter no plea to the charges and thus not waive any rights. Judge Goldberg said there was no need for such a course, and if Freed pleaded innocent he could make any special pleas he wished.

"All right," said Freed from the dock, "Not guilty."

Freed and his entourage walked into a jammed seventh floor courtroom. With him were his wife, Jacqueline, his business manager,

(Continued on page 66)

BG Stands 'Em Up In Berlin, Gets 7G

Berlin, May 13.

Benny Goodman and his combo flipped a capacity audience here with his Saturday night (10) concert at the newly rebuilt, 12,000-seat Deutschlandhalle. The Goodman band and vocalists Jimmy Rushing and Ethel Ennis received a 15-minute ovation after the two-and-a-half-hour performance. The gate set a new attendance record for a Yank jazz combo in Berlin. Goodman was paid 30,000 marks ($7,100) for the date.

The New Jazz Circle of Berlin, directed by Wolfgang Jaenicke, promoted Goodman's stand here. Jaenicke is bringing in the "Jazz At The Philharmonic" troupe here May 30 and next month is staging a concert and dance date with the Eddie Sauter band from the Baden-Baden radio station.

The Armed Forces Radio Service station here, AFN-Berlin, received permission to record the Goodman concert for airing to the Armed Forces stationed overseas. Goodman is playing next week at the Brussels World's Fair under the auspices of Westinghouse Broadcasting System.

ABC-Par's APT Subsid

ABC-Paramount Records, subsid of American Broadcasting-Paramount Theatres Inc., is forming a disk subsidiary under the label of APT Records. New label will be handled by indie distributors.

Initial release of APT will feature disks by Bobby Hamilton, the Stereophonics, the Cavaliers and the Elegants.

Jocks, Jukes and Disks

By MIKE GROSS

Roger Williams (Kapp). "YOUNG AND WARM AND WONDERFUL" (Frank*) is a clicko natural on Roger Williams' keyboard. The melodic line is rich and clear and suited to all programming tastes. "INDISCREET" (E. H. Morris*) will serve as a sturdy trailer for the Ingrid Bergman-Cary Grant pic of the same name because of the way Williams handles the rich melodic line.

McGuire Sisters (Coral). "DING DONG" (Sequence*) rings out as a jock and juke winner right from the start and the McGuires keep it going in champion manner. "SINCE YOU WENT AWAY TO SCHOOL" (Nor Va Jak†) continues the juve musical line in a swinging style.

Billy Brown (Columbia). "NEXT" (Aberbach†) rides into the winner's circle on the basis of a racing rhythm drive and a hot vocal delivery. "ONCE IN A LIFETIME" (Lowery†) is in the plaintive country groove lacking the broad appeal of its mate.

Russ Carlyle Orch (Fraternity). "ROUGH ROAD" (Pincus & Sons*) is paved with payoff plays. It's a driving, fast-beat item that Russ Carlyle's orch and chorus build to the hilt. "TYPIN' A LETTER" (Pincus & Sons*) has a tricky idea but it just doesn't seem to work out.

Earl Holliman (Capitol). "TEENAGER SING THE BLUES" (BVC*) gets a solid ballad feel in Earl Holliman's hands and the spinners should go for it. "DON'T GET AROUND MUCH ANYMORE" (Robbins*) is an updated version of the Duke Ellington classic.

The Peewees (Josie). "BLUE JEAN CINDERELLA" (Zodiac†) wears a routine beat and vocal styling. "TOOTSIE ROLL" (Meridian†) comes off the same counter as "Lollipop" but won't do as well.

Gorman Sisters (Joy). "SOCK HOP" (Oxford*) will pull up a good spinning record because it fits the juve pattern in beat and delivery. "THREE LITTLE FISHIES" (Joy*) gets a fresh life in this modern takeoff of the old novelty.

Margie Rayburn (Liberty). "I WOULD" (Rik Page†) will find room in the programming circles because of Margie Rayburn's nifty handling of a light and breezy item. "ALRIGHT, BUT IT WON'T BE EASY" Golden West†) is an easy rocker that's good for the juke crowd.

Pat Suzuki (Vik). "DADDY" (Republic†) hasn't been treated so well in a long time. But even with Pat Suzuki's expert handling it remains a tough item for current jock and juke tastes. "BLACK COFFEE" (Blossom*) will wake up a lot of programmers to Miss Suzuki's intriguing song styling.

Leslie Uggams (Roulette). "ICE CREAM MAN" (Planetary*) has a bright flavor that will appeal to some of the juve jukers. "I'M OLD ENOUGH" (Planetary*) is a variation on an overworked teenager theme but Leslie Uggams' power-piped styling is worth hearing.

Joni James (MGM). "COMING FROM YOU" (Parliament*) comes across as a sweet and likable ballad but it will be a tough item to sell to the spinning trade. "JUNIOR PROM" (Rosemeadow*) fits the seasonal goings-on with a pleasing but not too uplifting waltz mood.

Don Sergeant (RCA Victor). "TEN MINUTES TO HEAVEN" (Mack Martin†) has the kind of country feel that goes over well in the alfalfa belt jukes and hardly anywhere else. "THE JELLY COAL MAN" (Fred Raphael*) is a folk flavored entry that's not likely to get off to fast start but it does have a long-lasting quality that'll make it heard time and again.

Doc Wheeling (Wheeling). "OLD LADIES HOME" (Irving Caesar*) has stirred up enough noise in the Wheeling (W. Va.) area to have Dot Records pick up the master for national distribution. It's old-fashioned and corny but the whimsical deejays could turn it into a hit. "SO USED TO YOU" (Altoona†) hasn't got a chance out of the country market and it may even have trouble there.

Ted Heath Orch (London). "CHA CHA BABY" (Zodiac†) is a hip-swinger that doesn't take itself too seriously and just for that reason the jocks should give it a good spinning try. "TOM HARK" (Southern†) moves in the invigorating Ted Heath style that makes it a worthwhile item for the class programmers.

Eddie Layton (Mercury). "BRIGHT LIGHTS OF BRUSSELS". (Bourne*) gets its power from Eddie Layton's light-fingered organ work plus a bouncy melodic line. "OVER THE WAVES" (Pure†) floats along nicely as Layton steers the organ.

Dan Terry Orch (Devere). "BULL FIDDLE WALK" (Terrier†) features a fine big orch sound that the deejays should pick up for a programming fling. "COCA COLA ROCK" (Terrier†) pops off in an oldtime big band way with vocal chorus and all but it doesn't come off too well.

Chico Hamilton Trio (World Pacific). "A FOGGY DAY" (Gershwin*) becomes a bright jazz item via Chico Hamilton's understanding vocal and instrumental treatment. "SEA-WAVE" (West Coast*) spotlights Freddie Gambrell's piano in a picturesque jazz theme that should be picked up by offbeat programmers.

Tom & Jerry (Big). "THAT'S MY STORY" (Village†) is a slow rocking ballad that could work itself into a popular spinning entry along the lines of their previous "Hey, Schoolgirl." "DON'T SAY GOODBYE" (Village†) says the same old story in the same old rocking manner.

The Charmonaires (Knick). "ONE WHOLE SUMMER" (Coliseum†) rocks according to juve tastes with a topical theme that can keep the disk buyers and spinners interested. "DANCE TIME SHOW" (Regent†) gets a lot of spirit into a familar lyric and melody idea.

Bobby Christian Orch (Phonograph). "TOOTIE FLOOTIE" (Keith*) follow the line established by "Swinging Shepherd Blues" but it won't get as far. "EAST AVENUE EXPRESS" (Keith*) feature the flute in fair instrumental offering.

Larry Wheeler (Glory). "CRY WOMEN CRY" (Franklin*) travels down the well-trod rocking road without any new twists or turns. "YOU CAN'T LOSE ME" (Bryden†) is more of the same, Larry Wheeler vocalling competently in the rockabilly vein.

*ASCAP. †BMI.

Best Bets

ROGER WILLIAMS (Kapp) — **YOUNG AND WARM AND WONDERFUL** / **Indiscreet**

McGUIRE SISTERS (Coral) — **DING DONG** / **Since You Went Away To School**

BILLY BROWN (Columbia) — **NEXT** / **Once In A Lifetime**

RUSS CARLYLE ORCH (Fraternity) — **ROUGH ROAD** / **Typin' A Letter**



LAWRENCE WELK Presents

PETE FOUNTAIN

and his clarinet on Coral's New Hit Record (No. 61958), "When My Baby Smiles At Me." B/W Another All-Time Hit, "I Want A Girl."

SEEKS MORE ATTENTION FOR CANADIAN DEEJAYS

London, Ont.

Editor, VARIETY:

I was very interested in an article headlined, "Canadian DJ's Play Disks to Death Prior to Release."

This is a situation which I have seen happen quite often in this area. For some time now I have been wondering, why this time lag between Canada and the U. S.? A large part of our programming, at CKSL, is devoted to new releases and in order to keep up our reputation in this highly competitive market for getting new records on the air first, it is imperative that we get them from the States. If there is any solution to the problem I believe it is up to the record companies to speed up their production so that the new disks are released in Canada shortly after we DJ's (by the way, I also object to the term DJ) get them.

Perhaps, while I'm at it, you would permit me to get a couple of other things off my chest. 1. How about a little more Canadian news in VARIETY? It would be nice to read. 2. Why don't the record companies pay as much attention to the Canadian Jockey as they seem to do to our counterparts south of the border? (I hope it's not just because some of them are blessed with a larger audience.).

Thank you very much for your time. I am a long standing VARIETY fan.

G. W. Bascombe
(Chief Announcer, Station CKSL)

Goody's Album Bestsellers

(Compiled by Sam Goody's, leading New York disk retailer whose global mail order operation reflects not only the national market, but internationally).

	Artist	Title	Label
1.	Original Cast	The Music Man	Capitol
2.	Original Cast	West Side Story	Columbia
3.	Original Cast	My Fair Lady	Columbia
4	Sound Track	Around World 80 Days	Decca
5.	Mantovani	Gems Forever	London
6.	Eydie Gorme	Vamps The Roaring 20's	ABC Paramount
7.	Lester Lanin	At the Tiffany Ball	Epic
8.	Johnny Mathis	Goodnight Dear Lord	Columbia
9.	Mantovani	Concert Encores	London
10.	Meredith Willson	The Music Man	Capitol
11.	Ella Fitzgerald	Sings Rodgers & Hart	Verve
12.	Original Cast	South Pacific	Columbia
13.	Frank Sinatra	Come Fly With Me	Capitol
14.	Original Cast	Oh Captain!	Columbia
15.	The Weavers	At Carnegie Hall	Vanguard
16.	Ella Fitzgerald	Sings Duke Ellington	Verve
17.	Edmundo Ros	Rhythms of the South	London
18.	Terry & Seeger	Pete & Sonny	Folkways
19.	Xavier Cugat	Cugat's Cavalcade	Columbia
20.	Harry Belafonte	Calypso	RCA Victor

Album Reviews

Jo Stafford: "Swingin' Down Broadway" (Columbia). Broadway showtunes never had it so good. With Jo Stafford in charge of some of Billy May's most inspired arrangements and with her husband Paul Weston handling the baton, the fondly remembered items out of legit's past come to life with a vigor that bounces right out of the grooves. Package is standout example of everything working out right for the right purpose. Included here are "Tomorrow Mountain" from "Beggar's Holiday"; "Any Place I Hang My Heart Is Home" from "St. Louis Woman"; "Love for Sale" from "The New Yorkers," and "I Got It Bad" from "Jump for Joy." Latter folded after an out-of-town try, but it belongs in Broadway showtune category all the same.

Lester Lanin Orch: "Lester Lanin Goes to College" (Epic). Lester Lanin makes dancing to wax easy. He's pioneered a society orch move to the recording studios but he's managed to pace them on the bestseller lists. In this, his fourth for Epic, he's sure to hold up as a hot LP item. Package contains 41 uninterrupted tunes and the Lanin best bakes them all easy to take.

Perry Como: "Saturday Night With Mr. C." (RCA Victor). The "Saturday Night" in this LP's title refers, of course, to Perry Como's weekly NBC-TV excursion. It's a payoff tieup. To assist him in the tune roundup, Como has brought in such "Saturday Night" regulars as the Ray Charles Singers and the Mitchell Ayres orch. It's a tasteful round of old and new and the sales results should keep pace with crooner's tv ratings.

Tennessee Ernie Ford: "Nearer the Cross" (Capitol). There's a big following for religiosongs and Tennessee Ernie Ford seems to fit the LP bill. Already out with such bestsellers as "Hymns" and "Spirituals," Ford seems to have heaven locked up. The pattern is followed in this new package of hymnal items and it's made more effective by Harry Geller's orch backing. Among the dozen hymns are "God Be With You," "Take Time to Be Holy" and "Nearer My God to Thee."

Diahann Carroll: "Best Beat Forward" (Vik). Among the things you can be sure of in a Diahann Carroll album are taste and talent. Thrush has an emotional quality in her lyric rendering that taken hold of the listener. Some of it is fast and some slow but it's all worth a listen and especially a spin from the jocks who are swinging to album programming.

Miguelito Valdes Orch: "Cuban Nights" (Decca). Miguelito Valdes' orch is teamed here with Machito and his Afro-Cubans in a showcasing of some torrid tempos. Even when Valdes is in the grove alone, the sound will continue to appeal to the hip-swayers. A couple of vocal choruses are thrown in for good measure.

Dukes of Dixieland: "Circus Time" (Audio Fidelity). This is the seventh album put out by the Dukes of Dixieland for the AF label and it's bound to do as well as its predecessors. To fit the title, they've got some snappy workovers of such as "Billboard March," "Entry of the Gladiators," "Man on the Flying Trapeze," "Washington Post March" and "Over the Waves."

Julie London: "Julie" (Liberty). Julie London turns to a mellow jazz mood for this LP outing and the results are quite effective. Her sultry vocal styling is still evident but a hip quality has been added to make the items more gripping. She's accomped by Jimmy Rowles orch. Rowles, incidentally, also rates a nod for his imaginative arrangements.

Moiseyev Russian Folk Ballet Co.: "Great Russian Folk Dances" (Epic). S. Hurok has turned Moiseyev into a magic marquee name in the U.S. with his promotion of a hot-selling tour and the Epic people should have a winner with this set on name lure alone. The Moiseyev company, under the orch direction of Sampson Galperine, hits a lively and frolicsome beat as it romps through the native melodies. On the flip side of the LP, the Hungarian States Folk Ensemble runs through an energetic program of songs and instrumentals. The orch here is under the direction of Baross Gabor.

"Paris Holiday" (United Artists). The music from the soundtrack of the Bob Hope-Fernandel pic, "Paris Holiday," apparently wasn't enough to build into an LP package so the UA boys enlisted Bing Crosby for a go-round with his old crony, Hope. They duet on "Paris Holiday" and "Nothing In Common," both delightful items by Sammy Cahn and Jimmy Van Heusen. In addition to that, there's Hope alone on "The Last Time I Saw Paris" and "April In Paris" and there's Joe Lilley conducting the orch on his pic themes. It all makes for a good trailer.

Mark Monte & The Continentals: "Dancing at the Habana Hilton" (Jubilee). Mark Monte is an old hand when it comes to laying down a terp beat. In this package, pegged around his chores at the Habana Hilton, Monte mixes up the south-of-the-border beat in a way that's bound to keep the home-terpers active and happy. There are medleys of rhumba, cha-cha-cha and bolero with some mambos thrown in to help round out a lilting latino act.

Gros.

VARIETY 10 Best Sellers on Coin Machines

1. ALL I HAVE TO DO IS DREAM (4)	*Everly Bros.*	*Cadence*
2. TWILIGHT TIME (6)	*Platters*	*Mercury*
3. WITCH DOCTOR (5)	*David Seville*	*Liberty*
4. WHOLE WORLD IN HIS HANDS (8)	*Laurie London*	*Capitol*
5. CHANSON D'AMOUR (2)	*Art & Dotty Todd* / *Fontane Sisters*	*Era* / *Dot*
6. SUGAR MOON (2)	*Pat Boone*	*Dot*
7. RETURN TO ME (5)	*Dean Martin*	*Capitol*
8. KEWPIE DOLL (4)	*Perry Como*	*Victor*
9. WEAR MY RING (4)	*Elvis Presley*	*Victor*
10. OH LONESOME ME (1)	*Don Gibson*	*Victor*

Second Group

FOR YOUR LOVE	*Ed Townsend*	*Capitol*
SECRETLY	*Jimmie Rodgers*	*Roulette*
SKINNY MINNIE	*Bill Haley*	*Decca*
BIG MAN	*4 Preps*	*Capitol*
LOOKING BACK	*Nat King Cole*	*Capitol*
BELIEVE WHAT YOU SAY	*Ricky Nelson*	*Imperial*
I'M SORRY I MADE YOU CRY	*Connie Francis*	*MGM*
WHO'S SORRY NOW	*Connie Francis*	*MGM*
TEQUILA	*Champs*	*Challenge*
JOHNNY B. GOODE	*Chuck Berry*	*Chess*

[Figures in parentheses indicate number of weeks song has been in the Top 10]

R&R Takes Over Toreador Town

Algiers, May 13.

The Platters, now barnstorming North Africa, are clicking in the bullring circuit. Bullfight impresario Paul Barriere bought the U. S. combo for the Oran Arena for one afternoon performance at the usual corrida hour, 4 p.m., and the rock 'n' rollers drew a capacity house of 14,000. It fact, it was over-capacity since 21,000 admissions were sold. That kind of bad arithmetic led to a riot when the police lines were broken and 11 local fans were put into the local lockup.

Barriere is now trying to get the Platters for a two-week tour of bullrings in Spain, Portugal and southern France after the group completes their series of dates in Brussels, Paris and Israel where they open for 10 days on July 4. The Platters are doing six shows in Algiers.

French military authorities cancelled one date in this country because of heavy guerrilla warfare at Bone. The Platters also are due for a two-day stand in Tunis before reporting to Milan for another film, an Italo-American co-production deal for Universal release. Buck Ram, the Platters' manager, is writing the music for the pic.

Inside Stuff—Music

Boom in stereophonic disks and players is just around the corner. Hottest report is that the major manufacturers plan stereo-only phonos by spring of next year. What's more certain, according to high trade sources, is that by the first quarter of '59, all phonos over $90 will be stereo, with many so equipped to sell for less that that.

Industry accord on the so-called 45-45 system (to designate angle of record groove), has manufacturers rushing to complete their stereo lines, and virtually every significant name in the field is expected to be represented in the first full showing at the Music Industry Trade Show starting July 21 in Chicago. What stereo will mean to the economy is indicated by Karl Jensen, head of Jensen Industries (phono needles), who forecasts stereo disk sales of $800,000,000 by 1962—twice the volume racked up last year. Jensen thinks LP record sales will continue on the upbeat for the next year or two, but expects a decline to set in by 1960 as consumer conversion to stereo begins to make itself felt.

Max Steiner and Andre Previn are the first two recipients of the Screen Composers Assn.'s first annual awards "for outstanding achieve-

(Continued on page 62)

4 Aces' Al Alberts Gives R&R 20 Years; Sez 'The Best' Will Be Standards

Ottawa, May 20.

Rock 'n' roll is good for another 20 years, Al Alberts thinks, but the "wild" r&r is on its way out. And the best of r&r—"rock 'n' roll ballads like Everly Bros.' 'Dream,' Pat Boone's 'Wonderful Time Up There,' Paul Anka's 'Crazy Love'"—will become standards, like the best of blues, dixie and bop. That includes the "uptempo religioso" numbers that he sees as a trend.

Whatever happens, Alberts should worry! He's playing both sides of the boulevard. Leader of ballad-trademarked Four Aces devotes every spare hour outside singing to rock 'n' roll," he told VARIETY here last week. Aces, then in for 10 days at J. P. Maloney's Chauciere Rose Room, are currently in Alberts' hometown, Philadelphia, at Sciolla's Supper Club.

Alberts owns two pubberies — Springton Music (ASCAP—he's an ASCAP songsmith himself) and Alstel Music (BMI). They publish and Genius Records, which he also owns, does nothing but r&r. He's an independent producer, digging up talented groups, cutting them and leasing the masters to any major label he can interest. He also writes some of the rocking tunes his discoveries wax.

Will the Four Aces go r&r? Probably not, says Alberts. "We've done fringe things like 'Rock 'n' Roll Rhapsody' and our new one 'Saturday Night Swingout,' but most all the mail and talk we get congratulates us on sticking to ballads, so we likely will."

Hot Race for Petrillo Post; 'Favorite Horses' Emerge in Manuti (East) & Bagley (L.A.) But Don't 'Bury' Caesar

"Who's gonna take over after the boss is gone?" was the big question in musician circles last week as James Caesar Petrillo announced that he will not accept renomination to succeed himself as president of the American Federation of Musicians at the annual convention opening in Philadelphia June 2. After 18 years as prexy, Petrillo has so dominated AFM affairs that there is, at the present time, no No. 2 strongman with clear chances for the job.

Petrillo's retirement has thus created a wide-open scramble for the top post and it's expected that delegations to the convention will be pushing favorite son candidates from their own areas. Prominently mentioned for the prexy spot at this point are Charles L. Bagley, an AFM v.p. from California, and Al Manuti, president of Local 802, N. Y.

While normally it could be expected that the next AFM prez would come from the board, the N. Y. supporters of Manuti, who is not a board member, are placing great significance on a phrase in Petrillo's resignation announcement, "the position requires a vigorous, younger man with bright new ideas."

Manuti, 40, Plus 802

Working for Manuti is the fact that he is only in his 40s, that he is the president of the biggest local in the Federation and that he is probably the most widely known figure in the union next to Petrillo himself. While the attitude of the smaller locals has been traditionally cool to New York, Manuti has countered this attitude by his firm support of the Music Performance Trust Funds and his repulse of the attempts of Cecil Read, Coast insurgent who has set up his own musicians group, to get a foothold in the east.

Manuti has not yet declared himself a candidate but if any kind of boom develops for him at the convention, there's no question but that he'll accept the nomination. Manuti's advocates within Local 802 claim that support from local's throughout the country have been received in the past few days.

Now 66 years old, Petrillo, who will retain his $20,000 post as prexy of the Chicago local, claimed that while not sick, he was "tired." He has been advised by physicians to "take things easy." It's known that the various lawsuits against the AFM, generated mainly by the dissident musicians on the Coast, have taken their toll on Petrillo who has been the main target for all attacks against the AFM. Petrillo stated that he would have liked to stay on until the suits have been settled, but lawyers have advised him that the court actions could still go on for years.

Don't Discount Top Banana

Some union observers see an outside chance that Petrillo could be persuaded to remain as president of the AFM if it's proved to him that the union is in too great a crisis to be without his leadership. Petrillo's resignation still leaves the acceptance up to the membership since the AFM prexy stated that "I hope and pray the delegates to this convention will respect my wishes by not nominating me for the presidency of our great organization, and if nominated, by permitting me to withdraw." It's believed, however, that Petrillo will take another term only under extreme circumstances.

Allen Emick's Cap-to-Col As Engineering, A&R Boss

Hollywood, May 20.

Allen Emick is exiting Capitol Records' engineering staff to supplant Lowell Frank at Columbia Records. Latter, who recently joined Warners' newly-formed label, was responsible for building up Cap'se engineering staff.

Emick, in addition to being director of engineering at Col, will hold down the artist & repertoire berth.

Ory's 'On the Levee,' S. F.

San Francisco, May 20.

Edward (Kid) Ory, the Dixieland trombonist, said last week he'll open his own club on Frisco's waterfront late next month.

Ory has applied for transfer of the liquor license now held by Peggy Tolk-Watkins, who operated the now-defunct Tin Angel. He'll call the place "On the Levee," hopes to open by June 27 and reported:

"Peggy called me and said she was broke and asked me if I wanted to buy the place. I said I did. I don't know exactly how much it'll cost."

Hawaii's New ASCAP Rep Gunning for Cafe Badmen

Honolulu, May 20.

ASCAP has appointed Don McDiarmid Jr., manager of the record division of Nylen Bros., as its representative in Hawaii. He'll take immediate steps to clamp down on "many" night clubs and cocktail lounges that are using ASCAP music without royalty payments.

Hawaii's radio and tv stations and major hotels and theatres have carried ASCAP licenses for years.

McDiarmid's father, incidentally is a composer member of ASCAP.

RETAIL ALBUM BEST SELLERS

VARIETY

Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Boston—(Jordan Marsh Co.)	Albany—(Ten Eyck Record Shop)	Washington—(Disc Shop)	Philadelphia—(John Wanamaker)	Chicago—(Lyon-Healy)	Miami—(Spec's Record Shop)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Louisville—(Shackleton Piano)	Atlanta—(Rich's Dept. Store)	Memphis—(Trent Wood Records)	Indianapolis—(Ayres)	Minneapolis—(Dayton's Dept. Str.)	Cleveland—(Highbee's)	Kansas City—(Katz Drug Co.)	Portland—(6th Ave. Records)	San Francisco—(Sherman Clay Co.)	Denver—(Denver Dry Goods)	Hollywood—(Wallich's Music City)	Seattle—(Frederick & Nelson)	TOTAL POINTS
1	1	**MUSIC MAN** (Capitol) **Original Cast** (WAO 990)	1	10	6	2	1	2	2	1	1	2	5	..	2	1	1	3	2	2	7	4	5	4	167
2	2	**SOUTH PACIFIC** (Victor) **Soundtrack** (LOC 1032)	5	..	2	6	2	1	1	4	2	1	..	..	..	2	..	1	1	..	8	1	6	..	122
3	3	**JOHNNY MATHIS** (Columbia) **Johnny's Gr'test Hits** (CL 1133)	3	6	8	..	3	..	3	3	..	..	2	..	3	5	6	6	..	2	..	1	3	100
4	4	**FRANK SINATRA** (Capitol) **Come Fly With Me** (W 920)	9	..	..	4	5	..	6	2	6	..	10	..	1	4	8	..	9	..	..	..	10	1	68
5	6	**MY FAIR LADY** (Columbia) **Original Cast** (CL 5090)	4	..	..	3	..	3	4	..	..	..	4	1	..	..	2	..	..	9	..	5	..	..	64
6	5	**SOUTH PACIFIC** (Columbia) **Original Cast** (B 2579-80)	2	2	1	..	8	..	..	..	..	..	8	..	..	..	3	5	..	4	..	..	..	5	61
7	8	**MANTOVANI** (London) **Gems Forever** (LL 3032)	..	7	..	1	..	..	..	6	..	4	..	..	3	..	4	2	..	..	..	3	..	10	59
8	7	**ELVIS PRESLEY** (Victor) **Golden Records** (LPM 1707)	10	1	..	..	4	..	5	9	..	10	..	6	5	9	..	..	8	..	9	..	7	7	53
9A	10	**ROGER WILLIAMS** (Kapp) **Till** (KL 1081)	..	..	4	..	..	..	..	5	..	5	..	..	..	..	..	..	4	..	..	..	..	2	35
9B	9	**JOHNNY MATHIS** (Columbia) **Warm** (CL 1078)	..	..	..	..	6	..	..	..	3	8	1	9	4	..	..	..	..	..	..	..	..	..	35
11	12	**JONAH JONES** (Capitol) **Swinging on Broadway** (T 963)	8	..	..	..	7	..	..	..	..	..	..	4	6	..	..	..	..	5	..	..	9	..	27
12	13	**WAYNE KING** (Decca) **Dream Time** (DL 8663)	..	3	..	8	..	..	..	7	9	..	..	3	..	..	..	..	..	..	..	..	..	..	25
13	11	**AROUND THE WORLD** (Decca) **Soundtrack** (DL 9046)	7	..	..	..	..	..	8	..	..	3	..	10	..	6	..	..	10	..	..	..	..	..	22
14	15	**FRANK SINATRA** (Capitol) **This Is Sinatra Vol II** (W 982)	..	..	5	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	20
15	19	**CARMEN CAVALLARO** (Decca) **Remember Duchin** (DL 8661)	..	..	..	9	..	..	..	8	8	..	6	..	9	..	..	..	..	..	..	..	..	8	18
16A	18	**ROGER WILLIAMS** (Kapp) **Fabulous Fifties** (KXL 5000)	..	..	..	..	..	..	..	..	..	..	..	5	..	7	9	..	..	..	..	..	..	6	17
16B	..	**ARTHUR LYMAN** (Hi-Fi) **Taboo** (R 806)	..	..	..	..	10	..	7	..	..	..	..	..	..	..	..	..	..	..	6	..	4	..	17
18A	..	**TENNESSEE ERNIE** (Capitol) **Nearer the Cross** (T 1005)	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	1	..	..	..	..	16
18B	14	**DAKOTA STATON** (Capitol) **Late Late Show** (T 876)	6	..	..	..	..	..	9	10	..	..	..	..	..	..	..	8	..	6	..	..	..	..	16
20A	..	**MANTOVANI** (London) **Film Encores** (LL 1700)	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	4	..	10	..	..	8	..	15
20B	..	**FOUR ACES** (Decca) **Hits From Hollyw'd** (DL 8693)	..	9	..	..	..	..	..	..	10	..	3	7	..	..	..	..	..	..	..	..	..	..	15
22	20	**KING & I** (Capitol) **Soundtrack** (W 740)	..	8	..	5	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	14
23	..	**OKLAHOMA** (Capitol) **Soundtrack** (SAO 595)	..	..	..	..	..	..	..	..	..	..	7	8	..	..	..	..	..	7	..	..	..	9	13
24	17	**BILLY VAUGHN** (Dot) **Sail Along** (DLP 3100)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	1	..	..	..	11
25	16	**PAT BOONE** (Dot) **Pat's Great Hits** (DLP 3071)	..	..	..	..	..	..	10	..	7	..	..	..	..	10	7	..	..	..	..	..	..	..	10

On The Upbeat

New York

Omitted from the film review of "Let's Rock" in the May 7 VARIETY were cleffer credits to **Don Gohman** (music) and **Hal Hackady** (lyrics). Their tunes are "Two Perfect Strangers," "Casual" and "There Are Times" . . . **Jose Melis** will record "Sweet and Lovely," theme from 20th-Fox's "Ten North Frederick," for Seeco . . . Belock Instrument Corp. is entering the stereo field with a new division to be known as Belock Recording Co. . . . France's Grand Prix du Disque has been copped by **Ray Charles'** Atlantic LP simply tagged "Ray Charles."

Lyle Kenyon Engel has compiled a "Popular Record Directory" which Fawcett Publications is putting out at 75c per. Book has more than 12,000 disk entries . . . **Lester Lanin** is sending deejays a "Certificate of Registration" enrolling them in his new Epic album course, "Lester Lanin Goes To College" . . . **Johnny Matson** and **Mona McCall** set for **Ricky Nelson's** tour of the northwest beginning in mid-June . . . **Robert Kerr** was unintentionally brushed off in the May 7 VARIETY story on "record consultants." Kerr fits the bill as disk consultant to Radio Record Network of Tele-Theatre Corp

London

Six bigtime vocalists joined forces as a choir to sing "There's No Business Like Show Business" at a Variety Club of Great Britain lunch at the Savoy Hotel. They were **Johnnie Ray, Laurie London, Russ Hamilton, Ann Shelton, Alma Cogan** and **Petula Clark** . . . **Dizzy Gillespie** had his spectacles grabbed by a souvenir hunter after a recent British concert . . . Drummer-leader **Eric Delaney** denies reports that he intends to settle in the U.S. . . . Cleffer **Harry Tobias** stopped off in London enroute to the Continent for a vacation.

Hollywood

Al Simms named general mgr. of Rip Records by **Dick Puccio**, prexy of label . . . **Frankie Laine** to cut five new LP's within 90 days . . . Producer **Philip Waxman** has obtained rights to use **Benny Goodman's** "Sing, Sing, Sing" in his forthcoming Columbia production, "The Gene Krupa Story." Krupa played the drums in the original disk . . . **The Doodlers**, vocal quartet, inked to a recording pact by the Jones Co. in Texas . . . **Harold Lloyd's** son, **Duke**, pacted by Surf Records. Initial sides are "Special Date" b/w "I'm Hip, Daddy Bird." **Page Cavanaugh** backstops tunes from the indie pic, "Frankenstein's Daughter" . . . ABC-Paramount Records acquired master of "Buy A Car" from Avalon Records.

Chicago

Red Norvo begged out of his upcoming Chi London House engagement, promising to make the stand later in the year. **Jo Jones** and **Buck Clayton** replace for three weeks starting May 21 . . . **Erroll Garner Trio** set for the Ravinia Festival July 2 and 4 . . . **Ernie Cast & Honeycones** in at Rock Island's Paddock Club May 20. Unit just waxed "Cool It Baby" on the Ember label, tune cleffed by **Bob Vincent**, Mutual Entertainment topper in Chi . . . **Joe Sante** quartet with **Irene Keller** will be at Brown's Lake resort, Burlington, Wis., through July . . . **Johnny "Seal" Davis** current at the Gold Front Bar, Cheboygan, Mich. . . . **Jimmy Nuzzo**, whilom **Ray Anthony** tenor sixist, takes his sextet into Club Laurel June 25 for a week . . . **Jimmy Jett** quintet with **Sherry Martin** bowed at Duluth Hotel May 19 . . . **Crosswinds**, Canadian r&b five-some into Club Laurel May 21 for a pair . . . They'll be followed by **The Satellites** (5) for three weeks. Latter group then heads for the Las Vegas Fremont Hotel.

San Francisco

Nat King Cole set for two performances at Frisco Opera House June 21, with **Gogi Grant, Shorty Rogers** and **Nelson Riddle's** orch in support . . . **Betty Bennett** into the lowerese hungry i last week, with **Tom Lehrer** now booked for June 3 . . . **Ernie Heckscher's** Fairmont orch flew to Hollywood last week for a Verve recording session . . . **Don Cherry** booked into Fack's II for September . . . The Poets' Follies included jazz-and-poetry readings by **Kenneth Rexroth, Michael Grieg** and **Lawrence Ferlinghetti**, music by the **Brew Moore-Dickie Mills Quartet** and by the **Wally Rose** band . . . **Count Basie** set for a one-nighter at Sweet's Ballroom, Oakland, mid-June . . . **Freddie Gambrell** into the Jazz Workshop . . . **Constance Moore** opens at Bimbo's 365 Club tomorrow (Thurs.).

Pittsburgh

Vagabonds check into the Holiday House July 4 for two weeks . . . **Pittsburgh Symphony** has signed new two-year contract with Local 60 calling for first hike in minimum wage scale in long time . . . **Johana Harris**, pianist-in-residence at Chatham College here, back from tour of colleges with her husband, **Dr. Roy Harris**, the composer . . . The New Arena Restaurant, formerly New Nixon Cafe, has tagged **Al Marsico** band to a longterm deal.

Kansas City

New album just done by **Gale Robbins** for Vik was released during her stand in the Terrace Grill of Hotel Muehlebach last week. "I Am a Dreamer," it is her second effort. She heads for Chi and some tv work after her date here . . . **Jay Jason** heads for the Catskills after he winds at Eddys' May 29, being set for the Concord Hotel, Kiamesha Lake, N. Y., with **Eydie Gorme** . . . **Cathy Carr** will shift from Eddys' to the Town House, Pitt, opening June 2 for a week, then to the Steel Pier, A.C. . . . **Vincent Villa Trio** holding forth in the Picardy Cafe of Hotel Muehlebach, following **Juan Makula** who returned to Chi . . . **Don Roth Trio** back from Hawaii after several months in the islands and set at the Hilton Hotel, Columbus



LESTER LANIN

MOST POPULAR COLLEGE BAND IN THE COUNTRY

Sales TERRIFIC for new Lanin EPIC LP ALBUM LN 3474 "LESTER LANIN GOES TO COLLEGE."

Turning Rock and Rollers into Lanin fans at Cotton Carnival, Memphis, May 10-17.

Most successful return engagement ever at the U of P Ivy Ball, May 16.

Extend Stoki's Pact

Houston, May 20.

Leopold Stokowski's contract as music director of the Houston Symphony Orchestra has been extended through the season of 1959-60.

Stokowski's original contract was for three years and would have expired after the 1958-59 season. This is the second extension.

Inside Stuff—Music

Continued from page 61

ment in the art of composing music for motion pictures." Steiner was honored on the Coast by his colleagues "for his many years of distinguished contribution to the art of composing music for motion pictures"; and Previn received his award for "outstanding achievement in the art of composing music for the motion picture film," mainly for his original ballet in Gene Kelly's "Ring Around the Rosey," from Metro release, "Invitation to the Dance."

Presentation of awards took place on NBC-TV's "Rosemary Clooney Show" on Thursday (15), following which winners were feted at a dinner at the Sportsmen's Lodge. Johnny Green emceed gathering, which included guest speakers Jack L. Warner and SCA's George Duning, Mario Castelnuovo-Tedesco and Herschel Gilbert.

Veteran maestro Emery Deutsch is getting an unusual double play on an album, "Gypsy By Candelight," which RCA Victor released around 18 months ago. Although the album has sold over 30,000 copies, both Deutsch and Victor now feel that the "Gypsy" tag on the package of standards was a misnomer and it's now being reissued in a new jacket under the title of "Candlelight Moods." It's an instrumental set played in lush Continental style.

Taking advantage of the Mills Bros. fortnight at the Cave nitery in Vancouver two weeks ago, Ken Welsh, distrib exec for Dot label, threw a party to intro the quartet's latest LP album to city's deejays, but found too late he could get only a couple of samples, and those from Seattle at that, excise-taxed on the way in. Gnash-maker in Vancouver is that platter won't be pressed in Canada "for a week or two," he said. Distrib is faced with a common dilemma in Vancouver, which is that the disk's market will be created by Seattle's watters, KOL and KJR, long before local Dot dealers get stocked.

France's top disk award, the Grand Prix de L'Academie Charles Cros, has been conferred this year on maestro Igor Markevitch for his recording of Milhaud's "Les Choephores," with the Lamoureux Orchestra of Paris of which he is the permanent conductor. Markevitch's disks are released in the U. S. by Decca Records.

Anton de Waal, topper of the South African music publishing firm, Carsten-de Waal, is enroute to the States via London for a nine-week exploitation trip. De Waal has several new South African ditties to peddle, and believes that the wane of rock 'n' roll may make his visit opportunily timed. Following his U.S. tour, he'll head back to Europe for a brief stay before returning to Johnannesburg.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 21 cities and showing comparative sales rating for this and last week.

National Rating This Last wk.	wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Boston—(Mosher Music)	Albany—(Van Curler Music Co.)	Washington—(Super Music)	Philadelphia—(John Wanamaker)	Miami—(Spec's Record Shop)	Memphis—(Trent-Wood)	Louisville—(Variety Record)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Chicago—(Hudson-Ross Music)	Detroit—(Grinnell Bros.)	Indianapolis—(Ayres)	Minneapolis—(Don Leary Music)	Cleveland—(Customs Distrib Co.)	Kansas City—(Katz Drug Co.)	San Francisco—(Columbia Music)	Hollywood—(Wallich's Music City)	Denver—(Denver Dry Goods Co.)	Seattle—(S. Clay Music Co.)	TOTAL POINTS
1	1	**EVERLY BROS.** (Cadence) **All I Have to Do Is Dream**	1	1	1	..	1	3	2	1	1	4	3	1	2	1	2	1	1	1	1	1	1	190
2	2	**DAVID SEVILLE** (Liberty) **Witch Doctor**	7	2	2	..	2	1	8	2	..	1	1	6	6	3	3	2	6	9	..	2	..	124
3	3	**PLATTERS** (Mercury) **Twilight Time**	2	..	..	2	4	9	..	3	2	2	4	5	3	6	..	5	3	2	2	..	..	111
4	4	**DEAN MARTIN** (Capitol) **Return to Me**	3	5	7	5	3	10	..	6	..	..	5	2	5	2	4	..	4	3	4	6	..	102
5	6	**ELVIS PRESLEY** (Victor) **Wear My Ring**	..	..	4	..	..	..	4	4	9	..	6	4	..	10	1	8	5	..	9	5	5	69
6	5	**LAURIE LONDON** (Capitol) **Whole World in His Hands**	6	..	..	..	7	2	..	5	..	..	2	8	..	5	..	..	..	5	..	3	..	56
7	7	**ART & DOTTY TODD** (Era) **Chanson D'Amour**	..	..	5	..	..	7	..	..	..	..	10	7	4	8	7	..	8	8	..	..	3	43
8	..	**LINK WRAY** (Cadence) **Rumble**	..	..	..	..	..	..	..	..	4	3	..	..	..	4	6	..	..	..	10	..	6	33
9	14	**PAT BOONE** (Dot) **Sugar Moon**	..	..	..	7	6	..	..	..	..	..	..	..	..	7	9	7	7	..	..	7	7	31
10	8	**CHUCK BERRY** (Chess) **Johnny B. Goode**	4	..	..	..	8	..	3	..	..	..	..	3	..	..	..	9	..	..	..	..	..	28
11	20	**DON GIBSON** (Victor) **Oh Lonesome Me**	9	..	..	..	..	..	..	..	..	5	8	..	..	..	..	..	..	7	..	8	2	27
12A	11	**FOUR PREPS** (Capitol) **Big Man**	..	8	..	..	..	..	..	..	..	6	..	..	..	..	..	..	2	..	8	..	..	20
12B	..	**JODY REYNOLDS** (Demon) **Endless Sleep**	..	..	8	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	4	20
14A	10	**NAT KING COLE** (Capitol) **Looking Back**	10	..	..	..	5	8	..	7	..	8	..	..	9	..	..	..	..	..	..	..	..	19
14B	22	**JIMMIE RODGERS** (Roulette) **Secretly**	..	3	..	..	10	..	..	..	..	..	..	..	10	..	..	3	10	..	..	..	..	19
16	..	**DION & BELMONTS** (Laurie) **I Wonder Why**	..	6	3	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	17
17A	16	**JOHNNY MATHIS** (Columbia) **Teacher, Teacher**	10	..	..	..	..	..	..	..	..	..	..	..	7	..	10	6	..	6	..	..	..	16
17B	..	**AMES BROS.** (Victor) **A Very Precious Love**	..	..	..	1	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	16
17C	15	**MONOTONES** (Argo) **Book of Love**	..	..	..	..	..	..	..	..	3	9	..	..	..	..	5	..	..	..	..	..	..	16
20	..	**BOBBY FREEMAN** (Josie) **Do You Wanna Dance**	..	4	10	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	15
21	17	**CHAMPS** (Challenge) **Tequila**	..	..	..	..	..	4	..	..	..	..	9	..	8	..	..	..	..	..	..	..	..	12
22A	12	**FOUR LADS** (Columbia) **There's Only One of You**	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	4	..	10	..	..	..	11
22B	..	**TONI ARDEN** (Decca) **Padre**	..	..	..	4	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	11
24	21	**ED TOWNSEND** (Capitol) **For Your Love**	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	4	..	..	..	10
25	13	**PERRY COMO** (Victor) **Kewpie Doll**	..	..	..	10	..	..	..	..	..	..	7	9	..	..	..	..	..	..	..	..	..	7

Marks Wins Copyrights, Coin in Suit Vs. Harris Over Joe E. Howard Tunes

Edward B. Marks Music scored a victory against Charles K. Harris Music in a decision handed down last Friday (16) by the N. Y. Federal Court of Appeals. The action, which had been pending in the courts for over 11 years, involved the ownership in the renewal copyrights in 154 songs by Joseph E. Howard, including such standards as "I Wonder Who's Kissing Her Now," "What's The Use of Dreaming," "Honeymoon," "Be Sweet to me Kid," "Blow the Smoke Away" and "The Time, The Place and The Girl." Attorney Julian T. Abeles represented Marks.

The appellate court established a precedent for controversies involving renewal copyrights as well as other disputed rights.

Harris, the original publisher of all the compositions, had in 1916 obtained an assignment from Howard which said that he conveyed to Harris all his "right, title and interest by way of copyrights or otherwise in and to all my musical compositions." Upon the death of Harris, the business was conducted by his widow Cora L. Harris. The business was then transferred to Southern Music, the defendant, which recorded an assignment of her interest through Howard in such renewals. In 1933 Howard contracted to assign the renewals to Marks.

Marks original action against Harris was for a declaratory judgment, alleging that the defendant represented to the trade and prospective users and licensees that it was the owner of such renewals, and had thereby prevented the plaintiff from exercising his licensing rights. Plaintiff asked the court to declare that it was the sole owner of the copyrghts.

The district court determined that as the 1916 assignment to Harris did not specifically mention renewals it was ineffective, and accordingly that Marks was the owner of all 154 litigated renewals. However, the District Court refused to grant any damages under the Copyright Act, for the infringement by defendant of such renewal copyrights upon the ground (1) that being an action for declaratory judgment the allegations that defendant had asserted an adverse claim to such renewals did not constitute an infringement, and (2) there having been a delay of 11 years in bringing the action to trial, this constituted laches and precluded plaintiff's recovery of damages. Defendant appealed from the ruling that Marks was the proprietor of such renewals and plaintiff appealed from the refusal of the court to award it damages for infringement.

The Court of Appeals decided both appeals in favor of Marks. It held with the District Court, that in order to constitute an assignment of a renewal, the instrument must specifically mention "renewal rights" and no other wording or evidence will suffice. It likewise held with Abeles that Marks was entitled to damages for infringement, saying (1) that in a declaratory judgment action, based upon defendant's claim of ownership of a renewal copyright, a plaintiff is entitled to damages under the Copyright Act for infringement, when there is a "declaration of plantiff's ownership" and (2) that defendant had consented to or joined in the applications for the adjournment of the trial and had not shown that it was prejudiced by the plaintiff, the original owner, rather than defendant, the infringing wrongdoer, with severe penalties for the delay in which they both participated."

Abeles will now renew his application, for the recovery of damages sustained by Marks by reason of its infringement of the renewals with a minimum recovery of $250 under the Copyright Act with respect to each of such 154 renewals. Maxwell Okun and Arthur L. Fishbein appeared for the defendant.

Col's New Copy Section

Columbia Records has set up a new copy editing section with Morris Hastings in charge. The section will function as part of the advertising and sales promotion department and will be responsible for ad, promotional, fly-leaf and catalog copy material.

David Jones, formerly catalog editor, will assist Hastings.

Vaughn Williams' 9th

Vancouver, May 20.

Come Aug. 10, the Vancouver International Festival Symphony orch, under William Steinberg as guest maestro, gets first crack, in North America that is, at Ralph Vaughn Williams' latest work, his Ninth Symphony.

The Pittsburgh Symphony conductor has been receiving Williams' new score "by installments from the publishers," Oxford University Press, according to Nicola Goldschmidt, the fest's impresario, who said that though the opus specifies "one saxophone is essential," the festival orch will be using three. Playing time for Williams' new symphony is 30 minutes.

Frisco AFM Reinstates Teacher in Legal Row

San Francisco, May 20.

American Federation of Musicians Local 6 has reinstated a Richmond, Cal., teacher who sued the local for $27,000.

William H. Bouton, a junior high school music instructor who crossed a picket line of the Contra Costa County Federation of Teachers, was ousted from Local 6—he'd also refused to join the teachers' union. Under terms of an out-of-court settlement, Bouton dropped his suit in return for reinstatement in Local 6.

Walsh's Way-Backers

Jim Walsh, VARIETY diskologist from Vinton, Va., spotlighted a few of his choice collector's items on NBC-TV last Thursday (15) morning on the Dave Garroway "Today" show which originated from Roanoke, Va. In a brief segment, Walsh demonstrated a 1893 jukebox which worked by crank and a penny insert. It was this type of primitive machine, incidentally, which cued Congress to exempt jukeboxes from the Copyright Act, never anticipating that music via coin machines would burgeon into a multi-million-dollar business.

On an oldfashioned windup machine, Walsh also played sides by the late Billy Murray, who was called the all-time bestselling artist; and George M. Cohan, in a tinny, but yet effective-sounding version of "Life Is A Very Funny Proposition After All."

The first disk made by Irving Berlin in 1910 did not come through intelligibly, perhaps because it was a comic German dialect song, "Oh, How That German Could Love." Also played were some interesting voice tracks of General John J. Pershing, Theodore Roosevelt, Benito Mussolini and Gandhi. *Herm.*

Westminster in Compote Of Longhair & Pop Stuff

Westminster Records is going out on a spring push for its Sonotape line. There will be 17 releases in the classical field and 15 releases in the pop field.

The classical line will feature all the Gershwin works, Handel's to the Bach-Weinrich organ series.

Jazz's Key Role at French Lick Fest; Wein Books 'Em Big for Hoosierland

Robin Hood Star Roll

Philadelphia, May 20.

Robin Hood Dell has set its roster of conductors and soloists for the six-week, free concert series which gets under way June 16 and ends July 31. Conductors include Pierre Monteux, Erich Leinsdorf, George Szell, Alfred Wallenstein and Russian conductor Josef Krips.

Pianists are: Guiomar Novaes, Claudio Arrau, Vityl Vronsky, Victor Babin and Moura Lympany.

Five Met stars will warble, namely, Jan Peerce, Roberta Peters, Robert Merrill, Hilda Gueden and Margaret Harshaw.

Toledo Alfresco Spot Books Top Name Bands

Toledo, May 20.

Summer season of outdoor dancing in the Centennial Terrace, at Sylvania, O., near Toledo, will again see several name bands for one-nighters. Spot's operator is Bob Burge. Johnny Long, whose band holds all the attendance records for this open-air spot, has been booked for the weekend of July 24 to 26.

Other bands signed include the Glenn Miller orchestra under Ray McKinley, for June 17; Tommy Dorsey's band under Warren Covington, July 3; Buddy Morrow band, July 15; and Ralph Marterie, Aug. 12. Season opens on Saturday, May 31, with Jack Runyan's orchestra.

French Lick (Ind.), making like a Tanglewood, has scheduled three jazz dates, a film fest and art show for its second Music Festival in August. The jazz insert will be helmed by George Wein, veep and music chief of the Newport Jazz Fest, who's already lined up Bobby Hackett, Dave Brubeck, Duke Ellington and Erroll Garner.

Wein is hopeful—almost to the point of confidence—that he'll also have Benny Goodman for the stand but won't know till Goodman returns from his Brussels Fair assignment. Clarinetist is among the stars set for the Newport layout in July.

This year's French Lick show will be played over four weekends, the jazz segment down for Aug. 15-17. Saturday and Sunday of that weekend will also offer indoor jazz symposiums in the French Lick-Sheraton hospice. Whole shebang, in fact, is auspiced by the Sheraton chain, which incepted the fest last year and sees it making the Hoosier spa mid-America's culture centre.

Should that eventuate, intelligentsia hereabouts could make with question marks over future status of Ravinia Park, the suburban Chi longhair music ozoner which offers enticements similar to French Lick, though stressing the classics. This season, for example, Ravinia will also offer vibist Lionel Hampton and folksinger Richard Dyer-Bennett in the course of its six-week run.

Apart from the jazz innovation French Lick will return the Louisville Symphony for the final weekend maestroed by Dr. Robert Whitney, plus guest artists and conductors yet to be named by fest director Al Banks. Set for the first and third weekends are choral and folk music programs.

All events take place in a verdant natural amphitheatre on hotel acreage midway between the inn and its golf course. Up to 5,000 can be accommodated.

McKimmie, McColgin, DeLieto, Bell, Helms, Others in Col LPost

Columbia Records and its LP club division went on a reorganizational binge last week. Leading of the personnel shifts was Paul McKimmie who's been upped to product manager of pop albums. McKimmie, who had been district sales manager in the northwest, will be responsible for the co-ordination and planning of merchandise programs on all pop, original cast and "Adventures In Sound" series.

For the newly established post of national quality control director, Col has brought in Robert McColgin. He'll be responsible for setting the standards and maintaining quality control of record production and all manufacturing locations. He reports to William Grady, director of manufacturing. And to assist Carl Petty, Col's personnel director, Mathew DeLieto, has been set as personnel manager.

Over at the LP club, William Bell was set as assistant director of artists & repertoire. He'll concentrate on pop a&r problems. In other appointments at the club Edward Helms was upped to the new position of associate director of quality control and operational systems and procedure; William Marietta was named supervisor of the Terre Haute quality control section; John Rehorst was set as operations manager of the Terre Haute fulfillment operation; Robert Poynter as manager of the clerical section of the fulfillment operation, and David Hayes will head the mail section.

Hi Fi Label's Stereo

High Fidelity Records, indie Coast label, makes its entrance into the stereo disk field this month with release of eight LP albums.

LP's to be tagged Hifi-Stereo-discs will retail for $6.95 and distributed through company's regular outlets.

Prexy Rich Vaughn said that if his initial stereo disk line shows an active sale, he is ready to convert his whole line.

VARIETY Scoreboard

OF

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).*

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	**EVERLY BROS.** (Cadence)	All I Have To Do Is Dream†
2	2	**DAVID SEVILLE** (Liberty)	Witch Doctor*
3	3	**PLATTERS** (Mercury)	Twilight Time†
4	4	**DEAN MARTIN** (Capitol)	Return To Me*
5	5	**LAURIE LONDON** (Capitol)	Whole World In His Hands*
6	6	**ELVIS PRESLEY** (Victor)	Wear My Ring†
7	7	**ART & DOTTY TODD** (Era)	Chanson D'Amour*
8	10	**PAT BOONE** (Dot)	Sugar Moon†
9		**DON GIBSON** (Victor)	Oh Lonesome Me†
10	9	**PERRY COMO** (Victor)	Kewpie Doll*

TUNES

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	†**ALL I HAVE TO DO IS DREAM**	Acuff-Rose
2	3	†**TWILIGHT TIME**	Porgie
3	2	***WITCH DOCTOR**	Monarch
4	4	***WHOLE WORLD IN HIS HANDS**	Chappell
5	5	***RETURN TO ME**	Southern
6	6	***CHANSON D'AMOUR**	Meadow Lark
7	7	†**WEAR MY RING**	Rush-Presley
8	8	***KEWPIE DOLL**	Leeds
9		†**SUGAR MOON**	Gallatin
10		†**OH LONESOME ME**	Acuff-Rose

(*ASCAP †BMI F-Films)

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

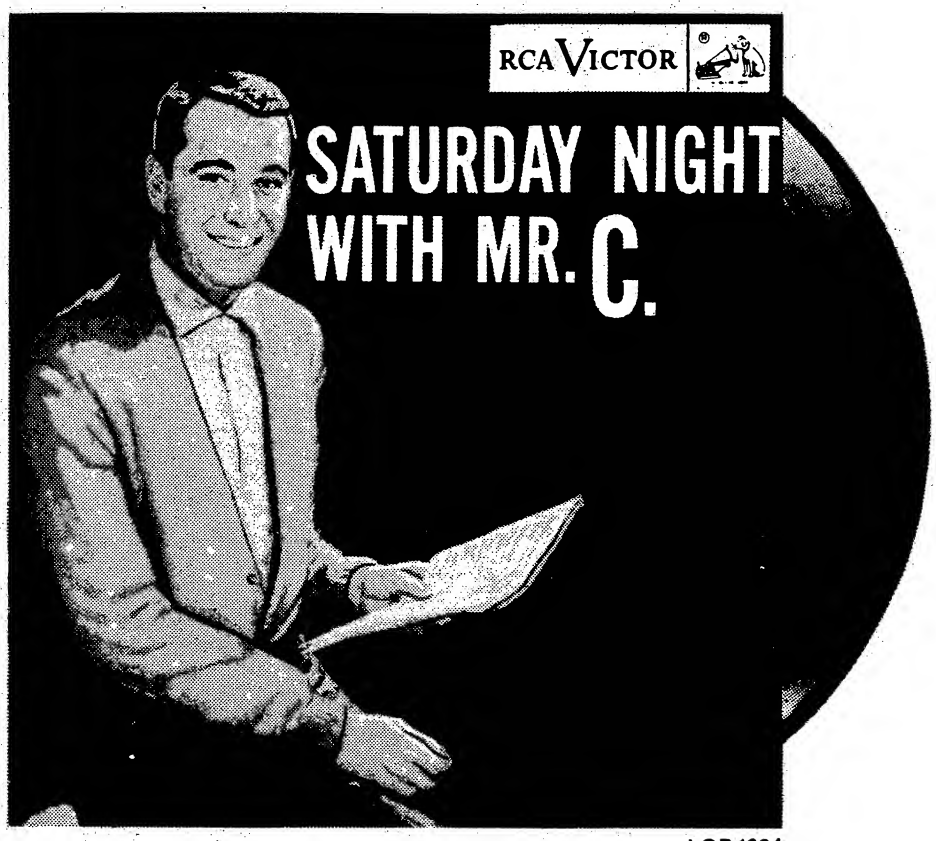
This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

• ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Stan Z. Burns—WINS—New York	Bill Sheridan—WICH—Norwich	Eddie Gallagher—WTOP—Washington	Arnie Ginsburg—WBOS—Boston	Charlie Mansfield—WHAV—Haverhill	John Woods—WAAB—Worcester	Ed Gray—WKNE—Keene	Dick Piper—WSMN—Nashua	Jerry Jerome—WSAY—Rochester	Earle Pudney—WGY—Schenectady	Earle Jerris—WHEN—Syracuse	Lou Barile—WIBX—Utica	Bill Wright—WIBG—Philadelphia	SOUTH: Jerry Lee—WAJF—Decatur	Pat Chamburs—WDAE—Tampa	Dick Pike—WNOP—Newport	Jim Martin—WIST—Charlotte	John Wrisley—WIS—Columbia	Bob Larimer—WSIX—Nashville	Johnny Fairchild—KELP—El Paso	Sonny Sievers—KCTI—Gonzales	Joe Murray—WLEE—Richmond	MIDWEST: Dan Sirkin—WCFL—Chicago	Don McLeod—WJBK—Detroit	Jim Boysen—WLOL—Minneapolis	Chuck Norman—KSTL—St. Louis	Jack Merker—KOWH—Omaha	Rod Lucier—KVOX—Farro	Will Lenay—WSAI—Cincinnati	Wes Hopkins—KYW—Cleveland	Robb Thomas—WEMP—Milwaukee	FAR WEST: Frank Kalil—KTKT—Tucson	Al Radka—KFRE—Fresno	Don MacKinnon—KABC—Hollywood	Don Lamond—KFOX—Long Beach	Johnny Magnus—KGFJ—Los Angeles	Lamar Sherlock—KOCS—Ontario	Elliott Litt—KPAL—Palm Springs	Jim Cathcart—KMYR—Denver	Barney Keep—KEX—Portland, Ore.	TOTAL POINTS
1	3	5	Everly Bros.	Cadence	†All I Have to Do Is D'rm	2	4	2			1	1					3	1	3		1	3	7		1	4	1		1	1	1	1	1	2		1	4						1	1	216
2	2	7	Platters	Mercury	†Twilight Time	10	3	3	6	2							5	3	1	1	5	4	10		6	7	5	1	3	5		3	4	3			3	3				5	2	2	181
3	1	6	David Seville	Liberty	*Witch Doctor	6	1	1			9	2					4	6				2	1		5	6	2		2	2		2	2	2			7	6	2	6	6			7		164
4	6	6	Art & Dotty Todd	Era	*Chanson D'Amour	7	2	9		1	7		2	1	4		8		3			8	4		2		4			5			6		1		1	9	8		3		2	4		152
5	8	5	Perry Como	Victor	*Kewpie Doll		8	8	8	7	6		5		7		7							3			9	6	6					6		2	4	5	7	9	5	7	1		4	112
6	4	6	Elvis Presley	Victor	†Wear My Ring			7									2			10	5	3		3	1	6		4	3	6	8	6	5			6	10						6		96
7	7	8	Dean Martin	Capitol	*Return to Me		7	6						2			5					5		9		8	4	7	6	2	5			8		5		8			4		5		91
8	5	11	Laurie London	Capitol	*Wh'le W'rld in His H'nds		5		7								6				1	6		8		3			4		4	10			2								3		73
9	19	2	Four Preps	Capitol	†Big Man						5	6					1					2	7						7		9	3	10				10							3	58
10	11	5	Nat King Cole	Capitol	†Looking Back			5						2		6	10	2				8	4		10		8							10									3			53
11	10	10	Four Lads	Columbia	*There's Only One of You		6							6					8				2			10	3					9		4		1						9		52
12	40	2	Pat Boone	Dot	†Sugar Moon					8	3	5		1									10				2	8				8										10		6	49
13	38	5	Johnny Mathis	Columbia	*Teacher, Teacher	3			9				8		5							8			8	4														4		8			42
14	23	3	Eydie Gorme	ABC-Par	*You Need Hands						8		7	5		4																		5			5		4					39
15	25	6	Ed Townsend	Capitol	†For Your Love	8		10				3	10								3		9																			1	6		38
16	29	2	Bobby Freeman	Josie	†Do You Wanna Dance				4			3	4																					5										28
17	27	2	Jimmie Rodgers	Roulette	*Secretly	4										8					6										9		4										8	27
18	21	3	Chuck Berry	Chess	†Johnny B. Goode			4				8									2										5													25
19A		1	Chordettes	Cadence	†Zorro						4																	7				7					6				7			24
19B	37	3	Toni Arden	Decca	*Padre											2							5																			2			24
19C		5	Fontane Sisters	Dot	*Chanson D'Amour																		1				5			3															24
22A	13	12	Don Gibson	Victor	†Oh Lonesome Me													4								7									8	9						9	7	22
22B	14	6	Sinatra-Smith	Capitol	*How Ya' Fixed for Love	5	9																															1	7					22
22C		1	Jimmie Rodgers	Roulette	*Make Me a Miracle						2			3																				6										22
25		1	Valerie Carr	Roulette	*When the Boys Talk					3																								6	3									21
26		1	Connie Francis	MGM	*I'm S'rry I M'de You Cry				3							7		7			9						10																	19
27	35	2	Renate Carosone	Capitol	*Torero	1							6		8																													18
28		1	Dinah Shore	Victor	†Secret of Happiness																																	3		2				17
29A	9	7	Monotones	Argo	†Book of Love	9											9				7	10								8		7												16
29B		1	Sheb Wooley	MGM	†Purple People Eater																													1								5	16
31A	31	5	Ricky Nelson	Imperial	†Believe What You Say																					3			4															15
31B		1	George Hamilton IV	ABC-Par	†I Know Where I'm Going																																	4		3				15
33A	42	2	Jack Scott	Carlton	†Leroy				1			9	9																															14
33B	22	2	Jody Reynolds	Demon	†Endless Sleep							7																												1					14
33C		7	Huey Smith	Ace	†Don't You Just Know It									4																												4		14
36A	28	5	Paul Anka	ABC-Par	†Let Bells Keep Ringing																9			6				10		7														12
36B		6	Marti Barris	Keen	†Scottish Fling																																	7			3				12
38A	26	13	Connie Francis	MGM	*Who's Sorry Now																6		9							8					10									11
38B		4	Freshmen	Capitol	*Whistle Me Some Blues					6			6																																11
38C		1	Jan & Arnie	Arwin	†Jennie Lee							4																						7										11
41		1	Pets	Arwin	†Cha-Hua-Hua											10																		3										9
42A		3	Patti Page	Mercury	†These Worldly Wonders										5																			9										8
42B		3	Bobby Helms	Decca	†Jacqueline								10																																8
44A	20	3	Dion & Belmonts	Laurie	*I Wonder Why				5			10																																7
44B		12	Pat Boone	Dot	†W'derful Time Up There																	6																			9				7

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Granada, Too, Has Disk Yen in Brit.

London, May 20.

The Granada theatre and tv chain plans to enter the disk business. Sidney Bernstein, company topper, said that the operation was geared to start in the fall. Plans for the label were still hazy, but Bernstein expressed confidence that pressing facilities were available.

Title for the label has yet to be fixed, but he indicated that "Granada" would be featured somehow. Main preparations at present time are in acquiring artists (none has yet been signed) and getting the necessary staff. Diskery would be devoted to middlebrow tastes, and the possibilities of operating as a club are being explored.

N. E. Ballrooms Set Bands For the Summer Session

Boston, May 20.

Ballrooms in N. E. are set for the alfresco season with big names being sought, block booking out, and ops optimistic.

Lester Lanin, hot in the region after record-breaking stands last season, opened at John Dineen's Hampton Beach Casino Saturday (17). Four Lads are in for a Rhodes on the Pawtuxet, Providence, date same night. The Surf, in Nantasket, which debuted last season, opens the 17th also with Larry Cooper.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music)	Philadelphia—(Charles DuMont)	San Antonio—(San Antonio Mus.)	Chicago—(Lyon-Healy Music Co.)	Detroit—(Grinnell Bros.)	Cleveland—(Grossman Music)	Minneapolis—(Schmitt Music Co.)	Indianapolis—(Pearson's)	Kansas City—(Jenkins Music Co.)	Los Angeles—(Freeman)	San Francisco—(Pac. Coast Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	*World in Hands (Chappell)	2	10	1	6	2	2	1	4	1	1	2	4	4	103
2	4	†Have to Do Is Dream (A-Rose)	1	6	2	5	1	4	..	1	2	..	4	1	1	93
3	2	†Twilight Time (Porgie)	3	3	3	..	9	3	2	2	6	..	1	..	3	75
4	3	*Witch Doctor (Monarch)	6	..	6	..	10	1	6	3	3	10	5	8	2	61
5	7	*Return to Me (Southern)	4	1	5	9	4	7	..	7	..	..	9	2	6	56
6	6	*Chanson D'Amour (M-Lark)	7	4	7	4	8	8	7	5	7	..	3	..	..	50
7	12	*Kewpie Doll (Leeds)	8	7	..	..	3	..	..	6	..	2	..	5	5	41
8	5	*Catch a Falling Star (Marvin)	10	..	10	..	7	..	3	..	..	5	6	10	..	28
9	14	*Precious Love (Witmark)	..	2	4	..	5	..	..	..	..	..	..	..	9	24
10	13	†Wear My Ring (R-Presley)	9	..	..	..	..	5	..	8	..	..	7	6	..	20
11A	8	*Who's Sorry Now (Mills)	..	..	..	..	..	10	4	..	..	..	..	3	10	17
11B	10	†Tequila (Jat)	..	..	..	..	..	6	5	..	9	7	..	..	..	17
13	..	*April Love (Feist)	..	..	..	1	..	..	..	..	..	6	..	..	..	15
14	9	†Sugartime (Nor-Va-Jak)	..	..	..	..	..	..	8	..	8	8	8	..	..	12
15	15	†Are You Sincere (Cedarwood)	..	..	2	..	..	..	9	..	..	..	..	..	..	11

Publishers Itch to Etch

Continued from page 59

Alley, more and more publishers have been succumbing to the disk production lure. And the jump-in has not been confined to the small, straw-in-the-wind clutching publishers either but to old-liners as well.

Spotlighting the vet publisher attack on disk production is Joy Music. Firm has launched Joy Records with a coupling by the Gorman Sisters of a tune in the current idiom, "Sock Hop," backed with a Joy catalog oldie, "Three Little Fishies." In explaining the move-in a Joy spokesman said, "We might as well take a crack at it, everyone else has."

Mills, Valando, Etc.

Other publishers getting in on the disk bandwagon are Sidney Mills, who recently left his professional manager's post at Mills Music to set up his own firm, and Tommy Valando. Mills, who publishes via Sidney Music and Diana Music, launched Diana Records with a Bobby Hamilton coupling of "While Walking Together" and "Crazy Eyes For You." Mills, however, followed the pattern set by some of the smaller publishers who've gone into disk production and sold the master to ABC-Paramount. On the other hand, Valando, who publishes through his Sunbeam, Valando and Laurel Music firms and who kicked off Sunbeam Records with Gerry Graham's "No Chemise Please" and "Girl of My Dreams," is running like an indie disk manufacturer.

Larry Spier Music is another publisher that has gone into the the disk business on a complete indie setup with distribution, a&r man, and all. Firm set up Greenwich Records and brought in Hal Webman from Decca to oversee the recording activities. Following virtually the same pattern is Marty Melcher, who operates Daywin and Arwin Music with his wife, singer Doris Day. He's set up Arwin Records and although he turned over the label disking of "Jennie Lee" to Dot Records for distribution, he is running solo with his second noisemaker, "Cha-Hua-Hua."

Pincus, Paxton, Prosen

Other publishers who've joined the disk-making crowd with their own distribution setup or for master-selling purposes are George Pincus with Pincus Platters, George Paxton with a Co-Ed label, Sammy Kaye with Dale Records, Sid Prosen with Big Records, Larry Utall with Madison Records, Truman Music with Code Records; Shapiro Bernstein with Skidmore Records and Trinity Music via a tieup with Rev Records. And still waiting in the wings is Big Top Records a new diskery being prepped by the Aberbachs' Hill & Range combine.

Some industry observers believe that the publishers' stepped-up interest in personalized disk activity is a retaliation against the "closed-door" operation of the major disk companies. Others say, "It's spreading a&r from A-to-Z."

SPA-Publishers

Continued from page 59

stated period, a songwriter could get his song back from the publisher.

The half-dozen publishers at the initial meeting asked for more time to consider the proposal. One tentative objection to the change was that it would give the major publishers an edge over the smaller companies since they would find less difficulty in getting a record through one method or another. It was pointed out that the cost of securing a record version of a song is substantially greater than publishing the sheet music. SPA execs agreed to discuss the matter further with the publishers at the next meeting which will be scheduled for the second or third week in June.

Publishing firms represented at the first meeting included General Music, Alec Templeton Music, Crescent Music, Sounds Music, Ben Bloom Music and Sam Fox Music. Attorney Harold Orenstein and his associate Larry Green, who represented numerous publishers, attended as "observers." Orenstein stated that he would participate in future talks provided a more substantial number of publishers attended so that he could get an idea of what a broad cross-section of publishers were thinking.

For SPA, those attending were prexy Burton Lane, attorney John Schulman, council members Jack Lawrence, Milton Drake, Abel Baer and Alex Kramer and exec secretary Miriam Stern.

SPA execs will report to the membership at the annual meeting today (Wed.) at the Hotel Edison, N. Y. At that time, the results of the referendum to change the name of SPA to the Composers & Lyricists Guild of America will be announced. Eric Maschwitz, head of the British songwriters guild, will be guest speaker.

Alan Freed

Continued from page 59

Jack Hook, and his N.Y. counsel, Atty. M. Warren Troob. Asst. Dist. Atty. Edward M. Sullivan had asked for bail of $3,000 on the first indictment, a felony, and $2,000 on the second, a misdemeanor. Atty. Smith asked that his client be held only in personal recognizance.

Judge Goldberg said he saw no more reason why Freed should be released in personal recognizance than two policemen defendants he had held in bail in another case the preceding day. He was referring to two South Boston officers held in the cell death of a Maine businessman.

Freed in an interview with the courthouse press reportedly said that rock 'n' roll is "only a passing fad."

Although eight witnesses were called before the grand jury at the session which resulted in the second indictment, only three appeared. The other witnesses, who were excused subject to recall by the grand jury, included representatives of the Boston booking agency which arranged for the show, and spectators at the Arena during the May 3 "Big Beat" incident.

The grand jurors returned the second indictment after a 15-year-old girl, Beverly LaRochelle, had testified. The girl said that fights broke out on the Arena floor during the show and that she was slugged and knocked down. She said she went to the Arena with another girl and described how the lights were dimmed until Boston police ordered them turned up and how she witnessed a "sexy dance" by a femme performer.

She reported that fights broke out during the performance in the Arena and in the corridors as the aud of teeners exited. She said that she and her companion were attempting to flee when she was slugged across the head, knocked down and injured.

British Disk Bestsellers

London, May 20.

Who's Sorry Now....Francis (London)
Too Soon to Know.....Boone (London)
Wear My Ring.....Presley (RCA)
Whole Lot'a W'm'n.....Rainwater (MGM)
Lollipop.....Mudlarks (Columbia)
Tom Hark.....Jive Flutes (Columbia)
Grand Coolie Dam.....Donegan (Pye-Nixa)
Shepherd Blues.....Heath (Decca)
Lollipop.....Chordettes (London)
Magic Moments.....Como (RCA)

Suit Vs. RCA For Vamoosing 'Vamp'

RCA Victor's decision not to cut an original cast album of the flop 1955 legit musical, "The Vamp," cued filing of a $20,000 lawsuit against the diskery in N. Y. Supreme Court last week by one of the producers, Oscar Lerman. Lerman also is suing two of his partners in the production, Alexander Carson and Martin Cohen, for not joining in the action. The suit charged that RCA breached a contract in which they agreed to record the tunes from the show which folded after a short run.

In asking for a dismissal of the action, RCA claimed that there never was a contract with the producers but only preliminary negotiations. RCA contended that no moneys are recoverable under the law since no written contract could be produced.

Arwin Sets N.Y. Office Headed by Joe Linhart

Hollywood, May 20.

Marty Melcher's Arwin Records is expanding and has set up offices in New York with Joe Linhart in charge. Label has also signed three new artists—Bill Watkins, Jack Lewis and Adam Ross. Sessions are planned for all three singers this month.

According to Melcher, Arwin is now employing seven pressing plants throughout the country and has four promotion men on the road. Bob Bacon, Jerry Johnson and George Jay will also cover the country to promote disks, in addition to Linhart.

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• ONE MORNING IN MAY JOSE MELIS on Seeco
• OVER AND OVER GUY LOMBARDO on Capitol
• GIRL OF MY DREAMS GERRY GRANAHAN on Sunbeam
• HOW COME YOU DO ME SAVINA CATTIVA on Love
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JUVENILE BOXOFFICE EBBING

'Biggest Show' R&R 60% Off Pace In N.W.; High Nut, Lotsa 'No Talent'

By RAY FEVES

Portland, Ore., May 20.

Irving Feld's "Biggest Show of Stars" drew a mild $8,500 at the Paramount Theatre here last Wednesday (14) and wound up a nine-day tour of Pacific Northwest cities for Northwest Releasing Co. with a slim total of $68,500. Layout grabbed $10,000 in Winnipeg, $4,000 in Saskatoon, $5,000 in Regina, $9,000 in Calgary, $9,000 in Edmonton, $7,000 in Spokane, $9,000 in Seattle, $2,000 in Vancouver, B. C., and finished here. Nearly all stands had two shows per night and were scaled at $3.50 and $3.75.

Northwest Releasing played the show two years previously with top results. Bossmen Zolly Volchuck and Dick Engerman said the take was 60% less this year. NWR also spent a bigger bundle on promotion in view of economic conditions. Volchuck also stated that the nut of the show is much too big due to the salaries asked by the acts. The overhead for this unit is $8,500 per day with $6,000 per day earmarked for payroll. He said that if salaries aren't cut, then the show will have to be cut to suitable size, so that the promoter can make a buck instead of taking it on the chin financially.

The Northwest Releasing execs are trying to dope out the precise reasons for this show going on the skids. Volchuck said that the adult trade was nearly completely absent and that the tab of $3.50 is much too steep for teenagers. NWR has noted that in the promotion of all its attractions, the top seats sell first and fastest. This round, they were left in the racks and the cheapies went.

With the take down on an average of 60%, and NWR writing in red, the promoters feel that the answer lies in acts cutting their salaries. This layout included Everly Bros., Paul Anka, Sam Cooke, La-

(Continued on page 70)

Police Panel in Atlanta Passes Buck on Sexotics Back to Nitery Owners

Atlanta, May 20.

Atlanta's club and nitery operators were left nonplussed when the Police Committee, instead of promulgating a set of rules governing behavior of exotics terpers, passed the buck to operators and instructed them to work out their own rules.

Committee last week rejected a set of regulations presented by Police Capt. E. O. Mullen, tagging copper's restrictions on night clubs and dancers as too general. Mullen told committee stricter rules are needed in "12 or 15" places to give police officers a guide to use in enforcing "obscenity laws."

"I've seen shows in Atlanta that would put New Orleans to shame," Mullen told the committee. "But, it is not fair for the police officer to have to decide whether it is improper."

Restrictions proposed by Mullen also would have barred unescorted "ladies" from night clubs, would not allow performers to fraternize with customers, would have required more clothing on the dancers and barred several "suggestive" actions from routines of wigglers.

Committee approved in substance an ordinance which would require entertainers in such clubs to be fingerprinted. This also was referred to the operators, the Atlanta Convention Bureau and the Police Dept. for redrafting.

Mullen told the Police Committee the "no unescorted ladies and no fraternizing" rules are needed to stop "hustling and B-girls" which, he charged, is going on in many of the Atlanta clubs.

Committee, after shunting responsibility to club operators, requested that restrictions be brought before them for reconsideration at their June 11 meeting.

Borge to Play Europe

Victor Borge takes off Saturday (24) for a series of dates in Europe plus a trip through his native Denmark. Initial stand will be in Copenhagen June 1, and he follows with a date in Frydenlund. Thereafter he plays several engagements throughout England before hitting Denmark again on June 28.

Borge is also slated for a BBC telecast June 16.

Case of Luft Vs. Maksik Put Off Till Judy Shows

Final disposition of the case brought by Sid Luft, husband and personal manager of Judy Garland, against Ben Maksik, operator of the Town & Country Club, Brooklyn, will be deferred until Miss Garland comes to New York to testify. This was the decision of the N.Y. branch executive board of the American Guild of Variety Artists which heard Luft's charges last week.

Both Luft and Maksik were represented by attorneys at the AGVA hearing. Luft had sought to get Maksik to pay $84,000, claiming that amount was owed on an original contract signed by Luft and the boniface. Situation was further complicated by the fact that Music Corp. of America, representing Miss Garland, asked Maksik to sign a new contract.

Maksik contended that he had advanced sufficient monies to Miss Garland and Luft for recent engagement which was terminated, when Miss Garland walked off the stage. Until that time, Maksik said he had advanced various sums to Miss Garland, rented a house for her in Neponsit, L.I., paid for various COD packages, and bills, had a maid, car and chauffeur for her and a nurse for her children, and at the time of the signing of the original contract had given Luft $15,000 as a loan. Luft, prior to the walkout, according to Maksik, had made a demand that Miss Garland's salary be paid in full and in advance, which Maksik refused to do.

At the hearing, Luft presented a letter purportedly signed by Miss Garland setting forth a series of complaints against Maksik including one that he struck her. Maksik and his attorney refused to accept this letter as evidence.

If the union finds for Maksik, Miss Garland would be unable to work in a cafe or in any spot under AGVA jurisdiction until she plays out her date at the Maksik spot.

RECESSION PLUS PRICES, FORMATS

By JOE COHEN

One of the sore spots in the current show biz economy is the virtual collapse of the juvenile market for the time being. Projections into the summer seem very bleak indeed. While the current recession can be blamed for the major part of the debacle, some showmen believe that the industry itself must bear a substantial part of the blame by virtue of its failure to keep pace with the youngsters' ever-changing tastes and in not providing attractions at realistic boxoffice prices.

One of the more disturbing factors in the picture being presented is in the economic field. With the recession, the youngsters' allowances haven't grown to keep pace with the high cost of going out, or in many areas have been cut to virtually the diminishing point because of unemployment. But to many, the more disturbing factor lies in the picture on summer employment given by leading economists who predict that such employment in the juvenile field will be down by about 50%. With this

(Continued on page 70)

Cuba Eyes Kitty To Tout Tourism

Havana hotel operators are working to get business back to the level of the pre-Castro breakout of several months ago when the rebel leader sought to gain power through a general strike. The hoteliers are considering an all-out campaign in the U. S. stressing the now peaceful nature of the island, along with the other natural attributes that always attracted tourism to that country.

Business this winter hit an all-time peak in Cuba, primarily because of the new inns, particularly the Rivera and Capri. The Habana Hilton preem, coming in the midst of the most violent stage of the rebel movement, hasn't yet been able to contribute to the general economy of Cuba.

The operators of all the hotels, together with sanction and possibly help from the Cuban government, are seeking a war chest to help promote tourism and bring it back to its previous prosperous level. There has always been some movement in Havana in the summer, but bulk of its business concentrated in the fall and winter. Therefore, any campaign that will be started will be for the benefit of the trade later this year.

It's likely that the campaign will be handled by Carl Erbe Associates which did a strong bit of promotion on the Riviera opening and which handled various aspects of the Cuban promotion in the U. S. for a number of years.

K.C. Niteries Say 20% Tax Hurts Biz; Eddys' May Drop Acts

By JOHN W. QUINN

Kansas City, May 20.

Echoes of the sentiments recently expressed from the N. Y. Copacabana and other sources anent the sorry state of the night club business are reverberating here. The area is seeing biz off generally in both clubs and theatres, and a case in point is the Eddy Restaurant, which has been playing acts for several years.

A recent bit of checking showed business for April off one-third from a year ago, continuing a trend which began about the first of the year, according to Ned Eddy, one of the three brother-partners.

It's difficult to pinpoint the difficulty, but if the trend doesn't reverse itself soon, a major change of policy—i.e., cancel acts, concentrate on the restaurant biz—may be in order, it is indicated by the three Eddys, George, Sam and Ned.

Chief deterrent to night club traffic is the 20% Federal admission tax, regarded as a holdover from wartime and long outmoded, as witness it has come off most every form of entertainment. A reduction to 10% would be certain to have a salutary effect on biz, insuring employment for waiters and house staff as well as musicians and entertainers, Ned Eddy points out.

Added to the difficulties are the closer scrutinity on expense accounts and the fact that it is increasingly more difficult to satisfy the public now gloated with entertainment on television.

Another cross is the Starlight Theatre, outdoor musical season in Swope Park, which in some cases has the same players who stand at Eddys' and with no Federal admission tax whatsoever outdoors.

Rate for top actors almost rules out bringing in the big names in a room of the intime design such as this (absolute maximum about 300). There is no way in which cover charges can pay for a big name, and only the biggest volume of food and drinks can make it feasible.

As an example, the Eddys last year paid out more than $100,000 for acts and orchestra over and above the receipts from cover charges—$1 weeknights, $1.50 Saturdays. This means revenue has to come from tabs, and with the current restrictions from the tax and expense account squinting, sales are at a cautious pace.

Some of this is even more puzzling when admittedly there is little recession in this area, generally booming with high farm incomes.

Just an 'Off' Night

Chicago, May 20.

Cook County (Chi) Sheriff Joseph Lohman is having his troubles getting convictions for law-busting strippers. Whenever his deputies pinch a Calumet City or Cicero peeler for dancing in the nude, her in-court excuse is that her G-string just broke.

"And it always stands up in court," laments Lohman.

AGVA Suspends Baker, Delegate To Mex Powwow

The administration of the American Guild of Variety Artists has started to clamp down on candidates which they believe will oppose the union's present officials. Harry Baker, a magico elected as delegate to the union's convention which opens June 9 in Mexico City, has been informed that he has been suspended as a delegate on charges that he acted as a booker four months ago. At the same time, the union has informed Dinah Goldberg, the candidate receiving the next highest number of votes, that she will attend the confab in Baker's place. Baker is to be heard at the union starting tomorrow (Thurs.). However, in view of the fact that a successor has been picked, he feels that he has been convicted beforehand.

Another opposition candidate, Paul Valentine, a member of the cast of "Oh, Captain," is also expected to have charges thrown against him because of his known opposition to the ruling group.

Miss Goldberg is the wife of board member Irving Grossman, long an administration spokesman, ever since an auto accident in which he was severely injured. At that time, the entry of the policy into union records was under mysterious circumstances.

Valentine says that as long as it was felt that he wouldn't be able to go to the confab, he would not be molested by the administration. However, since he now has permission to go, he is confident that he, too, will be handed charges because of his consistent opposition to the present list of officers.

Stardust's July 2 Teeoff

Las Vegas, May 20.

The Stardust Hotel's opening date has been fixed at July 2 with the Lido Revue coming in from Paris for a sixmonth stand. Its label is "C'est Magnifique."

The Stardust Hotel will add 1,065 rooms to the resort's inventory.

Tootsie Rolls to Sub Minsky in Pinky Lee's Vegas Cuffo Kid Show

Las Vegas, May 20.

A special free show for kiddies with Pinky Lee as star will be held Sunday (25) afternoon in the Arabian Room of the Dunes Hotel. The Tootsie Roll candy company, which sponsored the comedian's tv show, has "filled his dressing room" with candy to be given to the smallfry guests.

Hundreds of requests received by the management from both youngsters and their parents since Lee opened as headliner of the adults-only "Life Begins at Minsky's" prompted the decison to give the children their only chance to see him perform during this engagement.

The Marquis Family, a trained chimp act, will be on the kiddie bill with Lee, as will bicycle artists, the Five Yokois. Obviously, the semi-nude chorines will be absent.

Buddy Walker's '50th'

Miami Beach, May 20.

Buddy Walker, vet comic and emcee, is being feted by the Lamplighters, a local theatrical org, on his 50th anni in show biz, at the Deauville Hotel here May 26.

Vancouver Totes Up Smut Glut

By JAY TOMSON

Vancouver, May 20.

Wrath over certain aspects of Vancouver show biz has been evident since the first of the year, starting with German colony's ire with local tv over showings of films unkind to Nazi ideologies.

Since then: The Historical Society has sparred with the National Film Board over alleged untruths in its "Legendary Judge," British Columbia epic; the League of Women Voters has tackled NFB, whose affair it's not, about the "scandalous" private lives of Hollywood film stars, and wants their pix banned; Performing and Caged Animals Protection Society has protested local theatrical showing of the bullfight feature "Torero"; the film censor is presently in bad odor with the press for declining to confirm that the Brigitte Bardot film, "And God Created Woman" is banned for B.C.; American immigration at nearby bordertown Blaine has soured on Canadian performers crossing to play casual dates at Birch Bay, Wash., and has unreeled the red tape.

VARIETY's April 23 piece quoting stateside comics' complaint that when playing Vancouver its necessary to be "blue" to draw yocks, has sparked the latest fuss, and it's a lulu. Visiting artists are brandishing "rebuttals." Vancouver Sun columnist Jack Scott has issued a searing diatribe against town's night clubs. His colleague and nightlife scribe Jack Wasserman, having already written on comic Stu Allen's beef about smut, has cried "Out of line!" to Scott, and the city license inspector has approached the Cave Supper Club with a belligerent stance.

It's Gotta Be the Cave

Stigma, of the standup comics' dirty material appears to have homed in on Isy Walters, because technically, Vancouver has only one "night club," and acts quoted on the subject do, generally speaking, play only the Cave. Other bistros are largely "societies."

The fretful thing about city inspector Milton H. Harrell's bird-dog approach is official power. "I don't like to use the word 'censor'," he said, "but that's what I am. By city law I should cancel the Cave's license for any immoral or lewd performance." He stated he had not heard from city hall, but expected to. "I've not been in (the Cave) lately but by this we appear like the dirtest city west of Chicago."

Though neither comics nor Scott had specifically fingered the Cave, it's been eyes-right toward that popular echo-chamber.

'Abominable Traps'

Scott burns at "the bad name our

(Continued on page 70)

Vaude, Cafe Dates

New York

Betty Johnson booked for the Copacabana, July 3 . . . Joe Glaser, head of Associated Booking Corp., to Las Vegas on a booking trip . . . Andy Sparks tapped for the Blue Angel starting June 2 . . . William J. Friedman, of Chicago, and Conrad N. Hilton Jr., added to the board of directors of the Hilton hotel chain . . . Peter Pritchard left the London office of Lew & Leslie Grade Agency to be road manager for Johnnie Ray . . . Trudy Richards goes to Le Cupidon, May 27 . . . Charlotte Rae begins a stand at the Palmer House, Chicago, June 5.

Constance Moore selected for the Oct. 2 stand of the Maisonette of the St. Regis Hotel . . . Goes to Bimbo's, San Francisco, May 22 . . . George Maison inked for the Pigalle, London, June 30 for 16 weeks . . . Jaye P. Morgan started at Harrah's, Lake Tahoe, Monday (19) . . . Four Aces into the Twin Coaches, Pittsburgh, May 23 . . . Miyoshi Umeki and Mort Sahl joined the William Morris stable . . . Charles Applewhite booked for the Town House, Pittsburgh, May 26 . . . Cab Calloway off to Europe to open at the Olympia, Paris . . . Barry Sisters signed with General Artists Corp.

Hollywood

Liberace opens a four-week stand at the Cocoanut Grove Aug. 6, first time he has played this spot . . . Maurice Chevalier set to do concerts in Portland, June 18; Vancouver, June 20; Spokane, June 21, and Seattle, June 23 . . . Vet comic Sammy Welfe celebrated his 24th year as stooge to Ben Blue Friday 16 at latter's Santa Monica eatery . . . Vet 88er Goldie Goldstein back at the Flame Room . . . Tommy Sands will headline the combination dance and entertainment show being held at San Bernardino's Swing Auditorium May 31.

Chicago

Sam Honigberg, who flacks for George Gobel, taking assignment to ditto for comic Shelley Berman on the Coast . . . Frances Faye penciled to open June 13 at the Desert Spa in Vegas for three weeks . . . Colstons, brother-sister comedy team, opened a two-week stand at the Nacional Hotel in Havana . . . Yvonne Moray goes to the Dallas Adolphus July 30 for a pair . . . Roberta Sherwood has a fortnight starting July 9 at the Chi Black Orchid . . . Billy Fellows set for the Elmwood, Windsor, Ont., June 2 for two frames . . . The Adolphus has Bob Melvin June 18 and Norton & Patricia inked for Sept. 8 . . . Detroit Casino has booked The Playmates for a June 6 opener and Tommy Leonetti down for July 4, both two-weekers. Leonetti has a June 20 date at the Muehlebach, K.C. . . . Gogi Grant goes to the Chi Palmer House Sept. 10, with Jose Greco's troupe due there Sept. 25 . . . Scott Forbes (tv's Jim Bowie) set for four days at the Northwestern Louisiana Rodeo at Shreveport starting Sept. 1.

St. Louis

Carmen McRae in for a week at Peacock Alley . . . Juanita Hall drawing at the Tic Toc Tap . . . Ken Barry taking over as singing host at Ambassador Crown Room . . . Karla (The Body) in spotlight at World Theatre . . . The Vagabonds inked for last of the season's shows at Chase Club, starting May 29 for two weeks . . . Davey "Nosc" Bold continuing at Celebrity Club . . . Comic Manny Opper in unpteenth week at Claridge Lounge . . . Val Valentine in the stripper limelight at Stardust Room.

Atlanta

"Stars on Ice Revue" (11) opened Monday (19) at Henry Grady Hotel's Paradise Room, featuring skaters Johnny Flanagan, Beverly Osborn, Farrer & Carter, Vic Charles, Penny Selwyn and Ice Adorables. Music for show and dancing is by Erv Hinkle orch . . . Troubador George Petras tops new bill at downtown Club Peachtree, with pair of exotics, Lee Conroy and Lee Wong, in support . . . Bryan & Linda Peters holding over at Danny Demetry's Zebra Lounge in Howell House Lobby . . . Biltmore Hotel's Empire Room, featuring music of Emile Poisson crew, will shutter June 9 and hostelry's outdoor garden will be scene of dining and dancing . . . Hank & Jerry's Hideaway continues with dixieland jazz produced by Sammy Duncan and group . . . Red Carpet Lounge in Georgian Terrace Hotel holding over pianorganist Dave Townsend . . . Exotic Sugar Cane heads up the seven-girl show at Clovis Club . . . Fawzia Amir, billed as King Farouk's favorite belly dancer, co-featured with emcee-comedian Freddie Bernard and singer Natacha Badgley at the Harem . . . Dancer Sunny Dare, comic Marvin Boone, dancers Andre & Renee, plus music by Tokye Trio, current at Domino Lounge in Imperial Hotel.

Scotland's Caird Hall To Post Cops at Stage

Dundee, Scotland, May 13.

Police or other officials will now stand on the side of the stage here whenever teenage idols top in vaude unit shows.

Management of Caird Hall, where teenage fans caused a near-riot during a show by Tommy Steele, British rock 'n' roll kid, stated this in a "postmortem" verdict.

At Edinburgh, Tommy Steele, cause of all the bother, admitted he might have been "trampled to death." He said his experience was "like a Christian being thrown to the lions."

Booking agents at Edinburgh refunded coin paid for tickets. About $300 was paid out as long queues of teenagers formed outside the ticket office. Biggest rush came in late afternoon after school closing time.

Steele is due to head vaude at Glasgow Empire, week of May 26.

Maine's Breakers Hotel Demolished by Blaze

York Beach, Me., May 20.

A fire swept the wooden Breakers Hotel, one of the largest and oldest summer inns on the southern Maine coast, Tuesday (14). The hotel, skedded to open for the season next month, was operated by Louis Cohen of Boston, who also runs the Hotel Bostonian and its Jewel Room and the new Gilded Cage nitery in the Hub.

Last season, Cohen introed a line and acts at the Breakers, a 120-roomer built in the 1880's.

Troupers Net 20G From LQ Benefit; Dale Injury Cues Fuss With Photog

"If it weren't for these benefits, a lot of guys would never have a chance to appear on Broadway." So said Phil Foster during his turn at the Troupers' 10th anniversary shindig held Sunday (18) at the Latin Quarter, N. Y. The femme theatrical charity organization netted around $20,000 from the SRO event at a tab which fixed fees form $20 to $50 for tables. The guest of honor was Polly Bergen. Since this is an event by which theatrical charity benefits exclusively, Theatre Authority didn't take the usual slice.

Foster during his highly "inside" turn pinpointed a lot of theartical truth in his statement. Virtually every comic in New York and a lot of singers got up to do a brief turn. Of course, there were some with little difficulty in getting slots on Broadway who also appeared.

Among those showing up for the event were Frankie Lymon, Alan King, Peter Palmer & Stubby Kaye, Henny Youngman, Jean Carroll, Roy Hamilton, Gene Baylos, Miyoshi Umeki, Alan Dale, Dick Shawn, Jack Carter, Dinah Washington, Phil Silvers. The guest of honor was given a plaque by the group's prexy Ceil Jacobs. Event was staged by John Pransky. Robert Alda emceed affably.

The Troupers themselves got a chance to perform. The ladies staged their own fashion parade wearing sequinned burlap sacks and parodied "There is Nothing Like a Guy," written for them by Burt Milton. It gave the show a fast start.

One event marred the show. Alan Dale, leaving the club, was pushed down the stairs and crashed into a plateglass showcase window. He was badly cut and later removed to a hospital. A melee resulted when a N. Y. Post photog attempted entry into the washroom, where an M.D. from the audience had been summoned, to lens the event. Harvey Rosen operator of El Borracho became outraged at the efforts of the photog and punches started.

So. Methodist's Concerts

Dallas, May 20.

Civic Music Course has listed its 1958-59 series at McFarlin Aud on the Southern Methodist U. campus. Dated are Leonie Rysanek, soprano, Nov. 12; Witold Malcuzynski, pianist, Nov. 25; Johanna Martzy, violinist, Dec. 4; Gerard Souzay, baritone, Jan. 20; Moura Lympany, pianist, in February.

St. Louis Symphony Orch, conducted by Edouard van Remoortel, comes in March 5, and Jennie Tourel, mezzo-soprano, March 31.

Inside Stuff—Vaude

The North Carolina Board of Agriculture voted to retain Dr. J. S. Dorton as manager of the N. C. State Fair at Raleigh despite the fact that the fair showed a small operating loss last year. In what Dorton called the worst report he ever presented, he told the board that the October exposition had an operating loss of nearly $5,000. It was the first operating loss the fair has shown in several years, and Dorton pointed out that the fair came in the midst of last fall's Asian flu epidemic. He said that the grandstand and arena, which are usually well attended, failed to make a profit last year.

Claude Alphand, who was on the opening bill at the Blue Angel, N.Y. will again be in evidence tomorrow (Thurs.) when Michelle Leura, a recent French import, opens. She's done the coaching for Miss Leura, thus initiating her niece into U.S. show biz. Mlle. Leura is better known in her native France as a composer, having won the 1954 Deauville fest with her entry. "Les Enfants de Paris." For Miss Alphand, it's another new contract in show biz, having long retired to become Mme. Herve, wife of the French ambassador to the United States.

For a $1 token fee, Ringling Bros. and Barnum & Bailey's menagerie will become part of the city's zoo at Pawtucket, R. I., 10½ months a year. The animals, valued at more than $100,000, were to arrive from New York yesterday (Tues.) aboard four flat cars. Under the lease-lend agreement, the animals will be exhibited from the middle of May each year to the following April 1. Under the arrangement, the menagerie will be shipped to New York's Madison Square Garden for the annual performance each April.

A ban on nonresidents of Westchester County at Playland, Rye, has been petitioned for by those living in the area. Amusement Park, which is expected to gross $1,540,000 and tab a net profit of $450,000, would then be in line with other units in the Westchester County Park System, on which clamps against nonresidents have been applied. Playland has been heavily plugged in newspaper, radio and tv ads, and residents of the area have complained of "overcrowding, excessive traffic, noise and nuisances."

Shifted to the Walter Reade Community Theatre—after the Hudson, N.Y., Board of Education upheld a protest by the local unit of the National Assn. for the Advancement of Colored People, that its title and character made unsuitable the presentation in a tax-supported institution like the high school—American Legion Post 184's "Black and White Revue" drew a standee audience of 1,600 last week. No incidents were reported. Legion officials, while they disliked the protest, had predicted there would be no picket line or other demonstrations. The post long presented an annual show in the high school.

Mrs. Muriel Jenkins, president of Hudson chapter, which originally criticized the scheduled show as derogatory to the American Negro and as a type which had no place in the United States of today, said no protest against the theatre performance has been made. There hab been talk of an appeal by the Legion to the State Dept. of Education, for a reveral of the Hudson Board of Education's action in upholding the complaint of the NAACP.

As a result of doing free shows at the Memorial Hospital, N. Y., some years ago, the parents of a former patient are contributing an annual trophy to the International Brotherhood of Magicians. Award has been made through magico Milbourne Christopher. Walter Rollins Jr. of Canova, W. Va., made the award as a memorial to his late son Chipper Rollins.

Dan Friendly, former booker for the RKO circuit, will still be booking beaucoup vaude talent despite the fact that he's now concentrating on television. Together with producer Al White Jr. with whom he partnered in a personal management firm, he's producing a kinnie of "Video Varieties" which will be lensed May 27 and 28. Cast will be made up of Ballantine, Chordettes, Augie & Margo and others.

Brit. Blackpool's Binge With Disk Units; All This And Lonnie Donegan Too

Blackpool, Eng., May 20.

A novel innovation in the Blackpool show biz parade this summer is planned by Leonard Urry and Cecil Buckingham. Producers will lease the 600-seater Royal Pavilion, normally a legit playhouse, located on the Golden Mile promenade, mecca of millions of vacationers. They will stage a new-style summer show, "Golden Disk," combo of two current roadshow units, "Disk Doubles" and "Personality Platters."

Geared for record buffs, show will feature English artists in voice impersonations of leading U. S. and British disk stars. Opening May 23, it will be emceed by Fran Dowie & Candy Kane, Canadian comedy duo, in guise of Gracie Burns & George Allen.

Performers booked include Sydney Walmsley, Dean Pirelli, Dev Shawn, Dick Francis, Eddie Shaw, Valerie Hunt, Teddy Wayne, Bobby King, Candy Ross, John Hughes and June Haynes.

Another extra show for Blackpool will be presented by London impresario Harold Fielding. Opening July 7 will be a six-week matinee season at the Palace Theatre, starring Lonnie Donegan, supported by acts of strong teenage and disk interest.

Tex' Balinese Back

Galveston, Tex., May 20.

The Balinese Room here is scheduled to reopen as a supper club and restaurant on June 2. Topflight shows will be reinstituted, but the opening attraction has not been signed.

Under consideration is Sophie Tucker who will be closing an engagement in Dallas at the Century Room of the Hotel Adolphus.

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Seek Armory for Shows in Hub; Ax Meets and Expos Due to Bldg. Void

Boston, May 20.

Commonwealth Armory would serve as interim accommodation for Boston's conventions and tradeshows until a $12,000,000 convention hall is erected under a plan disclosed by the Greater Boston Chamber of Commerce.

The chamber said that without facilities to handle large conventions and exhibitions in 1959, the convention bureau has already lost three national gatherings skedded for 1960. Among those to be homeless next year because of the demolition of Mechanics Bldg. are the Sportsmen's & Boat Show. Lost because of lack of facilities are the American Legion convention in 1960, with $6,000,000 in business, the American National Red Cross and the American Water Works Assn.

In all, 12 major events and a number of smaller conventions and tradeshows, as well as countless sporting events and public gatherings, must be booked into other halls starting next year. Mayor John B. Hynes has been approached for help in securing use of the armory and Gov. Foster Furcolo's aid will be enlisted, officials said.

Shriners' Aleppo Temple, Mechanics biggest permanent tenant, is faced with the problem of seeking new quarters. The temple, whose 16,000 membership makes it fourth largest in the country, rents on end of the hall.

In seeking expedition of erecting a new convention hall, the chamber named a nine-man mayor's commission, headed by Glenwood Sherrard, managing director of the Parker House, to approve final plans for the structure. Arthur D. Little Inc. has been engaged to conduct a convention market potential study of Boston.

Until the 75-year-old Mechanics Bldg. is razed, foundation work cannot be started on the first of the new Prudential Center's buildings. Prudential has skedded its foundation work for late December.

Que. Expo Ahead For 24th Year

Quebec, May 20.

The Quebec Provincial Exhibition Commission has reported a profit for the 24th consecutive year. Net surplus for last season was $14,914. Operating revenue for 1957 amounted to $642,429 and expenditures, including $101,749 for a new pavilion plus other improvements, brought the total up to $555,004, leaving a gross of $87,424. Of that sum, $72,509 was paid out to cover a deficit from the operation of the Coliseum.

During this period, the expo reimbursed the City of Quebec the sum of $19,118 for part of the cost of building a new industrial pavilion erected for the 1956 expo. Commission still owes the city $11,500 for this building.

Report of the Commission indicates that the attendance for 1957 was down from the previous year because of the weather. Midway operations increased, however, by 5%. The Coliseum show was the Harold Steinman-Kalanag Revue which drew 43,000 attendance.

B.C.'s Int'l Trade Fair Clocks 140,000 at Gate

Vancouver, May 20.

Although official reckoning is not yet out, British Columbia's initial International Trade Fair was a sock expo, with 140,000 through the turnstiles, "although we overspent by $25,000," stated manager Bruce Barnett. ITF ran May 1-10 at Exhibition Park, with original nut set at $150,000 by provincial solons.

Fair featured "Coquette," the basket balloon piloted by Francis Shields, as used in "Around the World in 80 Days" film; Japanese fireworks displays, shows by various ethnic groups, and an international fashion parade. Ten overseas countries exhibited this time around, with some 40 nations repped by their consulates.

'Holiday on Ice' Click At Berlin Sportpalast

Berlin, May 13.

"Holiday On Ice," American-produced show, wound its two-week stand at Berlin's 8,000-seat Sportpalast to all-around kudos. With lavishness always this troupe's special forte, the 1958 program surpassed all previous ones. A more spectacular number than this year's "Bolero" cannot be recalled. It drew enthusiastic applause.

But despite all the glamor and ice artistry, the biggest applause went to group having nothing to do with blades, the four Rastellis, versatile clowns who belong to the best funmakers ever seen in this city. Runner-up for honors was Guy Longpre, an ice clown who knows how to sell slapstick. Loud ovations went to three Germans, Rosemarie & Robert Unger and Werner Mueller. The Ungers clicked with their couple skating and Mueller proved highly effective with his skating on stilts.

Others who scored strongly were Arnold Shoda, Kay Servatius and Werner Kronemann. The catchy music (with melodies mostly from Cole Porter, George Gershwin, Irving Berlin and Jerome Kern) contributed much to the overall success.

Eyes of Tex. (S.A.) On a 'Disneyland'

San Antonio, May 20.

A million visitors a year would attend a Disneyland-type amusement park in this city and spend $3,000,000 to $5,000,000 for the privilege, the man who built California's Disneyland said here.

C. V. Wood, prez of Dallas Marco Engineering of the Southwest Inc., spoke before about 40 Chamber of Commerce officers and representatives of the Municipal Advertising Committee and executive council of the Chamber's Summer Festival and River Development Committee.

Considered a foremost authority on developing, engineering and building such tourist attractions as Disneyland, Wood said a "minimum facility" for this city would cost about $2,000,000. It would require 50 to 100 acres of land, he stated.

Wood said that such a park could pay itself off from revenue in four years, although he recommended slowing down the payoff period to seven years by plowing back 25% of the enterprise's profits.

Arthur E. Biard, chairman of the Summer Festival, named Charles A. Kuper chairman of a subcommittee to study ways to finance the initial feasibility survey.

AUSTERE, SCOT FEST EYES 'POPULAR' NAME

Edinburgh, May 20.

Plans are afoot to book a leading popular entertainer for appearances at the upcoming Edinburgh International Festival. This follows the news that Louis Armstrong will not be available for the annual culture junket.

Robert Ponsonby, Festival topper, described the act in question as "an extremely popular entertainer." He declined to say whether he had a male or femme in mind.

Decision to present a light entertainer at the International Festival here is a complete about-face on part of Festival Society, which has hitherto followed a highbrow path only. Vaude and jazz has had no place in the three weeks' stint.

Dailey's Tex. Benefit

Dallas, May 20.

Dan Dailey will headline with ventriloquist Ricky Layne in support at a benefit show for the National Jewish Hospital in Denver at the Crystal Ballroom of the Baker Hotel here June 5.

Dailey will bring his entire revue here from the Tropicana at Las Vegas where he is appearing.

McConkey Shifting Base From Kansas City to Chi

J. S. McConkey Artists Corp. will transfer bulk of its activity from Kansas City to Chicago with reorganization of the outfit. Raymond Auler, former operator of the Consolidated Artists Corp., took his roster to the McConkey office and shifted their contracts there. Darrell Kitterman goes from the KC to the Chi office.

Outfit is also adding a tv department.

Philly AGVA's 'Let Me Call You Sweetheart' Rap

The Philadelphia branch of the American Guild of Variety Artists is expected to reenter its charges against the national AGVA office with the Associated Actors and Artistes of America. Last week, at a 4A study of the charges, a ruling was made that the Philly branch must exhaust all remedies within AGVA. The Philly branch claims that this has been done inasmuch as Dick Jones, a Philadelphia member, had appeared at the last meeting of the AGVA national board and charged the current Jackie Bright administration as well as several of his predecessors with issuing "sweetheart" contracts and with unethical conduct.

Recently, the Philly branch filed charges with the 4A's demanding that the parent organization take over the affairs of the variety union, until various charges from 1950 on were investigated. The Philly branch included in its particulars demand that all loans from the AGVA sick and relief fund to AGVA national board members be looked into and to see what repayments to the fund were made.

At the last executive board meeting, Jones, former eastern regional director of the union, aired the charges against the union in a 75-minute speech. Jones charged that the board had passed a ruling not to discuss the charges with Jones, to ask no questions, and the matter was considered closed. Bright, national administrative secretary of the union, stated that the "sweetheart" contracts questioned by Jones were made during a previous administration.

To the Dames, There's Nothing Like Boston As the 'City of Music'

Boston, May 20.

Boston has been chosen the outstanding music community in the country, Ralph H. G. Matthews, head of the high fidelity department of Westinghouse Electric Corp. told a luncheon meeting of the State Federation of Women's Clubs here.

Westinghouse, together with Jordan Marsh, dept. store, will salute Boston, "City of Music," the week of June 9, Matthews said. Cuffo debut concerts by young performers will be presented, also singing groups, chamber music orgs and music clubs in Jordan Marsh Auditorium. Deems Taylor will preside.

"Westinghouse hopes to be able to give something back to the world of music, which we have been able to bring electronically to countless millions," Matthews said.

OLD ROMANIAN GOES ICER FOR HOT SPELL

The Old Romanian, N.Y., plans an ice show policy for the summer months. Operator Jack Silverman has booked a blades display through agent Harry Hirsch which will open July 2 for four weeks and possibly eight. Hirsch will bring in his own portable tank.

The nitery's icer will make the third frappe frolic in the New York area during the summer. Lou Walters, who opens the Cafe De Paris, today (Wed.), will have a permanent ice show sequence, and "Song of Norway" at Jones Beach will also use an ice segment.

'Centurama' Blows Up a Storm as Bow Of Can. Tour Nears; AGVA-V'c'v'r Nix

Vancouver, May 20.

There's a twin storm shaping up in Vancouver over the "Centurama" stage-water-aerial show bankrolled by British Columbia centennial committee. It's slated to play 32 B.C. towns, including this city, with itinerary starting June 3.

Rumblings stem from American Guild of Variety Artists and from Vancouver centennial body, a civic setup, with AGVA blocking its members from the deal, and the city asserting that "the show won't play Vancouver." Further, there appears no accommodation for the Centurama to play this town.

Producer of the show, Roy Lisogar, states the spectacular of 40 artists will play Exhibition Park here Aug. 4-9, as in published itinerary, but an official of Pacific National Exhibition said "we wouldn't be letting any show compete with Snyder's Water Follies," inked for the expo Aug. 18 to Sept. 1, "or to come in beforehand." Georgia Aud, seemingly only possible alternative, is preempted by city's international fest for Marcel Marceau performances on coincident dates.

Government-sponsored show is in bad odor with the Vancouver centennial body. Latter had pacted along with Kinsmen's Club, for a three-way-split Sportsmen's & Home Show promoted by Lisogar as an adjunct to Centurama, and withdrew hastily, refunding about $1,600 that Lisogar had collected selling space and for printing.

It was reported Jack McCoy, AGVA's Portland rep who services this area, had ordered several union acts not to pact with the show. Report is that AGVA will pull artists prior to show's preem in Nanaimo, Vancouver Island, next month.

It's an incipient dual tempest as yet, but shows signs of agitating a few solons in the capital city, Victoria, if it doesn't blow the whole tour off the road.

Martha to Bow Frolics' Booze-Here-Again Policy

Salisbury B'ch, Mass., May 20.

With booze back and hopes high, Denny Mulcahy, operator of the 1,200-seat Frolics here, is bringing in Martha Raye to open the season June 27-28.

Following the two-nighter, he has signed Steve Lawrence and Eydie Gorme for a week, and has Tony Martin booked for a frame starting Aug. 10.

Only 19 liquor licenses were granted by the recently formed Salisbury License Commission. There were 55 applicants for a total of 28 licenses which could be awarded. Public hearings are being held today (Tues. on two others which were contested and a third which received only a tie vote.

Block Lou Walters On Using His Tag

A temporary injunction was given to E. M. Loew, owner of the Latin Quarter, N. Y., against Lou Walters preventing the latter from using his name in connection with any nitery for a period of three years. The case comes up for trial June 2. Justice Owen McGivern of N. Y. Supreme Court handed down the decision.

Attorney for the Latin Quarter claimed that when the deal was made to buy out Walters' share in the LQ for $424,000, agreement was made whereby Walters agreed not to use his name in connection with any similar venture in New York for three years. The LQ claimed that Walters violated this provision in affixing his name to advertising the Cafe De Paris which opens tonight (Wed.). It is also claimed that Walters had been mailing out brochures and other matter under his name in connection with the new nitery.

Walters sold out to his former partner in January of this year.

JAYE P. MORGAN TO TOP DU QUOIN FAIR'S BILL

Chicago, May 20.

A seven-act bill, paced by Jaye P. Morgan & Brothers and comics Rowan & Martin, has been set for the annual Du Quoin, Ill., State Fair the week of Aug. 85, and not to be confused with the politically-oriented fiesta at Springfield, the state capital. Much of the turnout at Du Quoin, however, is likely to be lured by the famed Hambletonian, the Kentucky Derby of sulky racing, which Fair prez E. J. Hayes first brought to the town last year.

Also pacted for the week's stand are the six Fredonias, Happy Jesters (3), singer Nick Todd, Rex Ramer & Eilene, Latin illusionist Richiardi, the Hal Sands Girls (24) and the Lou Breese orch.

Traditionally, a separate blockbuster show is staged on Labor Day, and fair officials are still trying to swing several big names. They've had a turndown from Jack Benny and are said to be pitching for Bob Hope and Johnny Mathis.

Steel Pier Jumping Gun

Atlantic City, May 20.

Steel Pier, operated by George A. Hamid & Son, begins another season May 24-25. Pier in other years opened over Memorial Day with the exception of the Easter weekend.

Attractions for the opening weekend include the two motion picture theatres, vaudeville, with four acts booked, and the Marine Ballroom, with Alex Bartha's orch.

For the Memorial Day weekend Bill Haley's Comets are slated for the vaudeville while Lee Vincent's orch will play the ballroom.

Matt Gregory, formerly in charge of the Las Vegas branch of the Milton Deutsch Agency, has opened his own talent agency there.

Circle Artists Vice Gale Agcy.

The Circle Artists Corp. has been formed as a replacement for the former Gale Agency, which was dissolved last week when its prexy, Tim Gale, moved over to General Artists Corp. as a veepee in charge of touring shows. Heading the new outfit will be Bill Peterson, Birney Golden, Frank Sands and C. L. Christian.

The new outfit will handle many of the small bands and combos that were with the Gale office. In addition, some singers and other types of acts elected to stay with Circle. They plan to add more agents within a short time.

As presently constituted, Peterson and Golden will handle the bands and singers, Sands will book one-nighters, while Christian will take care of administration.

Those who moved over to GAC with Gale include Al Valente and Bob Astor.

Bennett-Basie a Team For State Dept. Trek

Hollywood, May 20.

Singer Tony Bennett and orch leader Count Basie will team up on an international tour to take them to Europe next winter, under auspices of U. S. State Dept.

Bennett is making pitch to open show in Moscow.

'In Boboli' Off-B'way

The latest nitery to try off-Broadway type of shows will be In Boboli, operated by Arturo Sacco, former maitre d' of the Blue Angel. Show, produced by Gail Benedict & Gail Holzer will preem next Tuesday (27).

Cast will include Christopher Cary, Vivian Lori, Patti Reno, Kenneth Shelton, with James Leon handling musical direction. Cast is under the jurisdiction of Actors Equity Assn.

Salisbury 'Outs' Protest New Liquor Permits to New 'Boozers'

Salisbury Beach, Mass., May 20.

Conversion from dry to wet was not proceeding too smoothly in this little beach town which gained national prominence when it went dry last year, as the new seven-man liquor license commission tightened up on licenses.

Indication of court action by irate applicants who failed to receive their green signal to serve the bubbly again threatened last week to hold up the functioning of 25 licenses already granted and keep thirsty imbibers thirsty for weeks to come.

The chief protest involved the granting of at least six licenses to persons not previously in the booze biz. However, several long established spots, forced to shut down when the town went dry Jan. 1, 1957, and who can't resume without a license, haven't received one.

One of the chief objectors to the new deal granting of licenses was Adeep Moghabghab, beach resident and innkeeper since 1912, whose application for his Uncle Eddy's spot was rejected by a vote of 4-3.

With a total of 25 licenses granted to date, the maximum allowed now is 29. The remaining four will be for year round club licenses.

At the 1,200-seat Frolic, Denny Mulcahy is ready to swing the nitery into operation after one season's absence from his over a decade of big name acts. Martha Raye opens the season at his spot June 27-28, and he's inked Steve Lawrence and Eydie Gorme to follow for a week. Tony Martin is booked for a week starting Aug. 10.

The other spots are negotiating for talent as the beach resort girds itself to regain its lost nitery biz.

Edie, Mead-y, Ski-dy

Las Vegas, May 20.

Edie Adams' first visit to Lake Mead turned out to be an exciting one. Miss Adams, who's costarring with hubby Ernie Kovacs at the Tropicana, went to the lake Saturday (10) with Jerry Lester, the Trop lounge star, and Roy Gerber, the local MCA rep, for a session of water skiing.

The party, in a 14-foot boat, got caught in one of the worst windstorms ever to hit the lake, but managed to get ashore without mishap.

On the way in, Miss Adams spotted two men in the water whose boat had overturned, shouted to Gerber and Lester, who turned their boat around, went back, and pulled them aboard to safety.

'Five-Past 8' H&W Revue A Glasgow Gee-Whizzer As Prelude to Liz Gala

Glasgow, May 20.

Howard & Wyndham, major U.K. theatrical firm, staged its most lavish summer revue in the "Five-Past Eight" series at Alhambra Theatre here last night (Mon.), with Dick Hurran producing.

Special intrest attaches to the new show in view of news that Queen Elizabeth will attend a gala Royal Variety performance at the Alhambra July 3. Much of the new scenery and talent is likely to be used, with guest acts from England and elsewhere.

Latest "Five-Past Eight" has a $9,000 bathing-pool set. Pool, inset on the stage, measures 18 feet across, eight feet wide, and six feet deep. Circulating in it are about 20,000 gallons of water, chlorinated and heated to a temperature of 70 degrees. It is backed by a six-foot-high mirror reflecting to all parts of the auditorium. Pool is part of a Riviera number titled "Happy Holiday," and uses many of the chorines in leg displays and beach costumes.

Stewart Cruikshank, boss of Howard & Wyndham, has dressed his new revue with greater use of coin than before. Girl dancers wear crinolines costing $300 each.

Stanley Baxter, Rikki Fulton and David Hughes are featured in the new show. Geraldo orch is under baton of Danny Walters, and dance direction is by Ross Taylor. Programs will change each month.

An Edinburgh edition of "Five-Past Eight" at King's Theatre opens May 30.

Brubeck's Mideast Dates

New Delhi, May 13.

After a tour of South Asia that has drawn wide acclaim, the Dave Brubeck Quartet is headed Middle Eastward. The American jazzmen are playing dates in Kabul, Tehran, and Baghdad—capitals of Afghanistan, Iran and Iraq—before they return home.

Quartet has performed in key cities of India, Ceylon and Pakistan. A tight schedule caused it to skip its final concert in Karachi, the Pakistani capital, on direction from Washington, D. C., so it could fill engagements in the neighboring lands to the northwest. Brubeck's visit to Asia is sponsored by the U. S. Dept. of State under the American Natonal Theatre & Academy.

Eartha's Waldorf 'Eve'

The Waldorf-Astoria Hotel, N.Y., is in the process of lining up its Empire Room talent roster for next season. Latest to be booked is Eartha Kitt who goes in on Dec. 29 for the New Year's Eve show. Deal is also brewing for Marie McDonald to precede Miss Kitt.

The Empire Room opens for the season Sept. 18 with Edith Piaf in for eight weeks.

'Biggest Show' For A.C. House May 31

Atlantic City, May 20.

Despite the brawls and rioting which sometimes stem from rock 'n' roll shows, George A. Hamid & Son, operators of the boardwalk Warner Theatre here, has booked 16 acts of performers appealing to juveniles for Saturday, May 31.

Show will be emceed by Harold Cromer and backed by the Paul Williams orch. "Biggest Show of Stars" will bring Sam Cooke, the Everly Bros., Clyde McPhatter, George Hamilton IV, LaVern Baker, Frankie Avalon, the Silhouettes, the Royal Teens, the Crescendos, the Storey Sisters, Monotones, Jimmy Reed, Jackie Wilson and Jimmy Dell into the big house.

The Feld Bros. rocker will play three performances in the 4,200-seater the day after Memorial Day which, because of the three-day weekend, shapes to attract top crowds. There will be an afternoon stanza at 2:30 and two evening shows at 8 and 10:30. Tab will be $2.50.

Hamid interests last summer brought a big rock 'n' roller into the Warner for a two-night stand without incident as far as the mostly juvenile audience was concerned, and expects no difficulty this time.

Juvenile Boxoffice

Continued from page 67

important source of revenue cut off, it's anticipated that the coin available for entertainment for the kids will be at its lowest since the pre World War II era.

There are already some instances of desperation on the part of youngsters. Record sales, especially among the kid faves, are on a much lower level than in many years. Rock 'n' roll has been fading for some time and nothing is yet in sight to replace this form of entertainment.

Showmen feel that they too must bear a great part of the blame presented in this very bleak picture. One of the reasons is the failure to come around with any new or exciting formats. When even shows with nearly 20 headliners fail to pull weight in the arenas, it's seen that showmen must latch onto something new. What's more, it becomes increasingly evident that admissions must be lowered. The long prevalent theory that the kids will get up the coin when there's something they want to see, must be drastically revised. It's felt by many that shows must be geared for kids who now have less loot to part with. For example, the $2.50 bite at the Paramount, N. Y., during the recent Alan Freed engagement would be considered much too excessive in light of today's conditions.

There is on bright picture at present. The prom trade this season is perhaps the heaviest in years. However, this is an unusual situation, since it's something that provision must be made for during the school term. Also parents are cooperative in that respect and slip the kids a few more just to be on the safe side and they try to encourage the youngster into making his prom night a memorable evening. Such cooperation in most other fields, however, is dubious.

It's unlikely that the juvenile market will be abandoned by showmen. However, they will have to reassess the current situation in light of changing tastes and economics. There is some shift already, with the greater stress on adult entertainment which the film market has definitely gone into in a heavy way. Showmen are prepared to write off entire areas as far as kid attractions are concerned, but not for long. The search is on for new excitements to offer the juves.

'Biggest Show' Off Pace

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Vern Baker, Royal Teens (5), Frankie Avalon, Clyde McPhatter, Crescendos (5), George Hamilton IV, Story Sisters, Sillouettes (4), Jimmy Dell, Monotones (4), Jackie Wilson, Harold Cromer, and Paul Williams orch (13). Although this has been the best balanced show, nearly all of the platter artists lack stage savvy, nor do they have an act. Anka, the Everlys, Cooke, McPhatter and Wilson are about the only ones that can be "acts." The remainder of the bill, with the exception of LaVern Baker, are strictly good amateurs.

Last year, the show boasted a parade of guitars. This round, it was noted that the parade changed from guitars to diamond finger rings. Many of the these with a hit disk are insulting the audiences by trying to persuade them that a diamond ring on the little finger, no talent and poor wardrobe can make an act.

Frank Breall handled the promotion for NWR here. "Stars" moved on to Denver. The Nat King Cole Show is next for NWR with the Ricky Nelson Show and Maurice Chevalier to follow.

Vancouver

Continued from page 67

town is getting from entertainers who have appeared in them (niteries) recently," and raps bistro-prowler Wasserman for being "a little shortsighted in his apparent sympathy with the entertainers at the expense of putting their squawks in proper perspective." Columnist calls city's night clubs "abominable," and "uncivilized traps," their clientele largely "yahoos" who are "unsophisticated," and "bad mannered and drunken," and the comics in the case, "obscure acts."

Wasserman indicates that Scott should "get out and observe a couple of night clubs first hand," but he nods agreement later with, "the typical Vancouver audience is made up of insensitive slobs . . ."

Scribe defends Walters, seemingly not necessary since the indictment is inferential, by stating "there's only one night club operator in town with the inclination to risk thousands of dollars bringing in the type of night club acts Jack Scott would like to see," and that "when I argue, in print and in person, that he lets these comics go too far he replies, with some justice, that it's his money he's losing."

Comedians' Views

Helen Boice, veteran comedienne at the Cave last month, and deploying unquotable material throughout each stanza, was nevertheless anxious to "make a rebuttal," she said, to comics' statements. Comedian Lennie Russell, sometime Cave act and here visiting, said, "It's not true." Comedy-juggler Mel Ody supports Allen and said, "But it's the same everywhere now—not just Vancouver. I've found I've got to do some of it too, although I've worked a lot of stags without using a dirty line, and went over good.

Blinstrub Books 'Em Big For Next Season

Boston, May 20.

Stanley Blinstrub, operator of Blinstrub's 1,700-seat nitery in South Boston, is back from Manhattan with inkings for next season. These include Nat King Cole, Gisele MacKenzie, Sophie Tucker, Anna Maria Alberghetti, Eydle Gorme & Steve Lawrence (as a team), Nelson Eddy, Helen Traubel, Johnny Mathis, Liberace, Mills Bros. and Sammy Davis Jr.

Rounding out this season, Blinstrub had Connie Francis, opening Monday (19), and Vaughn Monroe, booked for May 26. New for his spot this season were Jimmie Durante, Tony Martin and Gordon MacRae. Firsts for next season in the acts garnered are Cole, Tucker, Alberghetti, Traubel, Liberace and Davis.

Drop in Vancouver

Vancouver, May 20.

Flop of the Paul Anka-headed "Biggest Show of Stars" one-nighter here eight days ago confirms rock 'n' roll's fast ebb in this area. Highly touted bill of "17 Big Acts," including Sam Cooke and Everly Bros., drew less than 3,000 for two performances in the 2,300-seat Georgia Auditorium — "mostly teens" and much less vocal than at previous parades.

The $2-$3.75 wicket had few advance sales, pulled a gloomy $8,000 where promoter Zollie Volchuk's Seattle bookerv grossed some $14,000 for a similar cavalcade last fall, incidentally killing single-name stands, like Johnny Mathis who turkeyed at Exhibition Park in January.

Ricky Nelson's flash date here, June 16 becomes speculative.

Apart from regional wane of Anka style tunefesting, this particular show was "helped along" by deejay indifference, since Anka reportedly soured the watters last time around by failing to show for a CJOR interview session they'd skedded. So says Brian Forst, until lately himself a caterer to the teen kick.

There's no local apprehension as to the Nat King Cole one-shot at Georgia Aud. May 30. That's to be supported by Connie Francis and Nelson Riddle with orch.

'Opry' Beats 'Biggest'

Regina, Sask., May 20.

A "Grand Ole Opry" unit headed by Hank Snow drew 2,000 customers for two performances in Exhibition Auditorium last week (13). The gross was $3,728, with tickets at $1.75 and $2.

The turnout was 600 up on the name-packed rock 'n' roller, "Biggest Show of Stars for '58," which played the city a week before.

With Snow were Wilma Lee and Stoney Cooper, Cowboy Copas, Jimmie Snow, Carol Lee, Sleepy McDaniel, the Clinch Mountain Clan and the Rainbow Ranch Boys. Promoter was D.Arcy Scott of Calgary.

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LISEBERG PARK
Gottenberg, Sweden
Direction: WILLIAM MORRIS AGENCY
Pers. Mgr.: ED KIRKEBY



Chez Paree, Chi

Chicago, May 16.

Tony Bennett (with Bob Sharon Trio and Candido), Rowan & Martin, Chez Adorables (9), George Cook Orch (12); $1.95 cover, $4 minimum.

Chi's flagship nitery, darkened for two months, relit (16) with a show that suggests all that glitters could very well be gold—or at least appropriate silver for this, its 25th anni year. Preem layout disclosed the stuff of which bistro boniface dreams are made, including some unexpected assets from a new line and orch.

Turnout for the opener was just short of capacity, which invites lots of speculation. Maybe, for one, natives who otherwise would have come in assumed the occasion would be ropes-up and therefore put it off to some tomorrow. As it was, those who showed were amply demonstrative and easily gave the room the feel, if not the coin, of SRO.

And the feel was sufficient for Tony Bennett, who paid his laryngitis no heed through a 45-minute turn that could stand as a model of showmanship. Guy's heartmanship and moxie made the raspy pipes an easy hurdle to fast aud rapport, and the table-pounding and mitting for every lyric was excitement in itself. The threat trouble was most manifest on the ballads, but happily in this case they were less than 50% of the catalog.

Bennett's voice is no great intrinsic shakes, but his what-you-do-with-it savvy and stage bearing are formidable virtues on any nitery floor. He's poised, gracious and economic with the patter, and thoroughly outgoing with gratitude for the outfront tumult. So much so, that he found it hard to beg off, though possibly that was his way of well-wishing on the reopening. Bob Sharon's trio integrated with the orch for knowing support of the singer, with boff bongoing by Candido giving it the needed vigor and flash.

Despite a tendency to overplay their hand in spots, Rowan & Martin rate all the same as a very funny team with plenty of yock-getting material. Martin's as awash as ever in beer foam through an evening on tv, and really has the glow on heckling Shakespearean elocution in a Las Vegas saloon. The comics work to especially good returns when they're bantering, per "What's your vocation?" "The first two weeks in July." Lots of laughs, too, from Martin's pronunciation boo-boos, a credit to his timing and facility with tongue and brain. The only bit that missed, in fact, was the naive tourist in Las Vegas. This one needs some rewriting for Rowan to mouth while Martin mimes upstage. And some tightening, too. *Pit.*

Le Cupidon, N. Y.

T. C. Jones, Howard Beder, Ish Ugarti Trio; $3.50 minimum.

T. C. Jones virtually has the female impersonation field to himself but he's not getting lazy about it. The turn, which first came into the Broadway spotlight via a "New Faces" revue and later at the Blue Angel, remains sharp and intriguing.

In voice and gesture, Jones has got the coarse but amiable "lady" nitery performer down pat and when he moves into carbons of Bette Davis and Tallulah Bankhead, the act is rolling in high gear. In between there are itty-bitty impressions of Joan Crawford, Greta Garbo, Marily Monroe and June Allyson. Latter is a real quickie bit but Jones manages to get his point across.

The material is bright and interlarded with innuendo which titillates nitery crowds. He encores, as usual, by taking off the full-blown red wig to display his now familiar bald plate. The gimmick has become so well known that some of the shock is gone.

Showtime opens mildly with a briefie songalog by Howard Beder. It serves mainly to quiet down the diners and tipplers for the main event. Ish Ugarti Trio handles backing and terp music in fine style. *Gros.*

Chase, St. Louis

St. Louis, May 16.

Carol Channing, Paul Neighbors Orch (11); $1.50-$2 cover.

A brand new, read-hot love affair is now flaming in St. Louis. On the one side—audiences at the Chase Club; on the other—the unanimous object of their affection, the incomparable Carol Channing. It's Miss Channing's first nitery appearance here, but it won't be the last if the management has anything to say about it. She's the most refreshing personality to play this neck of the woods in many, many moons.

The wide-eyed chanteuse, who can belt a song or coddle it like a baby, throws in everything but the kitchen sink, from her buoyant chanting of the "Gentlemen Prefer Blondes" favorites to a pair of devastating impressions of La Bankhead and La Dietrich and an affectionate takeoff of Sophie Tucker.

Curtain call is a hilarious striptease spoof guaranteed to make a laughing boy out of the most dedicated grouch. The echoes of the applause are still hanging around long after the show is over.

Paul Neighbors orch continues on the bandstand for the Channing engagement, with the Vagabonds and Buddy Moreno's orch due in May 29 for two weeks, which will close the season at the Chase Club. *Bob.*

Riviera, Las Vegas

Las Vegas, May 13.

Liberace, Sid Krofft, Phyllis Sues, Dorias, Ray Sinatra Orch (17), Dorothy Dorben Dancers (12); orchestration, Gordon Robison, choreography, Ray Arnett; set Bob Rough; $3 minimum.

Liberace's first Vegas visit sans brother George finds the 88er-crooner-terper in a package generously jammed with songs, dances, comedy, audience participation and puppetry. With his distinctive personality, Liberace ties the festivities together in a neat demonstration of showmanship.

In the piano department, he offers a motley group of numbers including a Gershwin, boogie and polka medley; an original calypso tune, plus "Warsaw Concerto," "Fascination," "Tico Tico" and selections from "Gigi." Latter is in form of plush production number featuring a very pretty and talented terper, Phyllis Sues. Liberace joins her in the dancing to good effect.

Sid Krofft and his puppets are seen in highly clever action which is ingenious, colorful and humorous. In one bit, a puppet does a takeoff on Liberace, and in another, a tiny Liberace at the piano is being manipulated by strings attached to a larger puppet.

Act, presented by Sammy Lewis, was written and produced by Liberace. Gordon Robinson helms the Ray Sinatra orch (17) with aplomb, and Dorias is a skillful bongo man. Holdover curtainraiser is "76 Trombones" production featuring the Dorothy Dorben Dancers (12). Show is in for four weeks. *Duke.*

Interlude, Hollywood

Hollywood, May 16.

Tom Lehrer, Martin Denny Group (4); $1.50 cover.

Tom Lehrer is one of the most likable and disarmingly clever youngsters to hit the Sunset Strip in some time. Although his talents have been concentrated on the collegiate classes, he and the Interlude can look forward to a solid three-week engagement once the word gets around.

Lehrer, a former prof of math at Harvard, pokes fun at everything from missiles to Mozart with original songs that rate as high as priceless. The voice with which he communicates these welcome ideas fits the bill of satire, and his rousing piano provides a lively background. Lehrer has not been submerged by theatrics; he most obviously is onstage what he is offstage. And for his audiences, it's like watching a brilliant, refreshing friend at an intimate party.

With good taste, Lehrer lampoons the south, the wild west, college, folk songs, Gilbert & Sullivan, motion pictures, atom bombs and "those noble little bastions of democracy, the Boy Scouts." His most effective tune is a diatribe on the possibility of nuclear explosions charring the whole bunch of us at once or, as he puts it, "When the air becomes uranius, we will all go simultaneous." His patter between songs—is deserving of belly laughs and chuckles and is thrown away without pretense by the humorist. His tongue even fits his cheek well when plugging his LP record.

Lehrer's wit is dry though not odiously cynical. And if there be one fault, it is that his 25-minute turn is simply too short.

What isn't topical is tropical during this successful Interlude show. Martin Denny & Group, best known for their "Exotica" albums, are making their first L. A. appearance, coming here from Honolulu, and their hour-long stand commands a good deal of attention. Their rhythmic Oriental sounds are offbeat, and their versatility is shown in upbeat, citified tempos. It's an intriguing ensemble that gives careful thought to arrangement and sound, making it a perfect roomate for Lehrer. *Ron.*

Americana, Miami B'ch

Miami Beach, May 16.

Fran Warren, Dornan Bros., Jackie Heller, Lee Martin Orch; $2.50-$5 minimum.

There's a mixture of vaude-type comedy and sock singing parlayed for the customers this week at the Bal Masque.

Fran Warren is a well received familiar in this area. She always comes up with a soundly conceived stint that accents high ranging approach to the evergreens and the currents, with specials to spice up the whole. An attractive easy moving, authoritative performer, Miss Warren captures attention from opener and sustains build through blend of ballads and uptempos to encore-requested reprise on tunes from "Pajama Game" in which she was one of the leads. On for 30 minutes, she kept them pounding for more.

The Dornan Bros. are summertime staples in this spot. Their brand of comedy and aud-participation is made to order for the budget-package types who vacation in these parts during the between-seasons period. Main role is played by the brother with the specs; he's a well versed gagster, albeit his material is out of the years-back book. That he garners big hows is tribute to his true aim at wants of the unhip plentifully present. Big item is the gathering of several males from the aud for hat and wig donning and sesh of voice-change tossing by the brothers. It wins them heavy mitts. *Lary.*

Flamboyan, San Juan

San Juan, May 10.

Zafra, Kiko Mendive, Rudenko Bros., Maritza & Showgirls, Ruven Ortiz, Edmund Klinger production staged by Laucel Darce; Cesar Concepcion & Jose Vallego Orchs; $1.50-$2 cover, $3-$4 minimum.

Current floorshow follows standard pattern. Zafra, Cuban femme singer, and Kiko Mendive, Cuban song and dance man, delivered but were somewhat outplayed by the orchestra on night caught.

Rudenko Bros., slick juggling turn, is good for better than standard anywhere. They close with flame-tossing bit.

Production number staged by Laucel de Arce which has Puerto Rican showgirls in spangled Chinese costumes, "butterfly" girls plus some in scanty dress doing an "Oriental" something called Teahouse. Maritza, who sings in this production, gives the impression of having considerable audience experience and dominated as the central figure. To follow and close show, dark-skinned Kiko Mendive brought laughs as he made his entrance in a Chinese femme costume to wind up doing a Cha-Cha-Cha number.

Flamboyan lease was taken over last year by Jose Antonio Barbieri of Montevideo.

It was formerly leased to Al Suarez, now running local Coral Beach Hotel. His son, Jose Carlos Barbieri, represents him here. Edmund Alinger handles most productions by long distance and also books Barbieri's Montevideo outfit. Ponte de Este Reuben Causa is general manager. Klinger's assistant is Vitante Bregna, an Argentine who lives in P.R.

Flamboyan nitery serves as draw for the casino. Operation seems to have a strong flavor of Latin patronage as contrasted with the more-Continental (Americano) Hilton and International hotel setups, possibly due to the joint having some atmosphere and perhaps a more simpatico setting. *Rein.*

Beverly Hills, Cincy

Cincinnati, May 13.

Carmen Cavallaro Quartet, Lenny Colyer, Dorothy Dorben Dancers (10) with Clay Mundey, Gardner Benedict Orch (10), Jimmy Wilber Trio, Larry Vincent; $3 minimum, $4 Sat.

For a change of pace after a string of femme toppers, John Croft uncorks Carmen Cavallaro and his rhythm trio and comic Lenny (Specs) Colyer in the current fortnighter at plush Beverly in nearby ol' Kaintuck. Along with the capable backstopping by the locationing Dorothy Dorben line and Gardner Benedict's band, the 65-minute floorshow scores high on the entertainment meter.

Cavallaro, absent for several seasons, wins immediate favor with his mastery of the keyboard and trade-mark arrangements. Socko are his attention to a "Duchin Story" medley, "Begin the Beguine" and "Voodoo Moon." When not soloing the Steinway he has good support from Buffy Dee, clowning drummer, guitarist Jim Notton and bass fiddler Bill Bandy.

Colyer, speed monologist, with a change of material from his last engagement here, racks up heaviest returns on impressions of Rudy Vallee, Frankie Laine, Robert Mitchum and Gabby Hayes. His voice takeoffs are outstanding.

Two classy routines are contributed by the Dorben Dancers, with Clay Mundey as singing emcee. Dance music for intermissions comes from the Jimmy Wilber threesome. Roberta Sherwood headlines the layout opening May 23. *Koll.*

Statler-Hilton, Dallas

Dallas, May 17.

Jose Greco & Spanish Dancers (13), Garwood Van Orch (11); $2-$2.50 cover.

Jose Greco & Co., who hold the Empire Room's attendance record from 1956-57 dates, made a big bid at opening (16) to top previous marks. Ropes weren't up at this debut, since the management had already cleared the back curtain to accommodate some 700 Greco fans by utilizing the adjoining grill space. A new record should be in the books from this fortnight.

Captivated audience gets its money's worth; fast show keeps attention through the 45-minute runthrough. There's never a dull moment, with dancers on and off like lightning. Costume changes enhance the 10-number show with color. Greco's quick changes allow his six costumes.

Per usual, the "Bolero" cash with Lupe Del Rio spotlights the Spanish dancer, but highlights four others in the exciting segment. Notable on this outing is the hefty palming of an appreciative crowd that bolsters each of the 10 numbers. Repeat bit is "El Cortijo," the "four horsemen" romp that's been a fave here. Slickest segment is "Castellana," with Greco, Lupe Del Rio and Maria Angeles. Distaffers are not only talented terpers but well-stacked lookers, which builds the male trade. In the troupe this year is Paul Haakon, a "name" dancer himself, and a sock addition to the Greco company. Haakon is in six of the 10 outings.

Closer, "Fantasia de Valencia," is a ball, employing the entire company is a lengthy finish which is too soon for the aficionados. Greco & Co. had to beg off after three bows. Conductor Roger Machado, guitarist Miguel Garcia and flamenco singer Manuela De Jerez work well with Garwood Van's band for socko backing of the intricate show.

Act ends May 29; Carol Channing is due May 30 for two frames. *Bark.*

Mapes Skyroom, Reno

Reno, May 15.

John Carroll (with Jeff Lewis), Ruth Price, Anthony, Allyn & Hodges, Mapes Skylets (8) in Joy Healy-Sonny Howe production; Eddie Fitzpatrick Orch (10); $2 minimum.

John Carroll's switch from his swashbuckling film roles to that of sentimental vocalizing registered surprise to first-nighters catching his initial show in the Skyroom—surprise at his authority and command of a smooth, cultivated voice.

The veteran actor booked his all-new Reno show as the first in his night club tour. Backing Carroll in his 30-minute songfest is Ruth Price, dynamic young thing in her first club act with a speaking part. Her upbeat tempos, contrasting Carroll's ballads, and her teenage patter make for a well-balanced turn, with only minor rough spots needed for smoothing.

Show opener is handled by the Skylets (8) in a Joy Healy-Sonny Howe production designed to introduce Jerry Paul, talented in both the vocal and dance routines, and Patrice Michaels, a darkhaired lovely working with Paul on the vocals.

Anthony, Allyn & Hodges, acro-terp trio in first Reno stand, prompt patron approval with some well-timed, well-rehearsed routines. The two guys and a gal mix comedy with the acro stuff, but win only polite applause with the fun bits.

The Carroll repertoire includes "Day In, Day Out," "Around the World in 80 Days," "Johnny Trouble" (from a pic he produced) and "Granada," latter done in a commanding voice in convincing Spanish. The only slow spot in Carroll's set comes in a too-long buildup getting Ruth Price onstage. She's worth the waiting, however, commanding a big support with her jump versions of "September Song" (sharing the spot with Carroll) and her own rendition of "Thirteen Men."

To evoke the laughs, Carroll and Miss Price bat around a teenage-older man discussion that leaves the songstress in first place with the spectators. Carroll's onstage personality doesn't get all the way through to some of the audience, but his singing show maturity and win warm reception. *Long.*

Village Vanguard, N.Y.

Anita O'Day, Mose Allison Trio; $3 minimum.

It's all jazz at Max Gordon's cellar and it's all good. And the jazz buffs apparently can smell out good stuff because the room at show caught on a rainy Thursday last week (15) had a good helping of civilians as well as jazz pros.

It's not that Anita O'Day is a singer's singer that draws the show biztes in, either. It's just that she whips up an intriguing vocal storm with an interesting and imaginative handling that everyone can dig. She also looks better and is much warmer in her approach than her last visit to the Vanguard last September.

Her repertoire is standard and familiar but it's all worth hearing again. Opening breezily with "Have You Met Sir Jones" (femme singers seem to insist on using that title instead of the Rodgers-Hart original "Have You Met Miss Jones"), she moves into an effective "I Hear Music" and then wraps everything up with "You Turned the Tables On Me." It's all hers after that with such as "Bewitched," "Sweet Georgia Brown" and the scatting "Them There Eyes."

Some of the hipsters have been trying to pin a "William Faulkner of jazz" appellation on Mose Allison. It's a loose description holding up mainly on the fact both hail from Mississippi. But even without the literary link, Allison can stand up on his own. His keyboard style has a slow southern quality and he blends a blues and jazz feel for topmost effect. And when he moves into a slow and effortless vocal, the mood becomes intriguing. His drummer and bassist aides supply just the right effect for an overall solid set. *Gros.*

Sahara, Las Vegas

Las Vegas, May 13.

Teresa Brewer, Harvey Stone, Terry Tones (4), Dick Summers, Saharem Dancers (11), Shaw-Hitchcock Productions, Louis Basil Orch (14); produced by Stan Irwin; $3 minimum.

Teresa Brewer's distinctively high pipery has returned to the Congo Room where producer Stan Irwin presents a well-balanced package with Harvey Stone capably handling the yock department. Miss Brewer, always a good draw for this room, repeats her past success with some solid songology, plus a medley of her disclicks which evoke hefty mitting. She even manages to make effective a tearjerker, "I Wouldn't Trade the Silver In My Mother's Hair."

Backed by a male quartet, the Terry Tones, a good sound group which mixes into the well-staged act, Miss Brewer makes several costume changes including a form & gam revealing feathery outfit in the "Naughty, Naughty Nineties" finale. Herb Eidemiller guides the Louis Basil orch (14) through topliner's turn.

Stone, one of the few standup comedians who are regulars in this room, clicked with first-nighters via his gambling jokes and parodies. He did a well-received 24 minutes, and for the first time in years omitted his w.k. Army sketch.

Original music, lyrics and choreo by Sonia Shaw and Bill Hitchcock, with vocals by Dick Summers, make the "Gonna Have A Jackpot" production number clever and most appropriate—the jackpot consists of the Saharem Dancers (11) sliding out of the giant one-armed bandit. Lloyd Lambert designed the costumes for the show. *Duke.*

Eddys', K. C.

Kansas City, May 16.

Jay Jason, Cathy Carr, Tony Di Pardo Orch (8); $1-$1.50 cover.

Current bill at the Eddy establishment has Jay Jason, back after about a year's absence, and Cathy Carr in for her first date. Combo of comedy and vocals moved right along through 50 minutes and gave the customers fair value for their investment. They play through May 29.

Petite Miss Carr warbles a considerable variety of tunes, centered around her former Fraternity label hit, "Ivory Tower." She clicks nicely putting the rhythmn touch to "I'm Beginning To See the Light," and for a change of pace has a sultry "St. Louis Blues." There's a novelty, a parody and a takeoff on Eddie Jackson doing "Bill Bailey," all of which helps to relax the customers and get the show rolling along.

Jason picks up the proceedings casually and keeps it all very chummy and chatty as he devotes some pithy and pointed remarks to old pix on tv and air commercials, marriage, children, top tunes and has some fun with youngsters at ringside. *Quin.*

VARIETY BILLS

WEEK OF MAY 21

Numerals in connection with bills below indicate opening day of show.

NEW YORK CITY

Music Hall 22
Cab Calloway
Tiny Rose
Jerome Toon
Corps de Ballet
Great Barton
Malmi
Lucille Cummings
Rockettes
Glee Club

AUSTRALIA

MELBOURNE
Tivoli 19
Rolly Rolls
Douglas & Priscilla
Hoter Dancie 5
Billy Baxter
Nayas
Alcottys
Dorothy Costello
Dalrays
Patsy O'Hara
Jim Bertram
Ray Morgan
George Holmes
Eleanor Gunter
Joe Martin
M & S Davis
Buster Fiddess
Joe Jenkins
Alwyn Leckie
NEWCASTLE
Victoria 19
Johnny Lockwood
Margo
Rayes & Faye
Anny Berryer
Medlock & Marlowe
Les Thaika
Jimmy Jeff
Williams & Shand
Edith Muniz
Frank Ward
Barton & Stuchb'ry

BRITAIN

ASTON
Hippodrome 19
Terry Cantor
Ret Preston
Toya Kee
Julie
Colleen Laine
Beverley Lambert
Kenny Cantor
Barry Young
Dale Warren
Specialties
BIRMINGHAM
Hippodrome 19
Nitwits
Dancing Debutantes
Morton Fraser's Co.
Judy Mavon
Kirk Stevens
Hal Roach
Tex McLeod
EDINBURGH
Empire 19
Olsen & Johnson
Kalmdon & Pam
Tony Brent
Beetle Bros. & A.
Don Hoolsa
Ron Scott
Benson Dulay Co.
Frances & Zandra
GLASGOW
Empire 19
Russ Hamilton
Arthur Worsley
Ladtinglos
Lana Sue
Pan Yue Jen Co.
Kemble & Christine
Barbara Law
Don Arrol
Mongadors & Anne
HANLEY
Royal 19
Terry Dene
McKinnon Sis
Elna Seage
Ray Rivers
Ronnie Dix
Sammy Ray
Barry Murray
LEEDS
Empire 19
Peiches Pets
Winters & Fielding
Eric & Ern
Paul Kerr
Glen Thomas 3
Duncans
Alan Lewis
LIVERPOOL
Empire 19
Guy Mitchell
Kay & Kimberley
Max Goldrey
Norman Vaughan
Allen Cox & June
Gus Goscetto
Billy Burden
Tattersall & 'Jerry'
LONDON
Metropolitan 19
Butlinairs
Freeman & Page
4 Teens
Jack Kirwan
Vivienne Martin
Hollywood Marionettes
Mitzi Gray
Mandy & Sandy
M & M Marino
Johnnie Maxim
Adrian & Adrienne
D & S Stephens
NEWCASTLE
Empire 19
Jimmy Shand Co.
McKennas
Gladys Morgan
Edward Victor
L & V Day
2 Pirates
Harold Taylor
SHEFFIELD
Empire 19
Ronnie Hilton
Manton Bros.
Freddie Frinton
3 Brittons
Peter Dulay
Les Mallini
Hill & Billie
GRANADA
Shrewsbury 19
Benny Hill
Peter Vernon
Tanner Sis.
David Galbraith
Peter Crawford 3
A & V Shelley
Mart'n Grainger Co.
Jack Beckitt
5 Roberts
Bernie & Barbara
Granada Orc.
SOUTHAMPTON
Grand 19
Rhoda Rogers
Cyril Fox
Lynton Boys
Ron Dillon
6 Boys
8 Young Ladies
Dennis Burroughs
SUNDERLAND
Empire 19
Kaye Sis
M & B Winters
Dobbie 2
Mistin Juniors
Gilbert
Lotus & Lila
Taylor & Valerie
Rondart & Jean

Cabaret Bills

NEW YORK CITY

Blue Angel
Mitsuko Umeki
Sheri Berman
Gus Mitson
Kingsmen
Bart Howard
Jimmie Leon Trio
Don Soir
Felicia Sanders
Igor & Il
Joe Roy
Three Flames
Jimmie Daniels
Cafe De Paris
Betty Hutton
Sherry Britton
Sonias
Harrison & Kossi
Peroska
Billy Lee & Orc
Casanova
Dottie Dunn
Margot & Adrienne
Chateau Madrid
Chita Rivera
Candi Cortez
Ralph Font Orc
Pancho Orc
Copacabana
Georgia Gibbs
Gene De Witt
Lizanne & Mitzi
The Pacers
Jan Rense
Ronnie Hall
Miguelito Durso Orc
Frank Marti Orc
Downstairs Room
Julius Monk
Mike Deems
Cal Cabot
Jonny Lou Law
Jean Arnold
Gene Rose
Stan Rose
El Chico
Rolando Rojas
Rosa Rios
No. 1 Fifth Ave.
Phyllis Diller
Ray Bramley
Bing Nelson
Rachel Fennell
Joan Bishop
Hotel Pierre
Starlers Velva Orc
Joe Rascoe Orc
Betty Bonee
Hotel Plaza
Lizzie Holm
Ted Straeter Orc
Mark Monte Orc
Hotel Roosevelt
Sammy Kaye Orc
Hotel Statler
Xavier Cugat Orc
Hotel Taft
Vincent Lopez Orc
Hotel St. Regis
Patricia Wilson
Milt Shaw Orc
Ray Bari Orc
Latin Quarter
Johnnie Ray
Seven Ashtons
Gena Genarde
Martha Errolle
Gene Clavejo
Jo Lombardi Orc
B Harlowe Orc
Le Cupidon
T. C. Jones
Ish Ugardi Orc
Old Romanian
Julius LaRosa
Gary Morton
Bob Brooks
Mac Pollack Orc
McKenna Line
Roundtable
Joe Bushkin Orc
Teddy Wilson Orc
Town & Country
Tony Martin
Jackie Kannon
B & J Palmer
Buster Burnell
Dancers
Ned Harvey Orc
Sicari Orc
Viennese Lantern
Rosina Pagan
G & J De Los Rios
Ernest Schoen Orc
Paul Mann
Village Barn
Tony Lavelli
Pete Pederson
Marshalls
Larry McMahon
Pluto Pete
Bobby Meyers Orc
Village Vanguard
Mose Allison
Anita O'Day
Waldorf-Astoria
Maurice Chevalier
Emil Coleman Orc
Bela Babai Orc

CHICAGO

Black Orchid
Frances Faye
Joe Parnello (3)
Blue Angel
"Tropical Holiday"
Carmen Romano
Pedro Roman
Glamazons
Lord Christo
Blue Note
Gene Krupa (4)
Chez Paree
Tony Bennett
Rowan & Martin
Geo. Cook Orc.
Chez Adorables
Cloister Inn
Eddie Higgins 3
Beverly Kelly
Ramsey Lewis Trio
Conrad Hilton
Glenn & Coleen
Menchassys
Drake Hotel
Sheila Reynolds
Jimmy Blade Orc
Gate of Horn
Bob Gibson
Josh White
London House
Barbara Carroll 3
Mister Kelly's
Mike & Elaine
Marty Rubinstein 3
Manx & Frigo
Palmer House
Modernaires
Dornan Bros.
Mattison Trio
Ben Arden Orc

LOS ANGELES

Avante Garde
Ann Richards
Phil Leeds
Joe Castro Trio
Band Box
Billy Gray
Pony Sherrell
Antone & Curtiss
Billy Darty
Bob Bailey's
Ben B.
Ben Blue
Mae Williams
Buddy Lester
Barbara Heller
Sammy Wolf
Joan Kayne
Dick Bernie
Ivan Lane Orc
Coconut Grove
Nat "King" Cole
Allen & DeWood
Russ Morgan Orc
Crescendo
June Christy
Irwin Corey
Renet Touzet Band
881 Club
Johnny Walsh
Interlude
Tom Lehrer
Martin Denny
Group (4)
Largo
Herb Jeffries
Tony Martinez Orc
Larry Potter's
Supper Club
Chantel Noel
Sandy Sims
Mocambo
Elaine May & Mike Nichols
Frankie Sands Trio
Paul Hebert Orc
Moulin Rouge
Jerry Lewis
Donn Arden Revue
Dick Stabile Orc
Slate Bros.
Don Rickles
Vido Musso
Statler Hotel
Dave Barry
The Belmonts
Ed Bergman Orc
Ye Little Club
Annette Warren

HAVANA

Capri
Darryl Stewart
Luisa Chierens
Somavilla Orc
Calvet Orc
Hilton
J. Moreno
Fajardo Orc
Nacional
Maria Neglia
Carlisse & Raymond
Parisien Dncrs
Ray Carson
Dancing Waters
W Reyes Orc
Riviera
Raye & Naldi
Violeta Vergera
Felix Guerrero Orc.
Casino Playa Orc.
Sans Souci
Cetra 4
Gloria & Rolando
Victor Alverez
Miriam Barreras
La Serie Orc
Ortega Orc
Tropicana
Erlinda Cortes
Alberto Rochi
Blanca Varela
Gladys & Freddy Riveros
Guaracheros
Monica Castel
Tropicana Ballet
S Suarez Orq
4 Romeu Orq

LAS VEGAS

Desert Inn
Marie McDonald
Jackie Miles
Donn Arden Dncrs
Carlton Hayes Orc
Dunes
"Life Begins At Minsky's"
Pinky Lee
Pat Amber Halliday
Marcia Family
3 Yokois
Martine Vargas
Eva Pavlova
Gillian Grey
Bruce Yarnell
Cee Davidson Orc.
El Cortez
Dubonnet Trio
Dick Saunders
Marcie Miller
El Rancho Vegas
Joe E. Lewis
Lili St. Cyr
Marion Colby
Barry Ashton Dncrs
Dick Rice Orch
Flamingo
Pearl Bailey
Lou Bellson
Harrison & Fisher
Four Voices
Moana Gleason
Don Kirk
Flamingoettes
Jack Cathcart Orc
Dick Contino
Fremont Hotel
Jodimara
Make Believes
Magnetics
Shirl & Earl Morrison
Golden Nugget
Harry Ranch
Jig Adams
Charlie Boyer
L & F Maynard
Riviera
Liberace
Sid Krofft
Phyllis Sues
Dorothy Dorben Dancers
Shecky Greene
Ray Sinatra Orc
Dukes of Dixieland
Sahara
Teresa Brewer
Harvey Stone
Terry Tones
Saharem Dncrs
Louis Prima & Keely Smith
Louis Basil Orc
Beachcombers
Sands
Danny Thomas
Kings Four
Bob Kaye
Copa Girls
Antonio Morelli Orc
San Souci
"Havana Heatwave"
Sid Fields
Bobby Morris
Pat Moreno
Cindy & Alberto
Jeanne Masson
Mlle. Zabuda
Bobby Blue Orc
Showboat
Hank Penny
Shirley Scott
Garr Nelson
Showboat Girls
Vic Artese Orc
Silver Slipper
Hank Henry
Annie Maloney
Peggy Dieterick
Kim Albas
Jimmy Cavanaugh
Sparky Kaye
Mac Dennison
Geo. Redman Orc
Thunderbird
Frank Gusto
Joe Fornaro
Tropicana
Ernie Kovacs
Edie Adams
Elaine Dunn
Dante D'Paulo
George Chakiris
Lizanne Truex
Jack Ackerman
Nat Brandwynne

MIAMI-MIAMI BEACH

Americana
Fran Warren
Dornan Bros.
Jackie Heller
Lee Martin Ore
Maya Orc
Balmoral
Charlie Farrell
Billy Mitchell
Mickey Gentile
Jose Curbelo Orc
Carillon
Varel & Bailly
Les Chanteurs
The Archers
Dick Sterling
Jacques Donnet Orc
Deauville
Smart Affairs
Larry Steele
Rose Hardaway
Sir Lionel Beckels
Wanderers (4)
Leonard Bros.
Flash Gordan
Lon Fontaine
Beige Beauts
Walter Nye Orc
Eden Roc
Al Bernie
Kay Brown
Will Gaines
Rascha Rodell
Mal Malkin Orc
Sonny Kendis Orc
El Patio
Wings Manone 4
Rudy Ferguson 3
Bobby Sherwood
Fontainebleau
Inkspots
Joel Grey
Eileen O'Dare
Murray Schlamm
Sacasas Orc
Pupi Campo Orc
Lucerne
Havana Mardi Gras
Diosa Costello
Miles Belarde
Don Casino
Tonia Flores
Tony & Francella
Juan Romero
David Tyler Orc
Luis Varona Orc
Murray Franklin's
Murray Franklin
Dick Havilland
Kay Carroll
Dolores Leigh
Phyllis Arnold
Snuffy Miller
Eddie Bernard
Nautilus
Mac Pepper
Carlos & Yvonne
Syd Stanley Orc
Sans Souci
Mickey Katz
Freddy Calo Orc
Paul Seers

SAN FRANCISCO

440 Club
Lenny Bruce
Belasco Four
Billy Collins
Backstage
Joan Beretta
Bernard Bragg
Roger Bullock
Blackhawk
Modern Jazz 4
Easy Street
Kid Ory Orc
Crest Lounge
Pete Daily Orc
Fack's II
Ruth Olay
Axidentals
Mel Young
Fairmont Hotel
Herb Shriner
Geo. Alexander
E. Heckscher Orc
Gay 90's
Bee, Ray & Ray K.
Goman
Joy Healy Dncrs 6
Wally Rose Orc
Hangover
Earl Fatha Hines Orc
Muggsy Spanier
Joe Sullivan
Hungry I
Betty Bennett
Dave Ketchum
Gateway Singers
Purple Onion
Lil Greenwood
Lou Gottlieb
365 Club
Davis & Reese
Constance Moore
Joy Healy Dncrs
Alex Duchin Orc

SAN JUAN

Intercontinental
Ximinez-Vargas Tr.
Bruni Roque
Francisco Gago Orc
Lito Pena Orc
Caribe-Hilton
Florian Zabach
Goyo Reyes
Pepita Ortega
Miguelito Miranda Orc
Joe Blanco Orc
Condado Beach
Bobby Capo
Cuqui & Robert
Pepito Torres Orc
Hector Naervey Orc
Normandie Hotel
M. A. Ortiz
Raul De Meja
Alva & Rosario
Voodoo Orc
Cotillion Room
Tobaco Muniz
Flamboyan Club
Manola Alvrez Mera
Prof. Dilmer
Maritza
Kiko Mendive
Joe Vallejo Orc

RENO

Harolds Club
Wiere Bros.
Carl Ravazza
Kenny Knox
Harrah's Club
Denis & Rogers
Lee Nortinas
Windsors
Saunder & Miller
Holiday
Nick Lucas
Strollers
Sabres
Mapes
John Carroll
Ruth Price
Anthony Allyn & Hodges
Dorothy Claire
Nancy Lee
Jack Melick Trio
Ed Fitzpatrick Orc
Golden
Billy Ward & Dominoes
Harry Ranch Orc
Riverside
Geisha Girl Revue
Make Believes
Starlets
Bill Clifford Orc

New Acts

JACQUELINE JOURDAN
Songs
17 Mins.
Hotel Shamrock, Houston

When Jacqueline Jourdan opened at the International Club in Houston's Shamrock Hilton Hotel May 15 it was before her first American audience. She's well-known on European cabaret circuits, and from her showing here is destined for U.S. impact also.

Here is a classic style Parisian night club canary in the best Right Bank tradition. Miss Jourdan sings in both English and French, but is best and most charming when sticking to her native language. Yet her French-accented English sounds exciting when trilling a song like "If I Could Be With You."

Her voice is well-trained though small, yet develops surprising power when the melody demands it.

Dressed in exotically original gowns of her own design, Miss Jourdan presents a striking figure on the floor. She easily stilled a usually talkative audience as she sang "Jezeel," in French. In this as with most of her others, Miss Jourdan uses her arms and hands in an expressive manner, and becomes artfully sexy in an elusive and tasteful way.

She seemed at her best with "Mademoiselle de Paris" and also did a charming solo dance with "Carioca," in English.

After her American debut Miss Jourdan confessed she was terrified throughout her show. It was true that nervousness could be discerned in her opening number, but as she was later assured there were no grounds for it.

Polished and sophisticated, she seems a natural for the domestic nitery circuits. She goes next to Montreal. *Harr.*

JOHNNY SIX
Songs
36 Mins.
Chaudiere, Ottawa

Chanter of western tunes, Johnny Six is w.k. in the Ottawa Valley where he has worked live and on disk for some years as Orville Prophet. Last winter he switched names to Johnny Six and toured Canada and the U.S. with a western unit, booking into this Chaudiere Club date as the tour shuttered.

He's equipped with the customary nasal pipes but lacks the savvy required in niteries. He muggs the microphone, and apparently, on night caught (16), had no makeup. Given good staging, costumes, some gimmick items, Six would be solid for niteries, television. He already is okay on radio and disks. *Gorm.*

Anka Sells His Eatery To Mastermind Son Paul

Ottawa, May 20.

Andy Anka has sold his restaurant, Locanda, for $100,000 and will concentrate on handling the affairs of his son, chanter Paul Anka.

Locanda was purchased by Bob Simpson, standout end of the Ottawa Football Club's team, Rough Riders, semi-finalists in recent Big Four football.

House Reviews

Apollo, N. Y.

Dinah Washington, Lonnie Sattin, Willis Jackson (4), Arnold Dover, The Tune Weavers (4), Spic & Span (2), Reuben Phillips Orch (13); "House of Numbers" (M-G).

Dinah Washington heads the Harlem vaude flagship this week and delivers a songalog with impact. Warbler once again proves her versatility by moving from r&r tunes to the blues and tosses in a touch of Latin America. Miss Washington, an accomplished songstress with an easy delivery and poise, scores with "Crazy Love," "Electric Chair," and winds it up with "Blue Gardenia."

Sharing top honors on the 125th St. bill is Lonnie Sattin, former band singer with a fine set of pipes. Sattin has played some top spots and he continues to belt out a song with plenty of personality and confidence. Like Miss Washington, he has a varied offering and handles "Stand Up and Fight" from Carmen Jones," (which he did in "Body Beautiful" on Broadway) as easily as he does "Million Dollar Baby." Sattin, who sings at least one religioso at every appearance, renders a nice "I Believe" for the windup.

Mimic Arnold Dover returns to the Apollo and shows talent in impressions. In his extensive repertoire he imitates Godfrey, Armstrong, Jerry Lewis, among others. One of the best Dover carbons is his takeoff on Billy Eckstine. Dover acts as emcee of show and if he intends to double he ought to pick up a few gags, for in this role he appeared awkward.

The Willis Jackson Quartet should know that rock 'n' roll is slipping and perhaps ought to be looking around for new material. Jackson himself is a good sax player although he seemed to have trouble with his rendition of "Man I Love." His foursome would probably win honors for at least being the loudest in town, if for nothing else. In addition to "Man" he does his own "Something Else," and "Big Boy."

The Tune Weavers live up to house bill as rock 'n' roll group and register ok. Their ordinary song stylings don't make them any different from so many groups. Spic & Span are better-than-average hoofers with personality to boot. Reuben Phillips Orch backs up show in usual fine manner. *Bern.*

Majestic, Vancouver

Vancouver, May 14.

Ma & Pa O'Hagan, The Monahans (3), George Gibson, Christie Bowman, Johnny Haydn, Carl de Santis Orch (5); "The Mob" and "Hangman's Knot" (Col); 35c-50c-65c.

Although the Majestic offers two feature pix plus two cartoons and newsreel with five-act vaude bill, package fails to draw hefty trade. Minimum of advance ballyhoo and "played out" flickers stack up as alibis, yet variety bills are consistently good and rate bigger houses. Yock and gasps occur in present outing and four of the five acts score well along the show's 60-minute span.

Ma & Pa O'Hagan, by years at dotage (he claims to be 72), knock even the teenage quota of the aud on its ear with the sweetheart routine that clicked on these boards 25 years ago. It's boff and tearjerking by turns. O'Hagan, a wily funster in old roue role, got up like Uncle Sam including chin-tuft, and femme disarming in old lace, inject highjinks amid conjugal sallies and "sentimental ballads" that emerge as rockin' to sonnets like "Lonesome Road," shake 'n' rattling to "Ida," nimble show of gams by distaffer who's got the Kay Starr beltability to her pipes. Rollicking stint and a begoff.

George Gibson's a "dancing waiter" offering acro-dancing with tapterpery fit to compete with a kettle-drummer's sticks. He hoofs and shoeshines while seated, terps prone and inverted on a chair bottom while juggling a spinning aletray, taps on tiptoes and winds up with five minutes of tune-making footwork and ballet configurations. Hoofer's a slick-garbed, personable colored soloist who's become a frequent staple in this area.

The Monahans are a gymnast trio comprising Bob Monahan and his juve nephews working on a high gym-horse containing a lower-deck teeterboard. They display incredible feats as deployed on two seasons with Harlem Globetrotters and collect wham aud reaction all the way.

Christie Bowman is a nicely stacked chick serving Oriental dance bit in gold bra, fringe skirt and finger cymbals. Draws whistles for hip work but not for hoofing that's more con than pro at present.

Johnny Haydn is easy-to-take in the gab dept. Has a versatile set of pipes and is first-rate whether torching or belting. Collects mitting.

Entire layout gets top support from Carl de Santis' resident crew in the pit. *Toms.*

Princesa, Santiago

Santiago, May 4.

Betty Miller, Corinne Calbot, Lillian Harold, Lolita Alvarado, Tony Leonard, Julia Rivas & Caribbean Mulatoes (4).

The Chilean audience likes live shows as witness the success of the little theatre groups pulling them into small, comparatively new houses such as the Petit Rex, Maru, Camilo Henriquez and Atelier, presenting the efforts of local dramatists and foreign scribes. But vaudeville takes a back seat when it comes to facilities. The theatres are old, most of them on the other side of the tracks, and if comfort is sought as well as entertainment, it's a lost cause. Seats are ancient, stiff-backed, hard; acoustics are poor; sanitation ancient and air conditioning—that's for another generation.

And still the vaude and burlesque halls rack up hefty biz. The secret appears to be straight acts, preferably foreign talent, peppered with a few strippers. The latter doesn't rule for the successful, downtown "Bim Bam Bum" revue which limits the undress to the bikini type.

The Princesa theatre is a refurbished, cold-looking, ex-filmery located in a poor neighborhood but it is doing solid business with its current offering. Music is provided by a quintet of piano, drums, trumpet and two sax, and if one can't identify the result of their efforts, there's a sign above them that reads "music." The two exits on either side of the stage are not identified with the usual "salida," Spanish for exit, but with "puerto de escape," or "escape hatch."

Current draw is the group known as the Caribbean Mulatoes, four lithe, bouncy, well-stacked sepia terps headed by Julia Rivas who bring the house down with their Afro-Cuban rhythms. Accompanied by two bongo artists and Tony Leonard, a hefty vocalist, the colorfully, lightily garbed quartet turns in a sizzling tropical dancelog that practically makes the walls toss off steam. It's a holy roller number, located equatorially, heavy on the tomtoms and exuding plenty of jungle passion. Leonard who does a couple of solos merits an enthusiastic hand for his smooth, stylized renditions.

Strippers at the Princesa, like Corinne Calbot, actually don't fill the title for they don't tease the front-rowers (they all appeared to be 18-year-olds at the performance caught) but come on stage with just the G-string or the inevitable veil. Production numbers introduce a nude or two.

Program booking was off in bringing in another Afro-Cuban hoofer, Lolita Alvarado, an Argentine, who does interpretive versions of hot clime rhythm. With the Caribbean group, the bill was overloaded in that department.

Betty Miller, a tiny calorific bundle whose abundant curves are sheathed in tight gold lame, clicks with her Latin songs.

Chorus line, like practically all in this town, is inexperienced. It is quite evident there hasn't been enough solid practice to make perfect, and hands and legs go their separate individual directions, but the smiles of the lasses with the scantily clad avoirdupois pleases the males.

Blackouts are provided by stock company of comics, with sketches dipping into the blue occasionally, while local politics and political situations are interspersed for topical reactions. *Edie.*

'Capades' Wow 360G, L.A.

Los Angeles, May 20.

"Ice Capades" wound up its 18th edition Sunday (18) at Pan Pacific Aud with a smash $360,000. Blade show played only 28 performances in two and a half weeks, shortest engagement ever staged here.

Rehearsals now start for 19th edition, to open July 18 in Atlantic City.

Non-Pro Market Perking With Deals for Off-B'way Product

The amateur market is splurging as a subsidiary outlet for off-Broadway plays. That's indicated by the intensified coverage now being given the basement-and-belfry circuit by Dramatists Play Service, the agency established by the Dramatists Guild to handle the leasing of non-pro rights.

As of the end of last season, the DPS pickup of amateur rights to off-Broadway entries had been limited to a few offerings that had premiered over a period of years. Since then, however, eight other offerings produced in New York theatres outside the Times Square area have been tagged for the non-pro field by the agenting outfit.

The new additions to the DPS list of off-Broadway acquisitions include several of this season's preems and a few that bowed during previous semesters. The plays preeming off-Broadway are now being covered on a regular basis by DPS director Margaret Sherman.

The eight additions include "Brothers Karamazov," the Boris Tumarin-Jack Sydow adaptation of Dostoyevsky's novel, recently presented at the Gate Theatre; "Everyman Today," Walter Sorrell's version of the classic, presented at the Union Theological Seminary; "Mary Stuart," the Jean Stock Goldstone—John Reich adaptation of Friedrich Schiller's play, presented at the Phoenix Theatre, and "Me, Candido," an original by Walt Anderson, presented at the Greenwich Mews Theatre.

Also, "Palm Tree in a Rose Garden," an original by Meade Roberts," presented at the Cricket Theatre, and "Simply Heavenly," the Langston Hughes-David Martin musical version of Hughes' novel, "Simple Takes a Wife," originally presented at the 85th Street Playhouse and later brought to Broadway.

Also, "Tevya and His Daughters," Arnold Perl's adaptation of stories by Sholom Aleichem, presented at the Carnegie Hall Playhouse, and "I Knock at the Door," Paul Shyre's adaptation of Sean O'Casey's autobiographical novel, originally presented at the Kaufmann Concert Hall and later brought to Broadway.

Prior off-Broadway DPS pickups included "By Hex," presented at the Tempo Playhouse; "Madam, Will You Walk," presented at the Phoenix; "Man With the Golden Arm," presented at the Cherry Lane Theatre; "Purple Dust," another Cherry Lane presentation; "Sing Me No Lullaby," a Phoenix offering; "Teach Me How to Cry," presented at the Theatre de Lys, and "World of Sholom Aleichem," presented at the Barbizon-Plaza Theatre.

T. S. Eliot Is Potent B.O., Reads His Own Poetry On 2 Texas Campuses

Austin, May 20.

Recent appearances of T. S. Eliot on Texas campuses showed the b.o. potential of the proper presentation of a literary biggie reading his own works. Rapt houses of 4,000 at Austin (Univ. of Texas) and 7,000 at Dallas (Southern Methodist Univ.) heard the U.S.-born British poet give quiet, non-histrionic but socko readings of his works over the p.a. systems.

Admission was free to Austin students and faculty (if they professed to be such at gate) and $1 for outsiders. Ticket sales were small, but hunger for this type of event was emphasized by caravans of patrons from hundreds of miles away. Some earnest fans brought the poet's collected works and followed text as he read.

In Austin, the author read in the school gym, but subtle articulations carried over the cavernous spaces, thanks to good electronics. In Dallas, it was suggested that "curiosity" and "religious hunger" contributed to Eliot's big draw. Also, the poet did nothing to diminish his stature or the size of his houses by his gracious treatment of students and press, and by his Churchillian fervor over Texas trappings. He even refused to take off a cowboy hat he'd received.

Let the Chips Fall . . .

London, May 20.

How far can theatrical realism go? Leave it to the Moscow Art Theatre to supply an answer.

The Russian troupe, which opened a four-week engagement at the Sadler's Wells Theatre last Thursday night (15) with a performance of Chekov's "The Cherry Orchard," brought along its own log and axe for the offstage sound of chopping.

A representative of the company explained, "An English log and axe might not have the correct ring."

'Seesaw' Pays Off Has 40G Profit

"Two for the Seesaw" made a $40,000 return of capital last week, the balance of its $80,000 investment. The William Gibson comedy-drama, currently in its 19th week at the Booth Theatre, N. Y., has already earned more than 50% profit.

The Fred Coe production, a steady sellout since preeming last January, is netting over $8,000 weekly at capacity. The cost of producing the two-character play was $74,179, while out-of-town losses totaling $20,539 brought the tab to $94,718 as of the Broadway opening.

Henry Fonda, who stars in the play, gets 15% of the gross and reportedly a slice of the producer's end of the profits, while director Arthur Penn is in for a 2½% cut of the weekly take. Gibson's author royalty is the Dramatists Guild minimum—5% of the first $5,000 gross, plus 7½% of the next $2,000 and 10% of the balance.

The rental on the Booth is straight 25% of the gross.

MOSCOW ART THEATRE IS SMASH IN LONDON

London, May 20.

The Moscow Art Theatre started its four-week engagement at Sadler's Wells Theatre with a smash opening last Thursday night (15). Top show biz personalities and socialites thronged the house, many attending the after-performance backstage party.

"The Cherry Orchard," the opening show of the Russian company, drew raves from the critics in the following day's papers. John Mortimer, of the London Evening Standard, wrote, "It went like a dream." The Daily Herald's Harry Weaver called the production a brilliant success. He added, "The impeccable technique of the players took them over the language barrier in one easy bound."

Cecil Wilson, of the Daily Mail, described the show as "old fashioned, but magnificent." Felix Barker, of the Evening News, blew his top by finishing his review, "The whole sublime evening was one which, in a lifetime of playgoing, I shall cherish and remember always."

The boxoffice response is apparently supporting the critical acclaim, and although the scheduled run is not yet sold out, it's figured likely to go clean for the entire four weeks. Meanwhile, the National Film Theatre will present a 10-day run of Russian films starting next Wednesday (28), to be called "A Tribute to the Russian Theatre."

Betty Comden to Europe For Biz-Vacation Trip

Betty Comden, who collaborated with Adolph Green on the book and lyrics for "Bells Are Ringing," planed last Friday (16) for a four-week stay in Europe. She'll o.o. the London production of "Bells," which is scheduled to begin a tour of the provinces in September.

Miss Comden will also visit the Brussels Fair, to discuss plans for a presentation there in July of "Wonderful Town," for which she and Green also collaborated on the lyrics.

Phyllis Calvert Plans 'Lily Henry' for London

British actress Phyllis Calvert will double as producer and star of "Lily Henry," due for London presentation next fall. The piece is a dramatization by U. S. authors Mae Cooper and Grace Klein, from the former's novel of the same title. It's a two-set vehicle requiring a cast of about 13.

The property was previously optioned for Broadway production by Richard Aldrich & Richard Myers, and also by John C. Wilson. Daniel Hollywood agented the deal for the authors.

Shawn Musters All-Nation Fest

Jacob's Pillow Dance Festival, private preserve of veteran Ted Shawn, in Massachusetts opens July 1 for usual seven week season. It will be a mixed program of various types of hoofing and including organized companies headed by Pauline Koner, Geoffrey Holder, Donald Sadler, Myra Kinch.

Dancers from Spain (Ximenez-Vargas) Ceylon (Kandyan) India (Shrimathi Gina, Ram Gopal) Japan (Sahomi Tachibana and others will perform. Maria Garcia, Jean Cebron, Mata and Hari and Carola Goya and Matteo are also booked.

Doing the solo or pas de deux classique will be such names as Mia Slavenska, Andre Eglevsky, Nina Novak, George Zorich, Daniel Nagrin, Irina Borowska, Alan Howard, Nora Kaye, Erik Bruhn, Barbara Fallis, Royes Fernandez and Shawn himself.

New Theatre Tent Sets Novel Tuner Bookings For Framingham, Mass.

Framingham, Mass., May 20.

A 3,000-seat showtent, the Carousel Theatre, is to be opened here June 30 for a 13-week season. Managing directors Stanton Shifman and Richard Earle plan a star policy.

The theatre is to be located at Exit 13 of the Mass. Turnpike, with a six acre parking lot accommodating 1,200 cars. Signed thus far for the summer are "Porgy and Bess," with Cab Calloway; "Fanny," with Anna Maria Alberghetti; "Burlesque," with Dan Daily, and "King and I," with Polly Bergen.

The theatre is being constructed by DiCarlo Brothers Co. of Newton. The sound system is being designed by a Cambridge acoustical firm, Bolt, Beranek & Newman. Trappings are expected to include a radiant heating system, closed circuit tv monitoring system, lighting system for added in-the-round effect, and a central auditorium covered by blue and white canvas tent under fabrication by George T. Hoyt Co., of Charlestown.

Staff will include, besides Shifman and Earle, Charles Caruso, publicity; Harold Leverant, sales; David Tihmar, Donald Saddler and Stanley Prager, directors; Gershon Kingsley, conductor; Saddler, choreographer; Harry Marshard, musical contractor; Eugene Gurlitz, designer; Hugh Fortmiller, stage manager; Peter Perry, technical director, and Peter Gray, company manager.

No Legits Next Season At Princeton's McCarter

Princeton, N. J., May 20.

The McCarter Theatre here will not book any tryouts or touring shows next season. In a letter to patrons of the university-owned local house, Richard Pleasant, managing director of the operation with Isadora Bennett, attributes the move to the need for major physical repairs and the importance of developing a long-range operation plan.

However, the McCarter, which has been operating as a regular road showcase for the last four years, will offer several musical events already scheduled by the Princeton Univ. Concerts Committee.

Vinton Freedley has been re-elected president of the Episcopal Actors' Guild of America.

See Bellamy Candidacy Averting Nasty Equity Election Campaign

A hot election battle for the presidency of Actors Equity is believed to have been avoided last week by Ralph Bellamy's last-minute decision to run for re-election. Bellamy had previously declined a third term nomination on the regular ticket, but reconsidered after being petitioned by a large segment of the membership.

Following Bellamy's acceptance of the nomination on an independent ticket, Frederick O'Neal, the regular ticket's candidate for president and the first Negro nominated for the top office, withdrew from the race in support of Bellamy. That means Bellamy is now unopposed. O'Neal is the incumbent third vice-president of the union, but is not a candidate for re-election.

It's understood that if Bellamy hadn't agreed to accept the presidential nomination, another candidate, whose identity has not been revealed, was being considered as an independent entry against O'Neal. If that situation had materialized, it was feared that an ugly election campaign might have erupted in the union. By accepting the nomination, Bellamy, by virtue of his prestige and popularity, eliminated the possibility of such a conflict arising.

Other independent candidates running for office in the union's annual election, to be held in June, include Jane White, for third vice president, and Stephen Douglass, for fourth v.p. They're running against Hiram Sherman and Lois Wilson, respectively.

Independent nominees for five-year terms as councillors are Walter Abel, Alan Bunce, Samah Cunningham, Rowan Tudor, Urylee Leonardos and Julian Patrick. They're opposing Peggy Cass, Berard Gersten, Richard Riley, Jean Stapleton, Eddie Weston and Arthur Rubin.

No Topic for Jokes

A promotion stunt for the opening next Tuesday (27) of "No Time for Sergeants" at the Westbury (L.I.) Music Fair obviously ain't funny to Army and Air Force brass. The gimmick involves a prize contest for Corporals, the winners to be those having held that rank the longest.

Apparently Army and Air Force commanders figure it's poor psychology to publicize the length of time a non-commissioned officer can go without promotion. However, the tunetent is going ahead with the stunt despite the beef from the military.

'Bells' Near 100% Profit Thus Far

"Bells Are Ringing" is nearing the 100% profit mark. As of a May 3 accounting, the Judy Holliday-starrer had netted $331,164 on its $360,000 investment. Of that amount, $220,000 has been distributed equally between the backers and the Theatre Guild, producer of the musical. The show's revenue has included part-payment from the film sale.

The balance of the coin available for distribution is being held in reserve to cover possible losses during the summer and the cost of sending the production on tour. The Guild hopes to keep the tuner on Broadway through next December, when Miss Holliday's contract expires.

If the New York run continues until then, it's figured unlikely that the star will remain with the production on the road. However, if the musical does move out before then, Miss Holliday is expected to tour with it until the windup of her pact. The star is getting 10% of the gross, plus 4% of the profits. The tuner is currently in its 78th week at the Shubert Theatre, N. Y.

Incidentally, the management has been overquoting the show's grosses in recent weeks.

DEARTH OF NEW HITS CUTS L'VILLE SUMMER

Louisville, May 20.

For the second time in its 20-year history, Louisville's Amphitheatre will deviate from a six week schedule. The other time was in 1944 when, due to gasoline rationing, eight shows were presented at the old National Theatre. George E. Gans, prez of the Louisville Park Theatrical Assn. governing body of the alfresco operation, says that the scarcity of new Broadway musicals and the unavoidability of strong talent dictated the decision to shorten the season by one week.

Amphitheatre season will open July 14 and run through Aug. 17. Productions set are "No Time For Sergeants," "Pajama Game," starring Fran Warren, "Song of Norway," starring Patricia Morison, "Naughty Marietta" starring Mimi Benzell, and the Gordon MacRae vaude show.

Denis Du-For will return for his 13th consecutive season as producer. Edward Clarke Lilley will again direct the shows, with Edward Hunt as musical and choral director and Theador Adolphus as choreographer, William Johnson, stage manager and Julian Barry assistant stage manager.

Esther Cox McGee will return as rehearsal pianist. Harry Davies will handle publicity.

'Dwellers,' With Dowling, For Boston Arts Fest

Boston, May 20.

Eddie Dowling will stage and star in William Saroyan's "The Cave Dwellers" as the feature item of the Boston Arts Festival this summer in the Public Garden. Previous efforts to have Tennessee Williams stage one of his plays were unsuccessful.

"Cave Dwellers" will be given for four cuffo performances, June 11-14.

Suspend Tyson—Sullivan Ticket Agency Licenses On $10 Overcharge Rap

The license of New York's largest theatre ticket agency, with branches in 18 mid-city hotels, will be suspended for 10 days beginning next Monday (26) because of an overcharge by a clerk at the firm's main office. The suspension action was taken last Thursday (15) by N.Y. City License Commissioner Bernard J. O'Connell against the Tyson Operating Co. Inc., and Sullivan Theatre Ticket Service, a joint operation.

O'Connell announced the penalty after a hearing on the matter at his offices. The overcharge occurred the previous week when Theresa Hale, a clerk for the organization headed by John A. Sullivan, accepted a $10 tip for selling four tickets to "The Music Man" to Philip Stogel, business manager of Metropolitan Sound Service Inc.

Sullivan appeared at the hearing without counsel, and did not dispute Stogel's sworn testimony. Agreeing that Miss Hale's act had been "deliberate," he commented that a sign in the main office, visible to customers, stated that overcharges should be reported to him.

O'Connell also ordered the revocation of Miss Hale's license, which she had already surrendered to him by letter.

RAISE $65,600 B.R. FOR CHI'S RAVINIA SEASON

Chicago, May 20.

Ravinia Park, al fresco music series in the north suburbs of Chicago, has collected $65,600 from 650 contributors to underwrite the Ravinia Festival for the coming summer season. Last year's guarantors anted up an all-time high of $78,250 but, for only the second time in 22 seasons, received no refunds in the fall because the Festival racked up a loss of $137,025. Balance of the deficit was paid from Ravinia's permanent funds which, it's understood, are close to rock bottom.

Festival, which begins next month, will include jazz by Erroll Garner and Lionel Hampton in its longhair program of symphonic and chamber music, opera soloists and instrumental virtuosi.

'Sgts.' Reopening Wallingford, Conn.; Kroll Gets Cincy Barn; Other Stock

Wallingford, Conn., May 20.

Oakdale Musical Theatre will open its fifth season next Monday (26) with a one-week stand of "No Time for Sergeants." Subsequent booking so far are "Auntie Mame," June 2-15, and "Damn Yankees," June 16-29.

Ben Segal and Bob Hall, again listed as producers, have installed a glass heat system to enable the strawhat to open earlier and continue into the fall. Segal recently returned from the Coast, where he contracted for stars at fees of up to $13,000 a week.

Mark Kroll Acquires Cincy

Cincinnati, May 20.

Mark Kroll, Cincy insurance executive and New York producer, is the new owner of Cincinnati Summer Playhouse. Sprucing for the venture's third season, he will transfer the location from Finneytown to outlying Montgomery, near the Fox and Crow Restaurant, which he recently purchased. The 1,400-seat layout will be under a new tent.

Morry Efron, who heads Kroll's production staff and is currently company manager of the Broadway hit, "Dark at the Top of the Stairs," will be in charge of the local operation. Kroll intends to open June 23 with "No Time for Sergeants," and then "Kiss Me Kate" or "Kismet."

Westboro's Red Barn Burns

Westboro, Mass., May 20.

The Red Barn Theatre, founded in 1938 by Alan Gray Holmes and the late Louise Gallaway, burned to the ground April 29 at an estimated $150,000 loss. The blaze was of undetermined origin.

The 175 year old building, a barn converted into a playhouse, housed a collection of oldtime costumes, 150 collector's theatre posters, and sets from the Boston Opera House, now being razed. A cocktail lounge adjoined the theatre and at one point in the blaze the liquor stock exploded. The Red Barn strawhat season had opened April 18.

A two-story Colonial home attached to the theatre, and occupied by theatre owner Ivers Sidney Sawyer, his wife Shirley Matson and several actors, was saved by firemen. Except for one year during World War II, the strawhatter had been in continuous operation.

Sawyers will attempt to secure a building to continue this season's productions.

Chagrin Falls Skids 'Planet'

Cleveland, May 20.

The Chagrin Falls Summer Theatre will open its season June 10 with Martyn Green in "Visit to Small Planet." He subbed for the regular star, Cyril Ritchard when the latter was playing Metropolitan Opera guest dates during Broadway run.

The second bill, starting June 24, will be "Compulsion," directed by Howard Da Silva, who will also repeat his original New York role of the prosecuting attorney. Ruth Chatterton is slated for an early summer production of "Little Foxes." Da Silva is director-producer for the entire season.

Woodstock Patrons Pick 'Em

Woodstock, N. Y., May 20.

The plays to be presented this summer at Woodstock Playhouse will be culled from selections made by the barn's patrons. A. L. Sainer, who operates the strawhatter, has requested play recommendations from those who attend the theatre.

The silo is scheduled to open July 1, with Cyril Simon returning as director. Publicity will be handled by Tommy Beere, wife of Arthur Zahenberg, a Woodstock resident.

Martin Back at Williamstown

Williamstown, Mass., May 20.

William J. Martin will again be general manager and guest director this season at the Williamstown Summer Theatre. A lecturer in drama at Williams College, he was business manager of the strawhat last season and also was executive director of the Highfield Theatre in Falmouth, Mass.

Ralph R. Renzi is publicity director for the Williamstown warm-weather. During the school year, he is press director for Williams College.

Tom Brennan, a member of the strawhat since 1955, has been named associate director. Nikos Psacharopoulos, executive director, will stage four of the eight plays to be presented during the fourth season, starting July 3. Brennan and Martin will stage the others.

Lease Canton (Conn.) Barn

Canton, Conn., May 20.

The Show Shop here has been leased to Robert Andrews and Philip Johnson, who'll operate it as a combination arena-proscenium theatre.

The directorial chores will be split evenly between the co-producers. A star policy will be used, with the Stage & Arena Guild of America handling the bookings.

Staff at New Hope, Pa.

New Hope, Pa., May 20.

Staff for Michael Ellis' Bucks County Playhouse, which began its 20th season here last week, includes John Crawley, business manager; Ned Armstrong, press-agent; Leonard Mulhern, boxoffice; Robert Arnold, assistant treasurer; W. B. Hackett, designer; Bruce Laffey, stage manager; Robert Borod, assistant stage manager; Ronald Fratell, properties; David Hand, technical director, and Walter F. Perner, assistant to the producer.

Hand will withdraw from his post later this month, with Robert Hebbard succeeding.

Bruce Becker at Nyack, N.Y.

Nyack, N. Y., May 20.

The Broadway Theatre, a local film house, will operate as a stock spot this summer. It's been closed since 1930 except for occasional picture bookings. The house which will be re-tagged the Tappan Zee Playhouse, has been taken over by Bruce Becker, who was represented on Broadway in 1955 as co-producer of "Tonight in Samarkand."

Becker has leased the theatre for three years, with a renewal option, from the Skouras Theatre Corp. He plans on utilizing a star policy. The season is scheduled to get underway July 1.

Plan Theatre at Warren, Vt.

Warren, Vt., May 20.

A new theatre is included in a three to five-year expansion program planned at Sugarbrush Valley, a new ski development which will be opened here next December. Besides drama, the skiing resort plans music, folk festivals, skating, winter horse shows, sports, etc.

Jack Murphy of Saratoga Springs, will be general manager of the area.

THREE REPLACEMENTS FOR STARS OF 'ANGEL'

"Look Homeward, Angel," currently in its 26th smash week on Broadway, is getting replacements for its three original costars. Hugh Griffith, one of the trio, has already left the Pulitzer and Critics Circle-prize play, while Anthony Perkins and Jo Van Fleet, the other two headliners, withdraw next June 28 at the expiration of their contracts.

Miss Van Fleet and Perkins will be succeeded, respectively, by Miriam Hopkins and Andrew Prine, the latter being a newcomer to Broadway. Griffith's role has been assumed temporarily by Victor Kilian, who's moved up from another part in the play, which John Boruff has taken over.

Several weeks ago, when queried about the triple replacement situation, producer Kermit Bloomgarden said that the entire matter was unsettled, as at least two of the stars involved were not definitely set to withdraw from the show at the expiration of their contracts.

Encore for 'Auntie'

Toronto, May 20.

The Royal Alexandra Theatre here, which racked up a record straight play gross last December with a one-week run of the Constance Bennett edition of "Auntie Mame," is bringing the comedy back. This time, however, the house has booked the touring version, in which Sylvia Sidney plays the title role. The production is scheduled for a one-week run beginning May 26.

The take for the company, starring Miss Bennett, was $42,457.

Trio Acquires Control Of Actors Playhouse, N.Y.

Actresses Paula Scott, Ruth Kaner and Connie Simon have taken over control of the Actors Playhouse, N.Y. They've purchased 55% of the stock in Venture Productions, Inc., the operator of the off-Broadway house.

The move by the trio followed litigation in N.Y. Supreme Court, where they asserted their right to first option on the sale of stock held by their former partners, Anthony Vorno, Jed Duane and Miles Dickson. The theatre's current tenant is Patricia Newhall's production of Garcia Lorca's "Blood Wedding."

Move to Abolish Censorship Of British Theatre

London, May 20.

Another attempt is being made to abolish, or at least modify, British stage censorship. The Theatre Censorship Reform Committee has been set up under the chairmanship of Sir Gerald Barry to look into the problem, which has been the target for steadily mounting criticism.

Theatre censorship in the United Kingdom operates under an act of 1843. That provides that no play can be publicly performed without the sanction of the Lord Chamberlain, an official of the Queen's Household.

Barry, who heads Granada TV's educational programs, will head a working committee of eight or 10 people. Four suggested reforms will be considered. First would be a voluntary censorship system under which managements would voluntarily submit plays to the censor, or risk legal action by local authorities. Another proposed setup would tag plays with various ability for different age groups, designations as to content, suitability for different age groups, etc., as is done here with films.

Some want censorship to be completely abolished, with managements subject to police action, as book publishers are. Finally, it has been proposed that the present system be continued, but with the Lord Chamberlain more flexible on "forbidden" topics, such as homosexuality.

Wayland Young, one of the many writers, actors and members of Parliament interested in the committee, predicts, "Censorship has been in force for more than 100 years and we shall be lucky if we get anything moving within five years."

Other members of the new committee include playwrights Sean O'Casey, Benn W. Levy, John Osborne and Wolf Mankowitz, film-legit star Alec Guinness and London Observer drama critic Kenneth Tynan. The whole matter has been sparked by the recent admission by Home Secretary R. A. Butler, during a Parliamentary debate, that he will give "close attention" to the demand for the abolition of stage censorship. "The censorship of plays is not without its difficulties, which I am considering," the Cabinet member said.

Floating Theatre For Pitt's 'Mermaid' Drama

The Howard Heinz Foundation, of Pittsburgh, is building a theatre barge to be used this summer, first in Pittsburgh and then touring the Ohio River for two weeks. The program to be presented will include a one-hour music play with a New York cast, plus 60 musicians of the American Wind Symphony, and a debut of the Heitor Villa-Lobos "Fantasia in Three Movements." The first performance will be July 20.

Edward (Ted) Mabley, the radio-tele script writer who co-authored two Broadway plays, "Temper the Wind" and "Glad Tidings," has written book and lyrics on commission. The new one-hour work is "The Mermaid In Lock Number Seven," with music by Elie Siegmeister. It concerns a mermaid, spurned by a Navy frogman, who swims up the Mississippi and Ohio rivers to get her man in Pittsburgh.

Inside Stuff—Legit

Show biz luncheon honoring Rev. Dr. Randolph Ray, chaplain of the Episcopal Actors' Guild and for 35 years rector of the Protestant Episcopal Church of the Transfiguration, better known as The Little Church Around The Corner, at 1 East 29 St., N. Y., revealed a little known fact via Cornelia Otis Skinner's address. As femcee, she referred to the rector as "our spiritual stage manager and director" and hailed The Little Church as the house of worship that first made actors "respectable." This reference involved an incident that gave the church its name. It was just before the turn of the century. The minister of the fashionable Madison Avenue Church refused to officiate at the funeral of George Mulholland, an actor. He suggested that the service might be held at "the little church around the corner."

Dr. Ray is retiring June 11, his 72d birthday, after 35 years of service. Rev. Orin A. Griesmyer of Chicago will succeed Dr. Ray. Later recently published his memoirs which is studded with show biz names. Peggy Wood, Ralph Bellamy, William Gaxton, Vinton Freedley and Howard Lindsay participated in the luncheon tribute.

"Stubs," the 11th edition of her annual booklet of seating plans for N. Y. theatres has been published by theatre party agent Lenore Tobin. It is on sale by mail and at bookstores, newsstands, price $1. The new edition is considerably expended with seating charts, addresses and phone numbers of the following theatres: Lunt-Fontanne, Roxy, Adelphi, Amato, Phyllis Anderson, Carnegie Recital Hall, Cricket, Davenport, Gate, Greenwich Mews, Martinique, Odeon, Rooftop, Sullivan Street, Theatre East, Theatre 74, York and Forest Hills Stadium, N. Y., plus the following out-of-town houses: Colonial, Boston; Paper Mill, Millburn, N. J.; and Erlanger and Shubert, Philadelphia, and diagrams to cover the new seating arrangements at the Golden, Martin Beck and Morosco, N. Y.

"Oh Captain," current at the Alvin, N.Y., will continue indefinitely at the house. The musical has been bettering $50,000 weekly gross with theatre party bookings at least a partial factor. Herman Bernstein, general manager of the Alvin for CBS, the owner, has no other booking even tentatively set to follow "Captain," and cannot make any firm commitment as long as the latter show remains above the stop limit. "Tall Story," the Howard Lindsay-Russel Crouse adaptation of Howard Nemerov's novel, "The Homecoming Game," is one of several shows Bernstein is considering to follow "Captain" at the Alvin.

Shows Abroad

Variation on a Theme

London, May 15.

H. M. Tennent presentation of two-act drama by Terence Rattigan. Stars Margaret Leighton. Directed by John Gielgud; setting by Paul Anstee. At Globe Theatre, London, May 14, '58; 2.80 top.

Rose ..... Margaret Leighton
Hettie ..... Jean Anderson
Ron ..... Jeremy Brett
Kurt ..... George Pravda
Fiona ..... Felicity Ross
Mona ..... Mavis Villiers
Adrian ..... Lawrence Dalzell
Sam ..... Michael Goodliffe

"Variation on a Theme" does not justify the reputation of its author, Terence Rattigan. It is unpleasant trivia, although it may get a fair West End run on the names of the playwright and draw of its star, Margaret Leighton. It is not a prospect for export to Broadway.

The play, set in a crumbling chateau in Cannes, is a modern variation on the theme of "The Lady of the Camelias." It presents Miss Leighton as an ex-stenographer suffering from consumption and the emotional emptiness of four wealthy but loveless marriages. She considers wedding a German black market millionaire, but instead becomes involved in a romance with a cheap young ballet dancer, and finally signs her own death warrant by deciding to remain with her unsavory lover instead of going to a sanatorium.

Only standout, though somewhat over-theatrical, playing by Miss Leighton saves this sub-rate Rattigan offering from falling flat. The writing lacks wit and contains only flashes of the author's usual style. The situations are predictable and none of the characters really comes to life or is worth bothering about.

There are one or two well written and well staged scenes, notably one between Miss Leighton and Michael Goodliffe, as an astute and suave ballet impressario. Jeremy Brett does his limited best with a snivelling role as the weak ballet dancer and George Pravda gives some authority to the role of the German tycoon.

But Jean Anderson, Felicity Ross and Mavis Villiers lose out in stock roles.

John Gielgud's direction lacks his usual distinction and Paul Anstee's chateau setting achieves an adequate atmosphere of decayed luxury. Altogether, a disappointing job by an eminent dramatist.

Rich.

Quaint Honor

London, May 5.

Arts Theatre production of two-act drama by Roger Gellert. Stars John Charlesworth. Directed by Frank Dunlop; decor, Paul Mayo. At Arts Theatre, London, May 2, '58; 1.70 top.

Robert Hallowes ..... John Richmond
M. L. Park ..... Philip Waddilove
J. V. H. Tully ..... John Charlesworth
R. R. Turner ..... Roderick McLaren
T. A. B. Hamilton ..... Michael Caridia

Presented under the sponsorship of the Arts Theatre Club, over which the Lord Chamberlain holds no sway, "Quaint Honor" turns out to be one of the most candid studies of homosexuality ever to be seen on a London stage. There can be no question of it ever getting the Chamberlain's okay for a public performance.

This is the first play of Roger Gellert (a pen name), clearly someone who knows the public school setting in which it is localed. The schoolboys speak and behave realistically and the author has drawn them well.

"Quaint Honor" concerns the deliberate seduction of a junior schoolboy by a senior prefect, and it suggests that such homosexuality is inevitable when boys in puberty are segregated from the other sex. Further, the author implies, it may be wrong for homosexuality to be regarded in the light that it now is.

The play intimates that perversion need not last throughout life, but that it may provide an awakening in a shy boy which will develop his understanding of life in later years. The author states these views frankly but also, through the medium of an understanding schoolmaster, presents the other side of the case fairly. But though posing a problem, the play never gets near solving it.

The dialog is astonishingly frank. The author writes well, and the main fault of "Quaint Honor" is that it also introduces garbled and extraneous opinions about war and religion.

There are only five actors in the cast, and all give excellent, plausible performances. John Charlesworth, as the seducer, shows that he has bridged the gap from child star to adult actor with assurance, and plays a delicate part with authority. Equally good are Philip Waddilove as a prefect with diametrically opposed views to Charlesworth, John Richmond as the tolerant but somewhat bewildered housemaster, and Roderick McLaren and Michael Caridia, the first a youth willingly and eagerly debauched, the second the shy victim. Frank Dunlop's direction is straightforward and Paul Mayo's sets okay.

Rich.

Something to Hide

London, April 30.

Stephen Mitchell (by arrangement with Bright Enterprises) presentation of three-act (five scenes) melodrama by Leslie Sands. Stars Mary Kerridge, Alan Webb, Michael Gough. Staged by Joan Riley; decor, Carl Toms. At St. Martin's Theatre, London, April 29, '58; $2.50 top.

Howard Holt ..... Michael Gough
Julie ..... Audrey Nicholson
Karen Holt ..... Mary Kerridge
Inspector Davies ..... Alan Webb
Mr. Purdie ..... Frank Pettitt
Stella ..... Jacqueline Guise
Miss Cunningham ..... Elizabeth McKewen

An involved thriller riddled with improbabilities which mitigate against the mounting tension created by astute direction, "Something to Hide" might shape up for a run. The husband and wife who become involved in a web of lies, cheating and blackmailing, are distasteful characters. The husband, an author and philanderer, is much younger than his wife, but she is wealthy as the publisher of his not-so-good books.

The yarn opens as the husband's current mistress, an attractive red-

(Continued on page 77)

Road Slips, But 'Lady' $70,200 in Chi; Connie Bennett $52,000, K.C.; 4 Folds

The road was generally down slightly last week, reflecting the traditional decline of the late-spring season. Exceptions to the trend were the Civic Light Opera entries on the Coast, "King and I" in Los Angeles and "Most Happy Fella" in San Francisco. Both registered small gains. Also spurting a bit was "My Fair Lady," in its extended engagement in Chicago.

With the approaching end of the season, the touring list is now shrinking fast. "Long Day's Journey Into Night," "Cat on a Hot Tin Roof," "Happiest Millionaire" and the Coast production of "Tunnel o' Love" closed last Saturday night (17). A'so, in the current-week category, the bus-and-truck edition of "No Time for Sergeants" wound up last Monday night (19).

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates Tryout. Also, prices on touring shows includes 10% Federal tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes.

LOS ANGELES

King and I, Philharmonic Aud. (MD) (4th wk; $6-$5:50; 2,670; $73,-500) (Cameron Mitchell, Gisele MacKenzie). About $72,500, on Civic Light Opera subscription. Previous week, $72,400.

Long Day's Journey Into Night, Biltmore (D) (3d wk) ($4.95-$4.40; 1,736; $41,500) (Fay Bainter). About $12,500. Previous week, $17,500. Folded last Saturday (17), ending tour.

Tunnel of Love, Hartford (C) (6th wk) ($4.95-$4.40; 1,024; $29,-600). Almost $9,000. Previous week, $10,500. Folded Saturday (17).

SAN FRANCISCO

Most Happy Fella, Curran (MD) (4th wk) ($5.40-$4.95; 1,758; $58,-000). Over $55,000 on Civic Light Opera subscription. Previous week, $54,000.

Cat on a Hot Tin Roof, Geary (D) (2d wk) ($4.95-$4.40; 1,550; $42,000) (Victor Jory). Nearly $17,700. Previous week, $14,000. Folded last Saturday (17), ending tour.

KANSAS CITY

Auntie Mame (2d Co.), Victoria (C) (single wk) ($4.48; 1,900; $52,-000) (Constance Bennett). Smash $52,000, figured to be a straight-play record for the house. Previous week, $55,700 on Guild-ATS subscription at the Lyceum, Minneapolis.

CHICAGO

My Fair Lady (2d Co.), Shubert (MC) (28th wk) ($7; 2,100; $72,979). Over $70,200. Previous week, $68,200.

ST. LOUIS

Marcel Marceau, American (Panto.) (single wk) ($4.50; 1,513; $40,-000). Nearly $13,000. Previous week, $16,600, at the Shubert Theatre, Detroit.

SPLIT-WEEKS

Auntie Mame (3d Co.) (C) (Sylvia Sidney). Totaled $35,500 in eight performances, as follows: three, Monday-Tuesday (12-13), at Regant Theatre, Grand Rapids, $13,500, and five, Wednesday-Saturday (14-17), at Mem. Aud., Dayton, $22,000. Previous week, $31,-400 in seven-performance split.

Diary of Anne Frank (D). Totaled almost $23,800 in eight performances, as follows: three, Monday-Tuesday (12-13), at the Bushnell Aud., Hartford, $9,300, and five, Wednesday-Saturday (14-17), at the Playhouse, Wilmington, $14,500, Guild-ATS subscription. Previous week, $11,700 at the Wilbur Theatre, Boston.

Happiest Millionaire (C) (Walter Pidgeon). Totaled over $20,500 in seven performances, as follows: two, Monday-Tuesday (12-13), at the Aud., Memphis, $7,200; two, Wednesday-Thursday (14-15), at the Tennessee Theatre, Nashville, $6,000, and three, Friday-Saturday (16-17), at the Tower Theatre, Atlanta, $7,300. Previous week, $20,-700 in seven-performance split. Folded Saturday (17), ending tour.

No Time for Sergeants (C). Totaled over $19,800 in seven performances, as follows: single, Monday (12), at Denfield Aud., Duluth, $2,800; single, Tuesday (13), at Mayo Civic Aud., Rochester, Minn., $3,800; single, Wednesday (14), at Veterans Aud., Cedar Rapids, $1,-500; single, Thursday (15), at Coronado Theatre, Rockford, Ill., $4,200; single, Friday (16), at the Aud., La Crosse, Wis., $1,800, and two, Saturday (17), at the Wisconsin Union Auditorium, Madison, $5,700. Previous week, $14,300 in four-performance split. Folded Monday (19), ending tour.

Visit to a Small Planet (C) (Cyril Ritchard). Totaled nearly $26,900 in six performances, as follows: two, Monday-Tuesday (12-13), at the Paramount Theatre, Omaha, $6,400, and four, Thursday-Saturday (15-17), at the Aud., Denver, $20,500 on Guild-ATS subscription. Previous week, $16,300 at the American Theatre, St. Louis.

Show Out of Town

The Lonely Ship

Hollywood, April 30.

Theodore J. Ticktin production of two-act (11 scene) drama by Moshe Dlusnovsky, translated by Elias Gilner. Adapted and directed by Maurice Schwartz; setting, Morris Stressberg; lighting, Milt King; costumes, Mike Somers. Stars Maurice Schwartz. At Ivar Theatre, Hollywood, April 30, '58; $3.30 top.

Hannah ..... Frances Weintraub
Abraham Bergman ..... Bernard Kopell
Hans Kramer ..... Arthur Marshall
Ephraim Stern ..... Philip Cary Jones
Gaston ..... Warren Rosin
Gertrud Goldschmidt ..... Regina Gleason
Karl Goldschmidt ..... Peter Brocco
Henry Feder ..... Morris Stressberg
Jean Claudel ..... Leonard Nimoy
Florence Carmel ..... Charlotte Fletcher
Charles Le Blanc ..... Maurice Schwartz
Francois ..... Gil Haimson
Annette Feder ..... Frances Schwartz
Baruch Posner ..... James Drury
Carlos Rodriguez ..... Robert Novarro
Alexander Feld ..... Tony Michaels
Lisa Silber ..... Carolita Soll
German Officers ..... Carl Bensen, Olav Ovregaard
Refugees ..... Robert Grossman, Peter Virgo, Jolan Delian
Sailors ..... Miles Clayton, Tom Magner, Sam Weinreb

"The Lonely Ship" is a zealous, unexciting account of the voyage of 400 Jewish refugees away from Nazi terrorism. In its American launching, adapted and directed by Yiddish theatre actor Maurice Schwartz, who also stars, the two-act drama may be limited to merely secular appeal.

A new play by Polish author Moshe Dlusnowsky, "Ship" has been translated by Elias Gilner and produced at the Ivar by Theodore J. Ticktin. With recorded organ background music, it seems more like soap opera than a stage opus. Schwartz' direction results in some fervent efforts by his 25-member cast, though he has drawn few convincing performances.

Playwright Dlusnovsky has created an assortment of characters, but their bickering doesn't provide dramatic interest. Schwartz plays a French sea captain who transports Jewish refugees to safe ports during the last world war.

On this voyage they are challenged by a German submarine, whose commander threatens to torpedo them unless a certain fugitive is handed over. No such person is on the ship, but a youth volunteers to pose as the man so as to save the others.

Schwartz had trouble with his lines opening night and, where he should have sounded hopeful, he sounded morose. His daughter, Frances, makes her American stage debut, shows an appealing beauty, but overacts. James Drury, as the martyr, impresses as a comer, despite his lines. Morris Strassberg is effective in a bit role and has designed the tasteful two-level ship setting. *Ron.*

British Shows

(Figures denote opening dates)

LONDON

Any Other Biz, Westminster (4-10-58).
At Drop of Hat, Fortune (1-24-57).
Bells Ringing, Coliseum (11-14-57).
Breath of Spring, Cambridge (3-26-58).
Boy Friend, Wyndham's (12-12-56).
Bride & Bachelor, Duchess (12-19-56).
Cat on Hot Tin Roof, Comedy (1-30,58).
***Dear Delinquent, Aldwych (8-5-57).**
Dinner With Family, New (12-10-57).
Deck Brief, Garrick (5-20-58).
Duel of Angels, Apollo (4-24-58).
Expresso Bongo, Saville (4-23-58).
Flewering Cherry, Haymarket (11-21-57).
Free As Air, Savoy (6-6-57).
Grab Me a Gondola, Lyric (12-26-56).
Moscow Arts, Sadler's (5-15-58).
Mousetrap, Ambassadors (11-25-52).
My Fair Lady, Drury Lane (4-30-58).
New Cranks, Gate, Vic. Pal. (12-18-56).
Not in the Book, Criterion (4-2-58).
Plaisirs De Paris, Wales (4-20-57).
Rape of Belt, Picadilly (12-12-57).
Repertory, Old Vic (8-13-57).
Rise Like a Dove, Phoenix (8-25-57).
Salad Days, Vaudeville (8-5-54).
Simple Spymen, Whitehall (3-19-58).
Something to Hide, St. Mart. (4-29-58).
***Touch of Sun, Prince's (1-31-58).**
Tunnel of Love, Majesty's (12-3-57).
Variation on Theme, Globe (5-8-58).
Where's Charley, Palace (2-20-58).
***Transferred.**

SCHEDULED OPENINGS

Verdict, Strand (5-22-58).
Big Tickle, Duke York's (5-23-58).
Party, New (5-26-58).
George Dillon, Comedy (5-29-58).

CLOSED LAST WEEK

Brass Butterfly, Strand (4-17-58).
***Share My Lettuce, Garrick (9-25-57).**

SKED NAMES, TRYOUTS FOR WESTPORT'S BARN

Melvyn Douglas, Celeste Holm, Alfred Drake, Hume Cronyn and Jessica Tandy are among the stars scheduled to appear in tryouts at the Westport (Conn.) Country Playhouse this summer. The season, believed to be the longest in the barn's history, will run 14½ weeks beginning June 12.

Douglas will appear in the Carolyn Francke-Florence Lowe drama, "Strange Partners," which the Theatre Guild and George Kondolf are producing as a touring package. The Holm-starrer will be Eleanor and Leo Bayer's "Third Best Sport," which the Guild is also packaging for a barn trek.

Drake is scheduled to appear at the spot the week of July 14. The property hasn't been selected yet but it will probably be a new play. Cronyn and his wife, Miss Tandy, will appear in three one-acters, in which they'll be touring the silos. Another tryout, tentatively set for the week of Sept. 15, is Irving Ravetch's "Young Achilles."

$27,000 Met Nut NSG for Philly

Philadelphia, May 20.

Discord has struck the local committee for the Metropolitan Opera over the minimum contributions suggested on application forms for the 1958-59 tickets for the series at the Academy of Music.

Laurence H. Eldredge, an attorney, charged that strong hints are given to subscribers to make the full contribution requested or they will find themselves unable to buy tickets. In a letter to the association, Eldrigde said "the tricky, cleverly worded pledge on the applications will trap many people into believing they cannot renew their subscriptions."

The charge brought immediate reply from Henry P. McIlhenny, chairman of the Philadelphia Committee, who stated: "The contribution is certainly no condition for obtaining tickets. If someone refuses to give, he still will receive them."

Eldredge said last year he paid $350 for a four-seat box. This year the asking price is $386, an increase of 10 per cent. The suggested minimum contribution of $30 per ticket, however will raise the cost of his box another $120 or a total of $505, an increase of 44 percent over last season's tariff of $350, the lawyer declared.

Rudolf Bing, the Met's general manager in New York, entered the dispute with the statement that it "costs $21,000 a night to put on operas in New York and about $6,000 more a night to take them to Philadelphia." There is an $6 per diem charge for performers in addition to transportation and other expenses, Bing said.

"We should get no less than $28,000 for a night in Philadelphia," Bing continued. "The $25,-000 we hope to get won't balance our books. We are willing to take a loss of $3,000, however, just to take our performances out of town. We have had a deficit for 72 years and it's a half million dollars at this moment. If it were not for generous opera lovers we'd have to shut down."

Touring Shows

(May 19-June 1)

Auntie Mame (Nat'l Co.)—KRNT, Des Moines (19-24); Aud., Denver (26-31).
Auntie Mame (2d Nat'l Co.)—Aud., South Bend (19); Aud., Kitchener, Ont. (21); Strand, Niagara Falls (22); Palace, Hamilton, Ont. (23-24); Royal Alexandra, Toronto (26-31).
Diary of Anne Frank—National, Wash. (19-31).
Marcel Marceau—Shubert, Boston (19-24, closes).
Most Happy Fella—Curran, S.F. (19-24); Philharmonic Aud., L.A. (26-31).
My Fair Lady—Shubert, Chi (19-31).
Visit to a Small Planet—Hartford, L.A. (21-31).

SCHEDULED N.Y. OPENINGS

BROADWAY

(Theatres Set)

Grand Hotel, 46th St. (9-25-58).
Touch of the Poet, Hayes (10-2-58).
Pleasure His Co., Royale (10-7-58).
Goldilocks, Lunt-Fontanne (10-8-58).
Flower Drum Song, St. James (10-13-58).
Patate, Miller (10-16-58).
Girls in 509, Belasco (10-22-58).
Once More With Feeling, Nat'l (10-22-58).
Marriage-Go-Round, Plymouth (10-29-58).
Man In Dog Suit, Coronet (10-30-58).
Cold Wind & Warm, Morosco (12-4-58).
Whoop-Up, Shubert (12-18-58).

OFF-BROADWAY

Mandragola, 4th St. (5-28-58).
Ionesco Plays, Sullivan St. (6-3-58).
Ulysses, Rooftop (6-5-58).
Man Who Never Died, Jan Hus (10-21 58).

B'way Okay, But Some Shows NSG; 'Capt.' 54G, 'Bells' 47½G, 'Mame' 41G, 'Stairs' $31,800; 'Firstborn' $15,800

Broadway was off most of last week, but bullish business Saturday night (17) helped to boost the gross for several shows over the previous frame. Receipts were also figured to have been hypoed by a local convention of doctors. The hits held steady, while receipts for most of the other shows were satisfactory. A few entries continued in the marginal groove, however.

There were 22 entries, of which seven were sellouts. They were "Look Homeward, Angel," "Music Man," "My Fair Lady," "Say, Darling," "Sunrise at Campobello," "Two for the Seesaw" and "The Visit."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta). Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net i.e., exclusive of taxes.

Auntie Mame, Broadhurst (C) (75th wk; 589 p) ($6.90; 1,214; $46,-500) (Greer Garson). Around $41,-000; previous week, underquoted, was around $41,500. Ends N. Y. run June 28.

Bells Are Ringing, Shubert (MC) (77th wk; 612 p) ($8.05; 1,453; $58,-101) (Judy Holliday). Over $47,500; previous week, $48,700.

Blue Denim, Playhouse (D) (12th wk; 92 p) ($5.75-$6.90; 996; $31,-500). Nearly $21,400 with parties; previous week, $21,000 with parties.

Dark at the Top of the Stairs, Music Box (D) (24th wk; 188 p) ($5.75-$6.90; 1,010; $33,000). Over $31,800 with parties; previous week, $29,900 with parties.

Firstborn, Coronet (D) (3d wk; 22 p) ($6.90; 1,101; $35.040) (Katherine Cornell). Over $15,800; previous week, $21,500. Closes May 31.

Jamaica, Imperial (MC) (29th wk; 228 p) ($8.35; 1,427; $63,000) (Lena Horne, Ricardo Montalban). Nearly $43,500; previous week, $45,800.

Jane Eyre, Belasco (D) (3d wk; 20 p) ($5.75; 1,037; $31,582). Almost $5,200; previous week, $4,400.

Li'l Abner, St. James (MC) (79th wk; 628 p) ($8.05; 1,614; $58,100). Nearly $36,600 on twofers; previous week, $35,000 on twofers.

Look Back in Anger, Golden (D) (33d wk; 263 p) ($5.75; 800; $25,-152). Almost $10,800; previous week, $11,100.

Look Homeward, Angel, Barrymore (D) (25th wk; 196 p) ($6.90; 1,076; $40,716) (Anthony Perkins). Nearly $41,300; previous week, same.

Music Man, Majestic (MC) (22d wk; 172 p) ($8.05; 1,626; $68,658) (Robert Preston). Over $69,400; previous week, $69,200.

My Fair Lady, Hellinger (MC) (114th wk; 907 p) ($8.05; 1,551; $68,210). Steady at $69,200.

New Girl in Town, 46th St. (MD) (53d wk; 423 p) ($8.06-$9.20; 1,297; $59,085) (Thelma Ritter). Almost $29,700 on twofers; previous week, $29,800 on twofers. Closes next Saturday (24).

Oh Captain, Alvin (MC) (15th wk; 119 p) ($8.35-$9.20; 1,331; $60,-000). Over $54,000 with parties; previous week, $53,800 with parties.

Romanoff and Juliet, Plymouth (C) (32d wk; 252 p) ($5.75-$6.25; 1,062; $36,625) (Peter Ustinov). Nearly $20,300; previous week, $19,100.

Say, Darling, ANTA (MD) (7th wk; 52 p) ($7.50; 1,185; $50,460). (David Wayne, Vivian Blaine). Over $49,300 with parties; previous week, same.

Sunrise at Campobello, Cort (D) (16th wk; 124 p) ($6.90; 1,155; $38,-398) (Ralph Bellamy). Over $37,-000 with parties; previous week, $37,500 with parties.

Time Remembered, Morosco (C) (27th wk; 215 p) ($9.60; 946; $43,-000) (Helen Hayes, Richard Burton). Over $26,800; previous week, $27,100. Closes June 28.

Two for the Seesaw, Booth (CD) (18th wk; 140 p) ($6.90; 780; $31,-700) (Henry Fonda). Nearly $32,100; previous week, $32,000.

Visit, Lunt-Fontanne (D) (2d wk; 16 p) ($8.50; 1,402; $52,100) (Alfred Lunt, Lynn Fontanne). Over $51,-800 with parties; previous week, $53,400 for first eight performances.

West Side Story, Winter Garden (MD) (34th wk; 268 p) ($8.05; 1,404; $63,203). Almost $44,400; previous week, $44,600.

Who Was That Lady? Beck (C) (11th wk; 88 p) ($6.90; 1,280; $47,-000) (Peter Lind Hayes, Mary Healy). Over $34,100; previous week, $32,500.

Off-Broadway Shows

Blood Wedding, Actors Playhouse (3-31-58).
Bonds of Interest, Sheridan Sq. (5-6-58); closes next Sunday (25).
Boy Friend, Cherry Lane (1-25-58).
Children of Darkness, Circle in the Square (2-28-58).
Comic Strip, Barbizon Plaza (5-14-58).
Crucible, Martinique (3-11-58).
Electra, Jan Hus (5-9-58).
Garden District, York (1-7-58).
Judge, Theatre Marquee (5-13-58).
Playboy West'n World, Tara (5-8-58).
Saturday Night Kid, Province Town (5-15-58).
Shaw Series, Downtown (5-12-58).
Sign of Winter, Theatre 74 (5-7-58).
Threepenny Opera, deLys (9-25-55).

CLOSED LAST WEEK

Evening of Katherine Mansfield, Royal (5-6-58).
Enchanted, Renata (4-22-58).
Ardele, Cricket (4-8-58).

Lotsa American Plays Slated for Production In Austria in 1958-59

A flock of plays by American authors will be produced in Austria during the 1598-59 season. At least 19 are to have multi-theatre presentations. The authors due for the most representation are the late Eugene O'Neill, with three plays, and Arthur Miller and Tennessee Williams, with two each.

The O'Neill dramas are "Long Day's Journey Into Night," "Strange Interlude" and "A Moon for the Misbegotten." The Miller works are "View from the Bridge" and "Death of a Salesman," while Williams will be repped by "Glass Menagerie" and "Cat on a Hot Tin Roof."

Other scheduled presentations include Francis Goodrich and Albert Hackett's "Diary of Anne Frank," Henry Denker and Ralph Berkey's "Time Limit," Thornton Wilder's "Alcestiade," Emmet Lavery's "First Legion," Anita Hart and Maurice Bradell's "Baby Hamilton" and Sidney Kingsley's adaptation of Arthur Koestler's "Darkness at Noon."

Also, William Inge's "Come Back, Little Sheba," Robert E. Sherwood's "Petrified Forest," William Saroyan's "Cave Dwellers," William Faulkner's "Requiem for a Nun," John Steinbeck's "Of Mice and Men" and the Cole Porter-Sam and Bella Spewack musical, "Kiss Me, Kate."

Casals Fest Biz Tops '57

San Juan, May 20.

Casals Festival gross biz was up over 1957. Indications are that sales for 12 sessions were at 94% of $123,000 capacity or close to $115,000. This compares with a total of $96,000 last year, when seats ranged from $2 to $6. This year's tickets have a high of $8 with a high proportion of tix sold locally. Original allotment called for $69,000 to N. Y. and $54,000 locally. Local sales were much higher than anticipated.

Talent expenses were slightly higher this year. Talent costs for the Festival are said to run about $60,000.

Stephen Porter, who's produced and directed several shows off-Broadway, has been signed to stage the first four productions of the upcoming season at **William Hunt's** Red Barn Theatre, Northport, L.I. Four more plays, scheduled to be presented during the balance of the season, which begins June 10, will be directed by **Barbara Kennedy,** who's returning to the house for her sixth summer.

Off-Broadway Reviews

Comic Strip

Norman Forman production of three-act farce by George Panetta. Staged by Ruth Rawson; settings and costumes, Jac Venza; lighting, Lee Watson; associate producer, William C. Whitman. Features Cliff Norton, Michael Constantine, Tom Pedi, Loretta Fury. At Barbizon-Plaza Theatre, N.Y., May 14, '58; $4.60 top ($5.75 opening).

Cast: Allen Paul Herlon, Larry Bolton, Jack Fletcher, Michael Constantine, Anna Appel, Joey Trent, Gang Morgan, Tom Pedi, Mario Gallo, Loretta Fury, Cliff Norton, Jerry Wimberly, Katherine Dugas, Josip Elic, Gilbert Mack.

In his new farce, "Comic Strip," George Panetta has blended several comedy technics, and has turned up with a piece of theatre that can scarcely be labeled a good play, but is certainly full of good comedy.

Panetta has the happy faculty of substituting the eyes of a child for his normal adult vision. It's a nice way to see life, and if this facility is not matched by an ability to arrange his observations into tidy play form, he nonetheless has shown himself capable of creating funny, often farcically funny, vignettes that convert into engagingly diverting theatre.

After his premise has been stated, he has every direction to move except toward boredom. A boy writes "c-a-t" on the newly shaven head of one of his juniors who, shortly thereafter, is thought to have been run over by a truck. How the late mayor Fiorello H. LaGuardia learns of this "fiendish" hit-and-run, how his Sunday morning radio sermonettes complicate the situation so that the resident gentry of Bleecker St. no longer have lives of their own, and how it all evolves, is the meat of Panetta's pixieish prank.

Suffice it to say that among those involved are three delightful urchins, notably well played by Gary Morgan, Jerry Wimberly and Joey Trent, two cops (loveable, natch), who get full satiric treatment from Tom Pedi and Cliff Norton. There's also an Italian couple and a Jewish matriarch, straight out of the city's prototypic melting pot, affectionately and understandingly done by Loretta Fury, Michael Constantine and Anna Appel, respectively, and a young barber, whose nose reputedly bears a disturbing resemblance to that of his boss's son, played with stately dudgeon by Jack Fletcher.

Despite definitions, comedy is essentially a point of view, and George Panetta's outlook is clearly, rosily happy. The times in "Comic Strip" when dramaturgy obtrudes are fortunately few, and such moments tend to help the script's innate wackiness by virtue of contrast.

Geor.

An Evening of 3 French Farces

Phoenix Theatre presentation of Le Theatre du Nouveau Monde (Montreal) festival of three one-act farce-comedies by Moliere. Staged by Jean Gascon; settings, Robert Prevost; music, Clermont Pepin. At Phoenix Theatre, N.Y., May 6, '58; $4.60 top.

LE MARIAGE FORCE

Sganarelle ..... Guy Hoffmann
Geronimo ..... Jean-Louis Roux
Dorimene ..... Denise Pelletier
Alcidor ..... Jean-Louis Paris
Alcidas ..... Gabriel Gascon
Lycaste ..... Gaetan Labreche
Egyptian Girls ..... Huguette Oligny, Denyse Saint-Pierre

Pancrace ..... Jean Gascon
Marphurius ..... Georges Groulx
Marcellin ..... Jean-Paul Jeannotte

SGANARELLE

Sganarelle ..... Guy Hoffmann
A Belair ..... Victor Desy
Women ..... Huguette Oligny
Valereque ..... Gabriel Gascon
Lucas ..... Gaetan Labreche
Celie ..... Denyse Saint-Pierre
Gorgibus ..... Jean-Louis Paris
Claire Rene ..... Georges Groulx
Aurelia, of Celie ..... Denise Pelletier

LA JALOUSIE DU BARBOUILLE

Ragueneau ..... Guy Hoffmann
Angelique ..... Denyse Saint-Pierre
Eraste ..... Jean-Louis Paris
Valere ..... Gabriel Gascon
Valere ..... Gaetan Labreche
Valere ..... Jean Gascon
Valere ..... Georges Gdoulx
Valere ..... Denise Pelletier

It might have been better for the local fortunes of Le Theatre du Nouveau Monde if they had confined their two-week Phoenix theatre season with their program of three short Moliere comedies. An Evening of Three French Farces." While their "Le Malade Imaginaire" was good of its kind, the bouillabaisse that constitutes their alternate program is a very tasty dish.

The secret of this energetic company appears to lie in its footwork. No actor stands still if he can walk, none walks if he can run, none runs if he can dance, none proceeds in any direction in a straight line if by prancing, sliding, high-stepping, sashaying he can get there by any unusual means.

The three farces, "Le Mariage Force," "Sganarelle" and "La Jalousie de Barbouille," have several things in common. They are prankish, broad in writing and broader in playing, requiring little translation to be understood, and they offer the Canadian company parts in which each can have his moment center stage in the spot light.

The common theme is infidelity. The men are cuckolded or threatened with it, their wives are shrewd enough, even when faithful, to capitalize on this masculine dread. One French version of Moliere's plays explains that the word **cocu** (cuckold) is never used in company unless referring to a play of Moliere's, in which case it is acceptable. It's a nicety that would be hard to overlook in these three Moliere romps.

As in the first week's bill, Guy Hoffman is the principal player. He is a comedian of no mean stature and a study of his detailed technic would take several visits to the Phoenix, for he is never still in mind, body, eye, word or deed. He doesn't have the field to himself, however, for among others, George Groulx has a devastating penchant for portraying senility, Huguette Oliny is an auburn-haired soubrette with dynamic energy, freres Gabriel and Jean Gascon, and the company's two Jean-Louis, Rouxand Paris, have marked flairs for the over-drawing which farce inevitably requires.

It would be unfair and ungallant to omit mention of the vibrant ingenue, Denyse Saint-Pierre, or Denise Pelletier who, whether lady or trollop, manages to steal little areas of stage for herself.

Robert Prevost's village square setting is imaginatively simple, while director Jean Gascon has wrought stage buffoonery such as is seldom seen in these parts.

Geor.

Flight Into Egypt

Equity Library Theatre, Inc., revival of three-act drama by George Tabori. Staged by Ella Gerber; setting, Barbara Tindall; lighting, Hugh E. Lester. At Lenox Hill Playhouse, N.Y., April 19, '58; admission by contribution.

Cast: Michael Byrne, Betsy Econom, John Longres, Norman Budd, Allegro Kane, Boudha Bradon, Charles Evans, Milt Commons, Roger Reynolds, Howard Robinson, Lotte Stavisky, Edward Groag, Richard De Bella, Charles Mayer, Eva Gerson, Barbara Torrance, Robert Wilde, Jan Leighton, Ralph Purdum, Barry Parsons, Thomas Murphy, Katchie Torrance.

"Flight Into Egypt," adapted by George Tabori from one of his short stories, had an ill-starred 46-performance run at the Music Box, N. Y., in the spring of 1952. Audience reaction tended to be at odds with critical reception, but the latter carried the day, and the play has not been seen locally until this ELT revival.

The plot line concerns three Austrian refugees who are waiting in Cairo, in near poverty, for visas to go to the U.S. to build a new life. They are a father who is crippled, his attractive wife and their son. It turns out, however, ironically just after the wife has given herself to a scheming doctor for money, that the new world does not want to shelter refugees who are not sound of body. To enable his wife and son to go, the father commits suicide.

Tabori has embellished his story with a large assortment of transients and employees at Glubb's Hotel, just as he has embellished the dialog with many of his personal conclusions. Because of this overloading, the play does not move evenly forward to its predestined goal, though Tabori's intelligence serves to make the moment-to-moment progression interesting.

Edward Groag, as the self-sacrificing father, is rather given to restrained heroics and deep breaths of suffering. As the wife, Lotte Stavisky, formerly a pupil of Reinhardt, has an accent that smacks legitimately of Vienna. She is an attractive actress visually and has the interesting ability to be much better at her big scenes than her handling of the lesser moments would indicate.

Among the support, Jan Leighton is amiably sympathetic as a fellow-Viennese, Ralph Purdum represents the U. S. government with bland humor, Boudha Bradon is hulkingly suspicious as a wife-preying doctor and Norman Budd is disheveledly ruthless as the hotel manager.

Ella Gerber's staging has carefully considered atmosphere and idea as well as story while Barbara Tindall has managed to create an acceptably suggestive set.

Geor.

Arms and the Man

Equity Library Theatre, Inc., revival of three-act comedy by George Bernard Shaw. Staged by Edward Payson Call; setting and lighting, Leon Munier Jr.; costumes, Theoni V. Aldredge. At Lenox Hill Playhouse, N.Y., April 23, '58; admission by contribution.

Cast: Sarah Braveman, Jane Groves, Peter Harris, Richard Lederer, Ray MacDonnell, Robert Prosky, Dorothy Whitney, Robert Wilkins.

GBS's merry "Arms and the Man" gets a friendly once over lightly in the Equity Library Theatre revival. When the play first opened in London in 1894 the critical reception was cool, probably on the basis of judging it by conventional standards. In due course, however, critics and public alike discovered "Arms and the Man" to be one of the sage of Ayot St. Lawrence's pleasanter jests.

Somebody once quipped that this is one of the best librettos Shaw ever wrote, and certainly under the later heading, "The Chocolate Soldier," the freely adapted musical version of the play did well enough. Shaw is best, though, in his bristling pristine grandeur, and this first of his "plays pleasant" bids fair after 64 years to become more immortal than Methusaleh.

Edward Payson Call has staged "Arms and the Man" at Lenox Hill with debonair deference. His casting has been reasonably successful, always a good start, and he has put the company through their paces on their toes.

As the Swiss free-lance soldier and hotelier, Bluntschli, Peter Harris is particularly witty and light in the first act as he resists capture and sleep in milady's boudoir. For the balance of the play, he is romantically handsome, although any actor in this part probably soon realizes that Shaw went on to other people after the early bonanza, but Harris' easy underplaying nets ripples of humor.

Jane Groves appears as the susceptible Bulgarian maiden, her crisp attack being welcomely different than the saccharine with which the part is coated. As stuffy Maj. Sergius Saranoff, Ray MacDonnell has a field day pin-pricking pomposity as he offers the revival's most keenly-edged performance, while alluring Dorothy Whitney runs him a fair chase as the coquettish serving-maid with ambition.

The balance of the company have obliging competence, and designer Leon Munier Jr. has used a unit set nicely to devise the play's three different scenes. In sum as well as in substance, ELT-ers have wrought a disarming evening.

Geor.

Sign Of Winter

Letitia Wilson & Robert Kelly production of a new two-act tragedy by Ettore Rella. Staged by Charles Olsen; music, David Amram; setting, Robert Wightman. At Theatre 74, N.Y., May 7, '58; $3.85 top.

Cast: Elizabeth Farrar, Lance Cunard, Jay Barney, Bill Gunn, Richard Morse, Joyce Ebert, Michael Ebert.

On the basis of his play, "Sign of Winter," Ettore Rella seems to have studied the writing of Maxwell Anderson, Arthur Miller and Clifford Odets, for he is an author who sees, hears, feels, tastes and smells his material. While the production at Theatre 74 reveals an unharnessed talent, there is evidently the makings of a playwright.

Rella has been lucky in the impeccable mounting co-producers Letitia Wilson and Robert Kelly have afforded him, for under less considerate circumstances portions of "Sign of Winter" could become stultifyingly dull. Director Charles Olsen, however, who took over from John O'Shaughnessy when the latter withdrew during rehearsals, has been sensitive to Rella's wants, so much so that even a knock on the door of a silent house becomes as meaningful as a jolting pistol shot or a quiet sob.

The play concerns some floundering people who live in a Manhattan brownstone. There is an unsavory politician, a tippling mother, her sensitively lovely daughter and weak, dope-taking son, a vengeance-haunted Negro boy, a gentle stargazing old man who spends his evening on a 42d St. corner with his 10c-a-look telescope.

In long poetic introspections, alternated with punchy scenes of melodramatic intensity, Rella explores these people, investigates their motives, and purposefully

(Continued on page 77)

FOR SALE

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PRODUCERS, ATTENTION PLEASE!

Signor Annibale Di Benedetto wishes to sell two great scripts, "The Adverse Father," for television production; and "I Am a Fugitive From Sicily" for cinema or musical production. Interested parties, please write Box V-515-58, Variety, 154 West 46th Street, New York 36.

Legit Bits

Theatre party agent **Leonore Tobin** and her husband, publishers representative **Meyer Schattner**, planed last Saturday (17) for a month's vacation in England and the south of France.

Irving Strouse and **Robert Mayberry** will be partnered in the off-Broadway production of **Barrie Stavis'** "Man Who Never Died," skedded for an Oct. 21 opening at the Jan Hus Auditorium.

Broadway batoner **Milton Rosenstock** is director of the newly-formed Lyric Chamber Theatre which will offer its first presentation June 8 at the YM-YMHA's Kaufmann Auditorium, N. Y. Those skedded to appear in the initial offering include **Adelaide Bishop, George Irving, Jean Handzlik, Marijane Maricle, Jeannine Masterson, Theresa Green-Coleman** and **James Wainner.** The performance will be staged by **Marc Daniels,** with **Ralph Alswang** as lighting advisor and **Maxine Keith** general manager.

Mike Kellin joined the cast of the Broadway production of "Who Was That Lady I Saw You With?" last Monday night (19) as sub for **Larry Storch,** has a six-week leave to go to Holland for a featured role in the film "The Last Blitzkreig."

Alan Alda, 25-year-old son of actor **Robert Alda,** was one of the 15 winners of the Ford Foundation's three-year paid acting fellowships on the staff of the Cleveland (O.) Playhouse, which received a $130,000 grant from the Foundation. The other winners in the nation-wide talent search were **Joseph L. Runner, Donald C. Van Buskirk, Bronia Stefan, Francis A. Bara, Irene Graham Baird, James M. McGuire, Robert J. Paulus, Leslie Cass, Conrad Llyn Storer, Robert W. Gaus, Ronnie Claire Edwards, John Wylie, David Byrd** and **Robert M. Martin.**

Roger Dettmer, drama critic of the Chicago American, will be in New York from a June 11-18 o.o. of the Broadway shows.

The Actors' Fund of America will hold its annual meeting next Friday (23) at the Morosco Theatre, N. Y.

Philip Meister, stage manager for the off-Broadway production of "Children of Darkness," will ditto in that capacity on **Jose Quintero's** production of "A Moon for the Misbegotten" at the Spoleto (Italy) Festival. **Lee McAllister** will sub during Meister's absence.

Lyn Swann is planning a fall production of "I'll Call You," her brother **Francis Swann's** musical adaptation of his comedy, "Out of the Frying Pan," produced on Broadway in 1941. **Albert Moritz** will provide the music and lyrics and **Ted Danielewski** has been set as director.

"The Cool Mikado," a new version of Gilbert & Sullivan's "The Mikado," is planned for production next season by **Harry D. Squires.** The adaptation, lyrics and score are by **Don Walker.**

Shirley Booth will costar with **Melvyn Douglas** in the musical version of "Juno and the Paycock," scheduled to open next Jan. 29 on Broadway.

Film actor **Forrest Tucker** will play the title role in the national company of "The Music Man." **Cliff Hall** has been set for a featurede spot in the production.

Noel Coward will adapt Georges Feydeau's "Occupe-Toi d'Amelie" for **Hugh Beaumont,** who plans presenting the play in London with **Vivien Leigh** as star.

Belita, the former ice skater who starred as Lola in the London production of "Damn Yankees," will appear in the forthcoming off-Broadway production of "Ulysses in Nighttown."

Patrick Dennis, who wrote the novel, "The Loving Couple," under the pseudonym of Virginia Rowans, will collaborate with **Carmen Capalbo** on a musical version of the book for Broadway production next season by **Frederick Brisson,** who is negotiating for songwriters and a choreographer.

A bus-and-truck road tour is planned next season for The **Helen Hayes** Equity Group, which has operated under the directorial supervision of **Jack Manning** for the past four years.

"Ole," an adaptation by **Tracy Samuels** (book) and **John Gutman** (lyrics) of a Spanish musical, "La Chulapona," is planned for production next season at the off-Broadway Greenwich Mews Theatre.

Valerie Bettis will stage the pantomime and dances for the forthcoming off-Broadway production of "Ulysses in Nighttown."

A Broadway production of **Archibald MacLeish's** new play, "J.B." is planned for next season by **Alfred de Liagre Jr.**

Five short plays by **William Inge** will be preemed July 28-Aug. 2 at the Standing Stone Playhouse, Petersburg, Pa., under the auspicies of the Pennsylvania State U.

Saint Subber has scrapped plans to send out a bus-and-truck touring edition of his Broadway production of "Dark at the Top of the Stairs."

"Every Girl Needs a Parlor," formerly titled "Cock-a-Doodle Daisy," which was written for **Helen Hayes** by her husband, the late **Charles MacArthur,** and **Anita Loos,** has been acquired for Broadway production by **Carmen Capalbo** and **Stanley Chase.** It's planned for presentation in the fall of 1959 with Miss Hayes starring. The play is based on Ludwig Bemelman's book, "To the One I Love Best."

Yvette Schumer has optioned **Greer Johnson's** "A Joyful Noise" for Broadway production next season.

Ketti Frings, who's been working on a dramatization of the **James Gould Cozzens** bestseller, "By Love Possessed," has abandoned the project because of the refusal of **Eliot Hyman** and **Ray Stark,** who own the film rights, to withhold the picture release beyond Jan. 1 1960.

Playwright-tv scripter **William McCleery** joins the staff of The Ladies' Home Journal as an associate fiction editor June 1.

Ira J. Bilowit, who planned presenting a musical version of "Of Mice and Men" off-Broadway this season, has re-scheduled the production for next season.

Herbert Kenwith will be partnered with **Ethel Madson Watt** in the production of "Nothing Personal," a revue planned for next season.

Betty Field and **Kim Stanley** will costar with **Elen Hayes** and **Eric Portman** in the Producers Theatre presentation of Eugene O'Neill's "A Touch of the Poet."

A new untiled comedy by **Phillip Pruneau,** stage manager for the Broadway production of "Two for the Seesaw," has been optioned for off-Broadway production next fall by **Noel Behn.**

Stock Items

Harold (Buddy) Kusell will be general manager for the "Song of Norway" production at Jones Beach, N. Y., this summer. Production stage manager **David Pardoll** will be assisted by **Mortimer Halpern, Fred Cheyre** and **Dan Brennan.**

Wilson Stone, former musical director at several **St. John Terrell** music tents, will baton the pit crew at **Eddie Rich's** new Colonie (N.Y.) Musical Theatre. **Glen Sauls,** formerly with the Cape Cod Melody Tent, Hyannis, Mass., will be business manager for Rich.

Joan Lemmo and **Lee Howard** will tour the strawhat circuit with their kiddie presentation, "The Leopard and Adventureland."

The Malden Bridge (N. Y.) Playhouse, with John Hale as producer-director, goes into its 13th season June 24.

Diana Barrymore will tour the strawhat circuit in Viola Rubber's package of "Cat on a Hot Tin Roof," which **Charles Olsen** will direct for a June 17 getaway at the Avalon Theatre, Houston.

The husband-and-wife dancing team of **Marge & Gower Champion** have purchased **William Mercer's** "Hemmingway & All Those People" for Broadway production, with Marge starring and Gower directing. They've scheduled a try-out of the presentation for the week of July 22 at the Avondale Playhouse, Indianapolis.

Brian Donlevy will play stock dates in "No Time for Sergeants." He'll appear in the role of the sergeant, which **Myron McCormick** originated on Broadway.

E. G. Marshall and **Kevin McCarthy** have abandoned plans to operate the Casino Theatre, Newport, R. I., this summer.

The American Theatre Wing will establish the first professional musical training center this summer at the South Shore Music Circus, Cohasset, Mass., under the sponsorship of the non-profit South Shore Playhouse Associates, which will finance the program. Twelve free scholarships, valued at $1,500 each, will be awarded annually to students from all parts of the U.S.

Sy Travers will appear with **Paul Hartman** and **Ethel Shutta** in "The Great Sebastians" and with **Wally Cox** in "Will Success Spoil Rock Hunter?" at the Avalon Theatre, Houston.

Tallulah Bankhead will play the stock circuit in **George Batson's** "House on the Rocks," the author's revised version of his play, "Celia," which was tried out five years ago at the Bucks County Playhouse, New Hope, Pa., with **Jessie Royce Landis** in the lead role.

Off-Broadway Reviews

Continued from page 76

Sign of Winter

leaves some questions dangling. One gamble he loses is letting his people indulge frequently in lengthy retrospection in soliloquy form, for almost without fail this device causes his play to mark time.

As the mother, Elizabeth Farrar has a tough assignment, for she must impel the play forward at the same time that she reflects upon its action. However, she has not been able to find the emotional resources that might make this part shattering. Jay Barney, as a tenant who virtually owns the house and its people, is crisp, assured and driving, and it is probably no accident that his scenes have an authority and pace the play could helpfully use throughout.

As the daughter who is torn between living safely or being happy, Joyce Ebert is charmingly, coolly alert. Bill Gunn, as the Negro who tends the furnace for his keep, and who is the catalyst that destroys the evil within the house, has a quiet truth that does not lack depth because of its simplicity.

Lance Cunard has warmly droll humor as the man of the stars, while Richard Morse as the vacillating brother, and Michael Ebert as a hood, find the going tougher. Claude Marks has devised an excellent multi-level cutaway setting.

Geor.

The Playboy Of The Western World

Irish Players revival of three-act comedy by John Millington Synge. Staged by Joseph Gistirak; setting, Claude Marks; costumes, Poppy Latodmus; lighting, Ruth Esherik. At Tara Theatre, N.Y., May 8, '58; $3.85 top.

Cast: Helena Carroll, Malachy McCourt, Liam Lenihan, Ralph Driscoll, John MacKay, Dermot McNamara, Elspeth March, Fay Tracey, Patricia O'Grady, Shirley Rickards, Ronald Bishop, Peadar Nunan.

It will be a sad day when somebody isn't reviving "The Playboy of the Western World." It's a natural for the Irish Players, and in the new Tara Theatre they are affording John Millington Synge's frolic a frisky production. For a time, this "Playboy" seems to be just a literal, albeit lucid, transcription of a lovingly preposterous comedy, but by the time the boisterous third act is reached, the Irish Players resemble Silky Sullivan, when he races through the pack to win.

In a play as well-known as "Playboy," interest centers more on how it's done than what it's about. Helena Carroll, as Pegeen Mike, the lass who loses her great love through her own wavering faith, makes the most of the flashy part. She has plenty of spit and fire and her self-excoriating delivery of the play's tag line fittingly caps the evening.

Joseph Gistirak has staged with a sense of earthy truth, yet hasn't lost the lilt and poetry. As the playboy, Dermot McNamara chooses to be arch and quaint early in the play, but when he drops this later for straight attack and vigor, he has good command.

Among the support, Elspeth March as Widow Quin (this is her third outing in this role), Liam Lenihan as the girl's father, and Ronald Bishop as the playboy's bloodily bludgeoned father, all are well-attuned to Synge's demands. Claude Marks has designed a fine County Mayo village home interior, for which Ruth Esherik has provided nicely atmospheric lighting.

Geor.

The Saturday Night Kid

Martin Carr & Sam Cohn production of two-act drama by Jack Dunphy. Staged by Leonard Barry; setting, Gary Smith. At Provincetown Playhouse, N.Y., May 15, '58; $3.95 top ($4.50 opening).

Cast: Martin Brooks, Nan Martin, Joseph Sullivan.

Jack Dunphy, author of "The Saturday Night Kid," seems addicted to circumlocution. Rather than use a simple declarative sentence, his characters slip into a faraway trance, and indulge in long, pointless recalls.

"Kid" is a three-character play. There is a young writer who lives in a loft with windows that face the sky, a young married woman who jumps into his cab and thence into his home and his life, and an ubiquitous cab-driver who invades the loft variously by door and fire escape with twin goals in mind, liquor and sex. It is a strange triangle that Dunphy has been unable to make seem less than strange.

The play is in two acts and two movements. The first, in each case, is low key, discursive, memory book, Pianissimo; this yields to ugly, brutal force and noise. The actors first give evidence of being introspective "method-ists," with nervous hands, halting pauses, stammering searching for words, as they dilegently search for Dunphy's, or their own, truth. Then they shift gears into a ranting that undoubtedly intrudes on nearby Washington Square's tranquil chess matches.

Martin Brooks as the man, Nan Martin as the woman, and Joseph Sullivan as the driver, are seasoned, intelligent performers, but they seem unable to control their overly-sentimentalized ardor. They have seized on Dunphy's writing excesses and Leonard Barry's intense staging to the detriment of the simplicities they seem to be seeking. Writing and acting have become emotional cathartics rather than methods of communicating with and moving an audience.

Geor.

The Philanderer

William Landis & Del Tenney revival of three-act comedy by George Bernard Shaw. Staged by Michael Lewis; settings and lighting, David Rounds; costumes, Elizabeth Landis. At The Downtown Theatre, N.Y., May 16, '58; $3.60 top.

Cast: William Landis, Geraldine Hanning, Julia Barr, Vincent Rourke, Michael Lewis, Del Tenney, Carol Macho, John Wynn-Evans.

Back in the 1890's, when the world and George Bernard Shaw were young, "The Philanderer" may well have seemed what the new criticism calls a sex comedy. Its implications, by Victorian standards, must have seemed risque and ultra, but today "The Philanderer" is tired, its prattle doesn't sound like top-drawer Shavian talk, and it seems a virtue that this isn't one of the master's windier plays.

At the Downtown Theatre they have again started, or are continuing, their Shaw cycle, and maybe it's wise booking to get "The Philanderer" packed and away. To a limited degree, it's amusing to listen to GBS poking fun at the Ibsen cult (which he did so much to establish), being so tolerant about woman's emancipation, and beginning to throw darts at the medical profession.

It takes acting of a high order, and impeccably styled staging, however, to carry off a play that is so weak dramatically and strong only in satiric content. With minor exceptions the willing cast has not caught the essence of the piece, playing it rather as if it were Oscar Wilde, where the epigrams die way as they are spoken. Shaw meant his thoughts to be taken home.

The "philanderer" of the title is caught between two women and their respective fathers. Escape from both ladies is his objective. On this slight framework (said to have been autobiographical), Shaw has built two hours worth of commentary, some pithy, some comic, some acerbic.

Director Michael Lewis has assumed a director's prerogative to cast himself as one of the fathers, and he stoop-shoulderedly expostulates in Blimpish fashion, although he is quite funnily outspluttered by Vincent Rourke, as his vis-a-vis. A producer's license of self-casting has been assumed by William Landis, who makes tentative passes at the title role without touching it too intimately.

The vying ladies of spirit are done by Geraldine Hanning and Julia Barr, the former playing with nice hauteur as a woman of means enamoured of the philanderer, while the latter has ample salt and pepper as her vixenish rival.

The happiest acting contribution is made by Carol Macho, as a younger sister. The actress gives a distinct sense of digging Shaw in general, and this play in particular, and her upright sparkle and bright-eyed energy enliven each scene in which she is around to toss her beribboned pigtail.

Geor.

Shows Abroad

Continued from page 74

Something to Hide

head, reveals that she's pregnant. She leaves the country house for a moment to get more cigarets out of her car parked discreetly on the opposite side of the road, when suddenly there's a screeching of brakes and a moment or two later the wife rushes in hysterically to say that her car has knocked down a strange girl in the dark. The couple decide to concoct a phoney story, but penetrating inquiries by the police eventually reveal the truth.

The author succeeds in sustaining the suspense through most of the first two acts, but doesn't quite make it in the end. Indeed, apart from conforming to the "crime doesn't pay" theory, the climax is even more improbable than the rest of the plot.

The best performance is by Alan Webb as the detective who unravels the complicated web woven by the author and his wife. It is a model of restraint, with a nice sense of timing. Michael Gough gives a mannered study as the writer and Mary Kerridge is acceptable as the overwrought wife.

A neat comedy cameo from Elizabeth McKewen as a gossiping neighbor, as well as straight-forward performances by Audrey Nicholson as the mistress, Frank Pettitt as a garagehand, and Jacqueline Guise as a maid, round off the cast. Carl Toms' single set is unambitious but quite suitable.

Myro.

A Ticklish Business

Glasgow, May 16.

H. M. Tennent Ltd. & George Black Ltd. presentation of three-act (four scenes) comedy by Ronald Miller. Stars Yvonne Arnaud, Jack Hulbert. Staged by Charles Hickman; decor, Hutchinson Scott. At King's Theatre, Glasgow, May 12, '58; $1.20 top.

Reginald Fitzgibbon	Jack Hulbert
Erika Roza	Yvonne Arnaud
Set. Bryce	Victor Wood
"Blowlamp" Bates	Rex Garner
"Deadly" Mortimer	Bernard Cribbins
"Roofie" Williams	Peter Bayliss
Chief-Inspector Marsh	Arnold Bell
Poppy Fenton	Moyra Fraser
Mathilde	Margot Lister
Constable	Roy Hawkswortth

New farce by Ronald Miller is modestly entertaining with familiar situations, and is useful vehicle for the comic talents of Yvonne Arnaud and Jack Hulbert, both good for marquee pull.

Miss Arnaud has made a gimmick through the years of her broken Anglo-French accent and her rolling 'r's. She fits the role of the London-domiciled sister of a South American potentate who needs funds and help to put himself back into power. Three burglars who break into her London studio flat are amusingly mobilized by her to steal diamonds and tiaras from rich socialites, and thus raise coin for the "needy" brother.

Jack Hulbert is well cast as an English diplomat married to Miss Arnaud, who is a leading concert pianist. He fancies himself as a lady's man, toying with flirtatious Moyra Fraser while trying to ease his wife's family troubles.

Rex Garner, Bernard Cribbins and Peter Bayliss score as the three burglars, although the parts tend to be caricatures. Miss Fraser flutters in mink and diamonds. Charles Hickman's staging and Hutchinson Scott's artistic settings, are assets. The show has possibilities as a lightweight entry for the summer trade. It's headed for London, where it will be titled "The Big Tickle."

Gord.

Charme Slave

(Slavic Charm)

Paris, April 29.

Francoise Delille presentation of three-act comedy by Vera Volmane. Stars Mischa Auer, Nadia Gray; features Henri Bry, Francoise Delille, Nane Germon. Jean Berger. Staged by Gregory Chmara; sets, Jacques Etcheverry. At Comedie De Paris, Paris, April 22, '58; $3 top.

Petrov	Mischa Auer
Nathalie	Nadia Gray
Dimitri	Henri Bry
Marcelle	Francoise Delille
Duponchet	Jean Berger
Mme. Poupard	Nane Germon

This is a slim play, more a series of conventional bits about the slavic soul transported to Paris than a comedy-drama taking time to build characters and situation. It thus looks of little Yank potential unless drastically rewritten.

Its main asset is Mischa Auer's limning of an engaging taxi driver of Russian origin. He feels he is more French than the French, for he chose France as his home. He lives happily with a grown daughter and a young second wife until the wife's first love reappears. She goes off, leaving her spouse in true slavic anguish of vodka and guitar music, but comes back for the happy end.

Most of the play's appeal is in Auer's presence, timing and Russo intonations, which give the play plausibility. Otherwise it goes the usual vodka, Russo songs and shouting route. Play is neatly mounted and film star Nadia Gray is engaging as the daughter. But it gets mountainous treatment for a molehill item.

Mosk.

Delay Adjudication Of Arthur Miller's 'Contempt'

Washington, May 20.

Appeal of playwright Arthur Miller from a contempt of Congress conviction has been postponed until the Supreme Court decides a similar case now pending before it, according to a ruling of U.S. Court of Appeals. With the calendar of the high court due to close in mid-June, it is unlikely the Miller case will be heard until next Fall.

Miller was convicted of contempt of Congress for refusing to answer certain questions at hearing of House Committee on Unamerican Activities probing communism in radio-tv industry.

Literati

Taylor Into Elie's Spot

Robert Taylor has been named music critic and columnist for the Boston Herald to fill the posts left vacant by Rudolph Elie, who died suddenly while on assignment in California. The appointment will take effect later this year. Taylor, who joined the Boston Herald nine years ago, has served in the city room, the drama and music departments.

Taylor served as assistant to Elinor Hughes, drama and film editor and critic of the Herald, up until a few months ago when he went to the editorial writing department. Elie, who had written and originated a daily column, "The Roving Eye," was also the Herald's music critic. Since his death, the Herald has been reprinting some of his columns.

Heckelmann To Fell

Charles N. Heckelmann is stepping out as veepee and editor-in-chief of Popular Library Inc., to head up a new paperback line, Monarch Books, for Frederick Fell. Heckelmann's successor will be announced shortly.

Eunice K. Boehle, who joined Popular Library in 1951 after an association with the Jeanne Hale Literary Agency, has been upped from administrative assistant to the chief associate editor at Ned Pines' Pop Library.

Creative Writing Awards

First prize in annual Samuel Goldwyn Foundation Creative Writ-Competition of California here went to Richard F. Stockton, 26-year-old graduate student in school's Theatre Arts Dept. Stockton received $1,000 for his full-length play, "The House Shall Tremble."

Second prize—$250—was won by Peter Renno, 33, also a graduate student in same department, for his novel, "The Tales of Ibiza."

Due to the "fine quality" of manuscripts submitted, totalling 91, according to Goldwyn, in addition to first and second prizes the judges for first time made three honorable mentions awards. Scrolls in this category were presented to Marvin A. Gluck, Mrs. Helen Noble and Gerald Richard Perreau-Saussine, latter a former child actor.

Goldwyn was assisted in judging by George Seaton, Edmund Hartmann and playwright Robert W. Anderson in addition to two university professors.

Lawyer's Algren Suit

Nelson Algren, who authored "Man With the Golden Arm," is being sued for $4,000 by Chicago attorney Louis Kutner. Suit claims that Algren owes that amount for legal services.

Kutner was one of the attorneys Algren engaged in his abortive suit against producer Otto Preminger in connection with the filmization of his novel.

Triple Winnah

Vancouver Daily Province columnist Eric Nicol nabs the Stephen Leacock Medal for his "Girdle Me a Globe" humorous travel opus published last year, and it's a hat trick. Scribe collected the Leacock nod in 1950 for "The Roving I" and in 1956 for "Shall We Join the Ladies."

Award is a Canadian one that carries no cash prize and is made through the office of Governor-General Vincent Massey.

Sobel's Italo Pieces

Bernard Sobel, former English prof, Florenz Ziegfeld's publicist and author, recently sold a piece on American Ice Shows to the Encyclopedia Dello Spettacelo. This is the fourth in a series on American amusements Sobel has done for the Italian encyclopedia.

Previous articles dealt with the circus and personalities like the Marx Bros., Mary Martin, Anna Held, Al Jolson and Ziegfeld.

Confidential Sale, Switch

Under its new management, Confidential mag, sold on Saturday (17) by owner-publisher Bob Harrison to a syndicate headed by Hy Steirman, plans to become a monthly in switch from bimonthly and will have as its motto, "We will respect the respectable, love the lovable—but detest the detestable." Steirman says he plans to publish a sensational magazine that reflects the best traditions of Joseph Pulitzer and William Randolph Hearst.

The last issue under the Harrison aegis comes out June 17, and the first mag under the new management will hit the stands in August. Switch to a monthly will be made as soon as possible, according to Steirman.

In the stormy history of the mag which hit a newstand circulation of 4,000,000 at its height, Harrison encountered considerable difficulties. It was convicted of conspiracy to publish obscenity and was fined $5,000 along with its sister publication, Whisper which was also sold to the Steirman group. After the charges were dropped, the mags toned down the sensationalism.

When asked what he got for the two publications Harrison said, "Enough."

Leslie Howard Biog

Leslie Howard, daughter of the late film star of that name, is putting the finishing touches on a biography to be tagged "A Quite Remarkable Father." Written unaided, tome will be brought out this fall by Longmans Green, London. Author (Mrs. Robert Dale-Harris) is now living in Toronto.

On Howard's death in the Nazi machine-gunning of a plane over the English Channel, his daughter promises to "tell all" and says the family knows the details that have never before been made public. She rejects the revelations made recently by Ian Colvin, British author, in his "Flight 777."

CHATTER

Dorothy O'Leary, magazine writer, en route to Honolulu.

Banner Magazines, Inc., authorized to conduct a printing and publishing business in New York.

Music Arts Book Club Inc. authorized to conduct a publishing business in New York. Fitelson & Mayers, N.Y.C., filing attorneys.

"Night of the Auk," Arch Oboler's play about space flight which failed on Broadway last year, has gone to Horizon Press for publication in the fall.

Dell Publishing Co. will issue new soft cover edition of Frank O'Rourke's "The Bravados" in June to coincide with release of Gregory Peck starrer for 20th-Fox.

Erskine Caldwell received Los Angeles Authors' Club milestone scroll in recognition of his authorship of "God's Little Acre," designated "world's alltime best-seller."

Evelyn Koleman, freelance photog, returned to Coast following three-year, round-the-world junket. She is visiting Pat Campbell, west coast ed Motion Picture Magazine.

Nora Johnson, daughter of 20th-Fox producer - director - writer Nunnally Johnson, has sold her first novel, "The World of Henry Orient," to be published in August by Atlantic-Little, Brown.

Marie Hicks Davidson, Frisco newspaperwoman for more than 50 years and music critic of Hearst's afternoon Call-Bulletin for more than half that time, has retired. Arthur Bloomfield has replaced her.

Norman Reader, president of Pozzy-Reader Public Relations, will receive special Lafayette medal from the Republic of France for his contribution to French-American amity during last year's 200th anniversary of the patriot's birth.

Hill and Wang releasing June 9 a collection of George Bernard Shaw's writings, under the title "Shaw on Theatre." Tome contains 50 essays, letters, reviews, speeches—most of which, according to H&W, never appeared in book form. E. J. West edited.

Gerald Goode, for years publicity manager for Sol Hurok, profiles the impresario in current Mayfair, David Crombie's 50c Canadian monthly, edited by ex-National Film Board Stan Helleur. Goode says Hurok's way of calming down temperamental artistes is to stand manipulating a yo-yo.

Lee Shippey, retired L.A. Times columnist, has joined the staff of new weekly newspaper in Del Mar, the Surfcomber. Produced by lithography on heavy stock, paper is tabloid-size but entire first page is reproduction of photo of surf shot by Maurice Roy of La Jolla. D. Van Quackenbush, who owned string of wecklies in Illinois and Minnesota, is editor-publisher.

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Broadway

Met Opera's Board expanded to include Robert Lehman and Roger L. Stevens.

Douglas Fairbanks Jr. has acquired a partnership in the Blackstone Hotel.

Frank Kenney has forsaken show biz to join the First Investors Corp., a mutual trust fund house.

N.Y. Journal American tv-radio editor Jack O'Brian and his wife to Europe, his first time over, for six weeks, by boat and a liesurely vacation.

Sophie Tucker and Jane Froman were the only "outsiders" in the William Morris agency's "family" birthday party for bossman Abe Lastfogel on his 60th.

The fiddles at Chez Vito worked overtime for RCA topper Frank M. Folsom's birthday "do," hosted by Lucille and Harry E. Gould. Among the wires received was one from the Frank (CBS) Stantons, from Greece.

Martin S. Davis, exec-asst. to the ad-pub v.p. at Paramount, due back at the homeoffice after onceovering the new product at the studio. Meanwhile, Jacob Karp, studio exec, is in Gotham for talks with the h.o. brass.

Igor Moiseyev, head of the Moscow dance group now in U.S. will make a Sunday morning personal demonstration for the Dance Teachers Guild June 22 at the Henry Hudson Hotel, N.Y. Nonmembers can watch, too, for a fee.

Billy Rose's self-written ad in two N.Y. dailies last week, in the unique style that identified the producer-author when he was a regularly syndicated columnist via Bell, wherein he offered his Mt. Kisco, N.Y. estate for sale, may result in closing a deal this week. He got beaucoup recations.

Maxwell Rabb, secretary to the Cabinet under President Eisenhower, who resigned a fortnight ago, has joined the Stroock & Stroock & Lavin law firm which has show biz clients. Rabb had other more direct show biz bids, including an executive job with Spyros Skouras but elected to return to law practice.

Lucille Littel (Mrs. Borrah Minevitch), widow of the showman, returning to New York next month, her first visit back from her Paris home in 4½ years, (1) to visit her father and (2) to discuss a proposal for a New York counterpart of Au France Pinot, the unique Paris bistro founded by Minevitch and since operated by his artist-wife.

Arthur Kent is manager and host of the new Sardi's East on the site of the former Gilmore's, nee La Vie En Rose when Monte Proser operated it, on East 54th. Fernand is the maitre d' and Lucien Pic the chef de cuisine. New spot has a Vintage Room, a Theatre Room (murals by Al Hirschfield) and a Steering Wheel Bar (designed by Eli von Kontzow).

When Mony Dalmes (Mrs. Claude C. Philippe; he's the Waldorf-Astoria veep) first came over with the Comedie Francaise company, of which she is a member, one of the juveniles spotted the Natural Life Bldg. which spells out Nancy as one of Gotham's landmarks. The young Frenchmen, on his first trip to America, exclaimed, "I bet husband *that* rich?," thinking this was Philippe's ballyhoo for his actress-wife.

Minneapolis

By Lee Rees

(2124 *Fremont Ave. So. FR 7-2609*)

Ringling Bros. into St. Paul Gopher Bowl.

Excelsior Amusement Park opened for season.

Comedian Mickey Sharp here for Variety show.

Harry James into Prom Ballroom one-nighter.

Actress Susan Aldich into Dinner House nitery.

Lawrence Lombardo played Prom Ballroom one-nighter.

Theatre-in-Round presenting "Gallant Debutante."

"The Rainmaker" on tap at Lyceum Bush Little Theatre.

Second annual ball for Minneapolis Symphony netted $19,000.

Pete Seeger's San Francisco Jazz Band playing third return at suburban Lakeview Club.

Ralph Miller back with "Auntie Mame," which winds up the Lyons career as local legit home.

Guthrie Theatre's initial showing of its new Minnesota Centennial celebration showboat will be "Under The Gaslight."

Theatre Jimmy Rodgers auto-pinch-hitting at Lyric Theatre where "Long Hot Summer," 'Oth in which he sings, is playing.

Minneapolis Symphony's Antal Dorati off for five-month European journey during which he'll guest conduct at Vienna, London and Salzburg.

Maurice Chalfen, local impresario, inked deal for one of his "Holiday On Ice" skating shows to appear at Brussels, during current World's Fair.

Former Minnesotan film actor Walter Abel to read an original dramatic tribute to this state in its Centennial Celebration's statehood day ceremonies.

Midwest Conference of American Federation of Musicians at annual convention in Twin Cities chose L. V. Tesar, Omaha, Neb., attorney, president, to succeed J. E. Shildneck.

Paris

By Gene Moskowitz

(*128 Rue Huchette; Odeon 49-44*)

Robert Wyler through on his way to Rome and "Ben Hur" (M-G).

Jean-Pierre Aumont will play lead in new Jean Anouilh play "L'Hurluberlu" (The Scatterbrain) at the Comedie des Champs-Elysees next season. It concerns an ultra-patriotic, loud, stuffy French general.

Ray Stark will probably do Jacques Deval's legiter, "Romancero," on Broadway, next season, with present star Nicole Courcel repeating her role as the hardheaded but sentimental prostie. She speaks perfect English.

Albert Videlie declares that Brigitte Bardot film, "The Night That Heaven Fell" (Col), directed by Roger Vadim, has only a vague resemblance to his book, from which it was taken, and denies that any of the dialog is his.

Robert Dhery's stage revue, "La Plume De Ma Tante," heads for Broadway's Plymouth Theatre Oct. 30. Before that Dhery does some British video work and a film here with Dawn Addams, "La Belle Americaine," which he will direct.

Oscar-winning Gallic author Pierre Boulle ("River Kwai") has a run on his works here. Otto Preminger bought "The Ways of God," about an American girl and a young Chinese terrorist in Malaya; Metro has his "The Trial of the Whites," and Robert Joseph has Reginald Rose doing a legiter from Boulle's "Face of a Hero." His early novel, "William Conrad," will be a play here next season as adapted and staged by Jean Mercure.

Miami Beach

By Lary Solloway

(*1755 Calais Dr.; Union 5-5389*)

Nautilus hotel gave up on shows. Late season show biz way off for all spots.

Buddy Hackett slotted for a July week by the Roc's Cafe Pompeii.

Genevieve set for a showing at Americana's Bal Masque this month.

Dick Shawn and Dakota Staton on roster of June acts for the Fontainebleau.

Andy Griffith will be on hand for special preview showing of "No Time For Sergeants."

Bill Shadel bowed out of news director's post at WCKT to join ABC net commentator crew.

Kay Carroll a click at Murray Eranklin's, pacted to an all-summer run; songstress Dolores Leigh, ditto.

Fontainebleu contemplating shutdown of LaRonde during month of June for refurbishing and staff vacations.

Carillon hotel is shutting down its big Club Siam temporarily, lowering budget and moving entertainment into 150-200 seat cafe lounge.

Loew production exec Ernest Emmerling prepping plans to premiere chain's second Miami area hardtop, built in centre of motel row.

Saxony Hotel started its expansion plan with a new rooftop cafe. It will be first of its kind on the Beach, and a name-band policy is being mulled.

Israel

By P. Vernon

Vet German actor Fritz Kortner and actress-wife, in for one month's stay.

Folksinger Jaffa Yarkoni to Europe for tour of Western countries.

Medrano Circus, after three-month in Tel Aviv, now in Jerusalem.

Kol Israel State Broadcasting Service expanding broadcasting hours.

Overseas service "Kol Zion" curtailed and partly merged with State radio.

On a five-day private visit, Abe and Mrs. Olman, L. Wolfe Gilbert and wife Rose.

London Festival Ballet due in Israel, with Alicia Markova and Anton Dolin the leading dancers.

Israel Philharmonic now recording for British Decca under conductors Georg Solti and Jean Martinon.

New Israeli legit company set to open. Repertoire to include Gounod's "Faust," Donizetti's "Don Pasquale."

London

(*COVent Garden 0135/6/7*)

Ballet terper Moira Shearer bedded with chickenpox.

Metro music topper Miklos Rosza left London for the Coast.

Vocalist Joan Regan's daughter christened, with comedian Max Bygraves as godfather.

Choreographer Agnes de Mille milling around London on visiting and theatre-going spree.

Annual "Night Of The Stars" show skedded for July 24. Lance Hamilton in from N. Y. to organize the junket.

Rank Film Distributors reopening its Liverpool office this month. RFD now handling British Lion prints in UK.

Sir Michael Balcon, director Leslie Norman and actor John Mills to Brussels Film Festival, June 10. Their pic, "Dunkirk," has been set for screening at the fest.

Phonograph Operators' Assn., held a jukebox week and, as a result, tossed a $2,800 check into the lans of the Variety Club's Heart Fund.

Sixty stars turned up to man sideshows and sign autographs at reopening of Festival Garden's fun fair, sponsored by Empire News and Variety Club.

Showman Jack Hylton renewed his interest in Adelphi Theatre by signing a new, long lease. First unveiling will be all-colored musical, "Simply Heavenly."

Cornel Lucas, top Rank still photographer, running an exhibition of his glamor pics at Kingsway. Kenneth More opened show and Lord Rank turned up to give it a benevolent nod.

Ireland

By Maxwell Sweeney

(*22 Farney Pk; Dublin 684506*)

New studios in Cork for Radio Eireann opening soon.

"Cowboy" (Col) opened to big biz at Carlton, Dublin.

George Fleischmann lensed featurette on Dublin for NBC-TV.

Harpist Mercedes Bolger currently on Dutch and German tour.

Government will grant National Film Institute $4,500 to purchase educational films.

Michael Herrity and Donald Cockburn additional news gabbers for Radio Eireann.

Kenneth Rive, managing director Gala Film Distributors, planed back to London after talks on shipping in additional French and Italian pix.

Berlin

By Hans Hoehn

(*76 02 64*)

Playwright Jerome Lawrence here on short visit.

"Holiday On Ice" currently guesting here at Sportpalast.

John Huston's "African Queen" preemed in several German cities.

Vet conductor-composer Leo Blech celebrated his 87th birthday.

British full-length cartoon, "Animal Farm," shown via W-German tv.

Veit Harlan will make his Arca pic, "Prince Philip II," in Spain in June.

Local stage designer Ita Maximowna set to go to Vancouver for the festival.

Horst Buchholz reportedly will go to Hollywood on a private invitation by Billy Wilder.

Wolfgang Jaenicke, president of New Jazz Circle Berlin, has set up his own concert agency.

Former Wimbledon champ Budge Patty here to coach German Davis Cup team members.

More than 40 nations have already announced participation in forthcoming Berlin film fete.

UA's "Time Limit" has received "particularly valuable" label which means considerable tax relief.

Veit Harlan finished his Arca pic, "Love Can Be Like Poison." Stars newcomer Sabine Sesselmann.

Chris Barber Jazzband, labelled Europe's most popular New Orleans Revival band, will appear at Sportpalast.

F. W. Murnau's history-making German film classic, "The Last Man" (1924), was shown over East German television.

Several Russian pix, such as "Don Quixote," "Bolschoi Ballet" and "The Forty-One," are currently making domestic rounds.

Finnish actress Ann Savo and Carl Moehner have the leads in CCC's "Back From Outer Space." Exteriors are being shot at the North Pole.

Pix currently at East Berlin's DEFA studios include "The Story of Hassan And The Rich Merchant Machmud," "The Young Englishman," "Michael's Return" and "Tilman Riemenschneider."

Lots of U. S. pic preems during the past two weeks, including "Jailhouse Rock" (M-G), "Solid Gold Cadillac" (Col), "Joe Butterfly" (U), "Short Cut To Hell" (Par), "Time Limit" (UA), "Five Steps To Danger" (UA) and "Johnny Dark" (U).

Frank M. Borovatz, 10-year vet of Berlin scene and long chief of U.S. Army Public Information Office, left for new assignment at Ft. Meade (Md.). Jerome Bahr, formerly with Second Army Speakers Bureau, took over his Berlin job.

Pittsburgh

By Hal V. Cohen

Bob Parks signed by Civil Light Opera for five shows this summer.

Danny Thomas here June 11 to raise money for St. Jude Hospital.

Sinclair & Alda, dance team, touring in George Liberace show.

Dorothy Lamour to Holiday House June 2 for her local nitery debut.

Nancy Hartnett named "Miss Cover Lovely" of Pittsburgh Models Club.

Local tot Karen Lee has replaced Barbara Travis in "Music Man" on Broadway.

Nat Rosen, 20th-Fox manager here, and his wife celebrated their 15th wedding anni.

Bandleader Gabe D'Amico hospitalized with serious injuries suffered in auto crash.

Jill Corey begged out of her Twin Coaches booking next month for a screen assignment.

Joe New takes over as general manager of the Jefferson-Sheraton Hotel in St. Louis June 1.

John Eames tagged for resident company of South Shore Music Circus at Cohasset, Mass.

Clay Flagg and Carl Low open their White Barn strawhat June 7 with "Nude With Violin."

Helen Wayne Rauh replaced ailing Josephine Chase in Playhouse revue, "Tongue in Cheek."

Hiram College Showboat, the Majestic, will drop anchor here middle of July for a month.

Morty Henderson, Liberty Theatre manager, suffered slight stroke and is in Veterans Hospital.

Local girl Jan Norris, who replaced Virginia Gibson in "Happy Hunting," screen-tested by 20th-Fox.

Danny McKenna, formerly in Warner Bros. Theatres publicity, new promotion man for Coral Records.

Playhouse thinking of substituting Sunday performances (for members only) next season instead of Mondays.

Playhouse p.a. Frank Bollinger goes back to Hyannis this summer to handle press again for Cape Cod Melody Tent.

Gerry Jedd, winner of one of Vernon Rice off-Broadway awards this year, graduated from Carnegie Tech Drama School.

Alma Lind broke her arm and had to withdraw from rehearsing "Separate Tables" at Playhouse in favor of Mariam Lewis.

Amsterdam

By Hans Saaltink

(*121 Pythagoras; Phone 56316*)

Pianist Jo Juda will make a three week tour in Austria.

Nederlandse Comedie will perform Elmer Rice's "Green Girl."

"The Bridge On River Kwai" (Col.) in gala performance at City Cinema.

Play "J/JS" has had 50 performances with the Nederlandse Comedie.

Dutch play by Max Croiset, "Amphitryon," was produced by Haagse Comedie.

Ella Fitzgerald and the Oscar Peterson Trio hit Concertgebouw in present swing of Europe.

Singing priest, Aime Duval from France, big success here. Giving extra recitals in Amsterdam.

Ruud Jacobs (Bass) is only Dutchman chosen to be in the Tower Of Babel orch in the Newport Jazz Festival.

Toon Hermans' "One Man Show" was on AVRO tv; program, in which comedian Hermans appears along with only small musical combo, took 2½ hours.

Washington

By Florence S. Lowe

Arena Stage winding up current season with six-week, sock run of "Summer Of The 17th Doll."

Oil exec Chester Lauch, once the "Lum" of "Lum and Abner," honored here by fellow-Arkansans.

Julius La Rosa follows Jane Morgan into Shoreham Hotel's Blue Room, with Vaughn Monroe to follow.

Zsa Zsa Gabor, Joey Adams, Nejla Ates and Al Kelly booked for preem of Cafe Paree, town's new 750-seat nitery.

Barter Award winner Arnold Moss, who scored here last season in "The Tempest," back at Library of Congress past week with cast of Broadway players for two-nighter in "Measure For Measure."

Hollywood

Peter Lawford broke his arm in auto accident.

Russell Birdwell reopened his indie flackery.

Richard Thorpe back from two-month swing through South America.

Bill McLaren succeeds Ozzie Knudson as KCOP production manager.

Ben Alexander reelected prexy of Radio-TV-Recording & Advertising Charities.

Sy Weintraub took over active control of newly-purchased Sol Lesser Productions.

Bill Scott swings from John Sutherland Productions to UPA as casting and dialog director.

Kirk Douglas receives honorary Doctor of Fine Arts degree June 8 from his alma mater, St. Lawrence U.

Johnny Green to chairman music division of United Jewish Welfare Fund's amusement industry campaign.

Art La Forest, charter member of Screen Extras Guild, will be awarded life membership at annual meet June 6.

Glenn Ford presents annual Glenn Ford Dramatic Awards at his alma mater, Santa Monica (Cal.) High School, June 6.

Westport, Conn.

By Humphrey Doulens

Dana Andrews here.

David Wayne commuting to "Say Darling" in Manhattan.

Licia Albanese, Met diva, has rented a place at South Norwalk.

Mary Martin and Richard Halliday in residence at their Norwalk farm.

Lawrence Langner teed off 27th season of Country Playhouse with luncheon for subscription committees at Stonhenge.

Horace McMahon, principal in "Say Darling," picked as Norwalk's "Father of the Year," and honored at testimonial Sunday evening (19).

Edward Fisher, manager of American Shakespeare Theatre at Stratford, guest of honor at local B'nai B'rith luncheon here on Wed. (21).

John R. Hersey, the author, and local resident, will wed Barbara Day Kaufman of Chicago here. Both parties were divorced earlier this year.

Boston

By Guy Livingston

(*344 Little Bldg.; HAncock 6-8386*)

Four Preps current at Blinstrub's.

Al Martino in for Frolic, Revere, date.

Danny White's Aquarama inked for Topsfield Fair.

Thrush Margie Anderson featured at new Gilded Cage.

Comic Tubby Boots inked for 13-weeks of state fairs with Tirza.

Ringling Bros.-Barnum & Bailey circus in for annual week-stand at Boston Garden.

Anti-rock 'n' roll wave following Alan Freed ruckus has local r&r disk jocks worried.

Boston Globe ankled newspaper row after 86 years for new $3,000,000 plant in Dorchester.

Gene Kelly in to o.o. Noelle Adam of "Broken Date" ballet at Colonial for his new film.

Sam Snyder due in from Brussels, where his "Water Follies of '58" is a World's Fair midway attraction.

Hub will have only one strawhatter in the city this season, Lee Falk's Boston Summer Theatre in New England Mutual Hall.

Martha Raye inked to open Salisbury Beach Frolics June 27-28, with Steve Lawrence, Eydie Gorme and Tony Martin to follow.

Tokyo

By Dave Jampel

(*Press Club 27-0161*)

British poet Stephen Spender here on month-long lecture tour.

Hanayagi Dancers led by Jusuke Hanayagi left for Belgium and Brussels World Fair.

The 19-member Awaji Puppet Troupe left for Moscow and series of performances in USSR.

Tickets on sale for Moscow Circus slated here in June and July. Fifty-member troupe opens June 14 at Korakuen Ice Palace and features clown Constantine Belman.

Fernando Rodriguez named gen. mgr. of Allied Artists of Japan, replacing Paul Mizukami who recently resigned. Rodriguez himself resigned similar post with Columbia a few weeks ago.

Shirley MacLaine arrived with Mr. and Mrs. David Niven, all on vacation. Miss MacLaine joins indie-producer-husband Steve Parker here and makes p.a. at Hibiya Theatre where "The Sheepman" just bowed.

OBITUARIES

RONALD COLMAN

Ronald Colman, 67, actor, who appeared in more than 100 films since 1920, died May 19 in Santa Barbara, Calif. He was operated on for a lung infection last year and had been in poor health since.

Born in England, he began his career in 1916 on the London stage in "The Maharanee of Arakan." In 1920, he came to the U.S. Soon afterwards, he appeared in numerous silent films including "The Dauntless Three," with Robert Warwick; "The White Sister," with Lillian Gish; and "La Tendresse," with Ruth Chatterton. These were followed by pix with Norma Talmadge and Vilma Banky.

His talking pictures included "The Light That Failed," "Lost Horizon," "A Tale of Two Cities," "Random Harvest," "Arrowsmith," "The Prisoner of Zenda," "If I Were King," "Talk of the Town," "Clive of India," "Kismet." "The Late George Apley," and his academy award winning performance in 1947 of an egomaniac Shakespearean actor in "A Double Life." His last two films were Warner's "The Story of Mankind," produced last year, and "Around the World in 80 Days" (UA).

His first wife was English actress Thelma Victoria Maud, whom he married in 1918. They were divorced in 1935. In 1938, he married actress Benita Hume. Both he and his wife began a radio series called "The Halls of Ivy" in 1949 in which he played the president of Ivy College. The program was done as a tv series in 1954 and ran for one season.

His wife and daughter survive.

ELMER DAVIS

Elmer Davis, 68; died Sunday (18) in Washington following a stroke and pneumonia. Though well established as a writer for magazines prior to the national fame which newscasting for CBS brought him after 1939 he was fated to play a prominent role in the struggle against the Axis. He was ideally equipped by common consent to head the Office of War Information under a regime which

JACK RUSSELL

In memory of my devoted friend and partner who departed this life May 21st, 1952.

Rest in Peace

Belle Titus

minimized official censorship even during the conflict.

Davis was admired for his moderation in style and content but he was capable of high eloquence as in his last book, an ode to liberty under the title "But We Were Born Free." The book recalled Davis to public attention, he having faded from his former prominence as a personage.

His early experiences included going along on the famed Henry Ford Peace Ship during World War I, a hitch on the N.Y. Times and about every kind of freelance writing. A man of enormous erudition, capable of slick fiction and belles lettres equally Davis was surely one of the most respected figures ever to adorn broadcasting, though other newsmen became more famous and earned far greater sums than he.

Davis and Quincy Howe were two of the dry-voiced Yankee-type newscasters in the early radio days when Hitler made world news and nerves. The contrast with more emotionally-charged newscasters of the period, some more actors than analysts, was vivid. Davis was too completely "pro" to succumb to hambo on the radio.

It was sheer high-minded patriotism which led Davis to forsake his commercial career with CBS at its peak. He probably took at least a 50% cut in salary too, when accepting FDR's appointment to head the Office of War Information, successor to the earlier Office of Facts and Figures, and other early war agencies.

Because of his background as a writer and a longtime member of the Authors League of America Davis was the necessary "friend in power" to the Writers War Board, unofficial offshoot of the League which operated for some six years under the chairmanship of Rex Stout. Other members included Oscar Hammerstein 2d, Paul Gallico, Kip Fadiman, Christopher LaFarge, John P. Marquand, Russel Crouse, Peggy Leech, Robert Colwell, Robert J. Landry and Hobe Morrison, the last two now with the N.Y. staff of VARIETY.

Davis' connection with the Writers War Board was neither clandestine nor publicized but this group of writers carried out propaganda assignments for the Government behind scenes. Its office, staff and mailing expenses, less than $25,000 annually, went on the OWI budget, an arrangement later challenged by the literal-minded Edward Klauber, former CBS exec veep and once Davis' "Boss." He became number two under Davis and harrassed him on "business efficiency" grounds.

He leaves his wife, son and daughter.

E. F. McDONALD JR.

Comdr. Eugene F. McDonald Jr., 72, founder and first president of Zenth Radio Corp., died last May 15 at the Chicago hospital in which he had been bedridden for several months. Weeks before his death he was elected to the new Zenith post of board chairman. Hugh Robertson, elevated then to the presidency, now heads the corporaion.

A pioneer in the broadcasting industry, McDonald was a founder of the National Assn. of Broadcasters and the first Radio Commission (now the Federal Communications Commission). He made early strides for shortwave and FM radio, operated the only tv station in Chicago from 1939-42, and fought for the cause of subscription television up to the time of his hospitalization. Specifically, he ground his ax for his company's own pay system, Phonevision.

McDonald entered the radio industry in 1921 after receiving a Navy commission in World War I as Lt. Commander, a title which he retained the rest of his life. Having made a small fortune in financing automobiles sales through time payments, he joined in partnership with two young radio amateurs, Karl Hassel and R.H.G. Mathews, in a company called Chicago Radio Laboratory. Comdr. McDonald provided capital and became general manager of the firm, which two years later was incorporated as Zenith Radio Corp., with McDonald as prexy.

That same year, 1923, McDonald established one of the first broadcast stations in the country—WJAZ, from the Edgewater Beach Hotel—and organized NAB, becoming its first president.

He became an early exponent of commercial sponsorship as a means of financing a broadcast station's operations, a system which ironically was to become the antagonist of his scheme in his last years for subscription television.

Accompanying Comdr. Donald B. MacMillan on an expedition to the Arctic, McDonald helped advance shortwave radio for long-distance communications by manning the Zenith equipment to keep touch with the United States.

The broadcasting industry in 1925 was under the jurisdiction of the Secretary of Commerce, then Herbert Hoover. McDonald, believing this too much power for one man, deliberately jumped a Canadian frequency, and the ensuing court test led to the establishment of the Radio Commission, since superseded by the FCC.

McDonald's company began experimenting in television in 1931 and began early to develop a pay-see method because of his conviction that advertisers would not be able to pay for new motion pictures and other top attractions on tv. He demonstrated his first system in 1947 and conducted a limited commercial test in 1951. Since then he has fought to keep toll-vision a controversial but live issue by means of advertisements, statements to the press and legal action.

He established the nation's oldest FM station, WEFM, in Chicago in 1940. It has operated ever since then without selling commercial time.

McDonald authored a number of magazine articles on radio, aviation and exploring and wrote two books, "Youth Must Fly" and "Television Will Cost Big Money."

He is survived by a sister, a son and a daughter.

F. HUGH HERBERT

F. Hugh Herbert, 60, author, playwright and film writer, died May 17 in Hollywood, Calif.

Born in Vienna and educated in England, he came to the U.S. in 1920 and soon after joined Paramount Pictures as a film-writer. His films include "Out of This World," "Our Very Own," "The Little Hut" and "Sitting Pretty."

His plays include "The Moon is Blue," "Kiss and Tell," "For Love or Money," and "For Keeps." Both "Moon is Blue" and "Kiss and Tell" were made into films.

He also wrote several novels, a book of poems, magazine articles and radio scripts. His most recent novel was "I'd Rather Be Kissed," published in 1954. He adapted the recent Broadway play "The Best House in Naples," and his latest play, "Weekend-Girl," is scheduled for a fall production. He was president of the Screen Writers Guild in 1953-54 and served as its national chairman until 1957.

Wife and two daughters survive.

FREDDIE FRALICK

Freddie Fralick, 69, pioneer actor and agent, died in Hollywood May 13 after a brief illness. After setting up his own agency in Hollywood in 1923, he became one of the toppers in his field, refusing to handle more than 10 clients and all of them big-name stars.

In recent years, he had turned to packaging and as western rep for George J. Trendle, Detroit, handled "The Lone Ranger" for radio, tv and films, and also set "Sergeant Preston" tv series.

Starting in theatre at age of 10, after a career in stock, carnivals and vaude, Fralick joined Biograph in 1912 and was a screen actor for five years. At one time he appeared as Mabel Normand's leading man. He served as casting director for Thomas H. Ince, then turned to agency work.

His wife survives.

LEO MITTLER

Leo Mittler, 64, German stage director and scriptwriter, who had worked in Hollywood and on Broadway, died May 16 in Berlin.

He was a director at Max Reinhardt's Theatre in Berlin during the 1920s. When Hitler seized power, he fled. He returned to Germany in 1952. His screenplays included, "The Mayor's Dilemma," a French film seen in New York in 1940. He wrote the story with Victor Trivas, whom he teamed on the screenplay with Guy Endore for "Song of Russia," a Hollywood film made in 1944.

He also wrote "The Forgotten Ship," a legit play about a floating concentration camp. In 1947, he directed "Topaze" on Broadway. After his return to Germany in 1952, he directed "Teahouse of the August Moon," which opened in Berlin in 1954 and also the Duesseldorf production of "The Diary of Anne Frank."

LOU WERTHEIMER

Lou Wertheimer, 69, one of the operators of the Casino at the Riverside Hotel, Reno, died in Hollywood May 19. He was partnered with his brother Mert and R. R. (Ruby) Mathis in the venture. He also produced at 20th-Fox for a time.

Wertheimer went to Reno shortly after World War II and operated the casino at the Bonanza Club. Afterward, he ran the gambling at the Mapes Hotel, and then he and his brother went into the Riverside Hotel, which they subsequently bought. They recently sold the hotel for $4,000,000, but continued to operate its casino.

At one time, he was active in Florida real estate, but sold out his interests to work in picture production.

WALTER J. FROES

Walter J. Froes, 36, radio actor, known also as Wally Douglas, died May 10 in Los Angeles after a long illness.

He launched his career with Horn & Hardart's "Children's Hour," on radio, where he was known as Froggie Froes. He later worked for a time with Fred Waring. He also appeared in numerous Hollywood short subjects.

In 1951, he went to Norton, Virginia as a disk jockey at station WNVA. He later became program director. He then moved to West Virginia, where he had his own radio show.

Mother, father, two sisters and a brother survive.

ARTHUR MILLIGAN

Arthur Milligan, 59, president of the Toronto chapter of the Motion Picture Projectionists Union, died May 12 in Toronto. He was stricken with a heart attack while sitting in his Labor Temple office.

A member of the union for 42 years, Milligan was chief projectionist at the Imperial Theatre, Toronto, largest film house (3,344 seats) in Canada. He was also a member of the Motion Picture Pioneers and the 25-Year Club of Famous Players (Canadian). In World War 1 he served overseas with the 75th Battalion, was wounded and gassed.

Survived by wife and two daughters.

EDWIN L. HOLLYWOOD

Edwin L. Hollywood, 65,, silent picture director, died May 15 in Hollywood. Before retiring from films in late '20s, he was a director for both Famous Players-Lasky and Vitagraph in N.Y., and helmed such players as Mary Pickford, Blanche Sweet, Irene Castle, Mae Murray and Mae Marsh. In 1924, he won a national award for his film, "Columbus."

In recent years, Hollywood had been prexy of Air Transport Manufacturing Co., Glendale, Cal. Surviving is a son.

MARTIN TURNER

Martin Turner, 75, for 40 years owner and operator of Turner Scenic Construction Co., in Fort Lee, N.J., a leading Broadway scene-building concern, died May 18 in Lake Worth, Florida.

His sets were used in numerous Broadway legit productions including, "The Green Pastures," "Harvey," "The Glass Menagerie," "I Married An Angel," "Street Scene" and "Something for the Boys." He sold his business in 1948. At one time, he was also general manager for the late Broadway producer William A. Brady.

Wife, sister and brother survive.

JIMMY TISDALE

James (Jimmy) Tisdale, 52, Philadelphia orch leader, died in that city May 15 after a long illness. He had been a favorite at local dancehalls and night clubs for the last 23 years. He was very active in the Elks fraternal affairs until a heart attack about 14 months ago forced him to retire from show business.

Tisdale had appeared at Town Hall, Bombay Gardens, Strand Ballroom, the Savoy Plaza and the Ambassador.

CARL F. HIECKE

Carl F. Hiecke, 53, production v.p. for Revue Productions, died of a heart ailment May 13 in Hollywood after a brief illness. Prior to joining Revue six years ago he was with Columbia Pictures and Darmour Productions in production posts.

Surviving are his wife, two daughters, mother, brother and three sisters.

WILLIAM H. MILLSTEIN

William H. Millstein, 72, a freelance commercial artist, died May 17 in Miami Beach. He had done commercial art for the General Outdoor Advertising Co., the J. Walter Thompson agency and several newspapers.

Wife, son Gilbert, a member of the Sunday staff of the New York Times and another son survive.

MOSES FEDER

Moses Feder, 67, Jewish actor, died May 19 in New York. He appeared in numerous Yiddish productions including, "Yoshe Kalb," "Song of My People," "The Dybuk" and "The Golem."

Wife and two daughters known as the Feder Sisters, a comedy team, survive.

HARRY J. BUDINGER

Harry J. Budinger, 56, musician employed by NBC in Chicago, died in that city May 11. A drummer, he was one of the original musicians on NBC's "National Farm and Home Hour" and was also employed by WMAQ as a turntable operator.

Wife and daughter survive.

PAUL GATES

Paul Gates, 61, night program manager for radio station KABC for the last 16 years, died May 18 in Hollywood after a brief illness. He began on station KGO in Frisco, when it was part of the NBC blue network, and remained when it became ABC.

Wife and two daughters survive.

R. E. Shepherd, 70, vocalist, died in Dallas May 12. He had been critically ill of a head injury sustained in a car accident in Florida in March. His tenor voice earned him the sobriquet of "singing mayor" of Wichita Falls, Tex., in 1923-28.

Robert Emmett McFarland, 56, father of Spanky McFarland, former star of the "Our Gang" pit, died in Dallas May 13 after a heart attack. From 1931 to 1944 McFarland was based in California as business manager for his son.

Sir Duncan McCallum, 69, son of the late Charles Coborn, vaude artiste who made famous the song "Man Who Broke The Bank at Monte Carlo," died at Glasgow May 10. He was member of Parliament for Argyllshire, Scotland.

Nelson W. Pollard, 52, a violinist who had played with several orchestras including the Vermont Symphony, died in Montpelier. Vt., May 7, after suffering a cerebral hemorrhage.

Widow of Charles Muehlman, late Sacramento, Cal., theatre owner and once San Francisco branch manager for Warner Bros., died in South San Francisco May 11.

Mrs. Ada Lugwin, 47, president of Cinema Mercantile in Hollywood, died May 19 in New York. She recently completed 20 years with CM, a property rental house owned by Harold Hopper.

Gabriele Lo Conte, 71, solo cornetist for the Buffalo Bill Wild West Show, died May 8 in Newark, N.J. Two daughters and four sons survive.

Hampton Del Ruth, 77, film writer and brother of Roy Del Ruth, film director, died May 15 in Los Angeles.

George Worcester, 104, the oldest panelist on the former tv program "Life Begins at Eighty," died May 16 in New Haven, Conn.

Wife of Ralph Knowles, producer-director with WMAQ in Chi, died in that city May 9.

MARRIAGES

Kathryne Manx to Leslie Stevens. Long Beach, Cal., May 11. Bride's an actress; groom is a playwright.

Linda Cristal to Robert Champion. Pomona, Cal., May 10. Bride is an actress.

Irene Campbell to Jimmy Neil, Glasgow, May 10. She's stage dancer; he's vaude comedian.

Margaret Marlowe to Christopher Trace, London, recently. She's legit actress; he's tv writer.

Mary Elizabeth Walker to Michael Ellis, May 10, N.Y. Groom is the producer of the Bucks County Playhouse, New Hope, Pa.

Estela Aza to David Bean, New York, May 18. She is a dancer; he's a pianist.

Merrill Towne Glaser to Richard S. Jonas, New York, May 18. She is associate radio-tv director for Crusade for Freedom; he's vice-president of Crown Restaurant Equipment Corp.

BIRTHS

Mr. and Mrs. Joe Hyams, son, Los Angeles, May 12. Father is Hollywood correspondent for the N. Y. Herald Tribune.

Mr. and Mrs. Chester F. Casanave, son, New York, May 2. Father is vice president of Fred Astaire Dance Studios.

Mr. and Mrs. Marlon Brando, son, Los Angeles, May 11. Mother is actress Anna Kashfi; father's an actor.

Mr. and Mrs. Rex Loring, daughter, Toronto, May 11. Father is an announcer and interviewer on national network of the Canadian Broadcasting Corp.

Mr. and Mrs. Norman Jewison, son, Toronto, May 11. Father is a tv producer for the Canadian Broadcasting Corp.

Mr. and Mrs. Edward Disney, daughter, Burbank, Cal., May 13. Father is Disney Studios production staffer, son of prexy Roy O. Disney.

Mr. and Mrs. Kenneth Flowers, son, San Mateo, Cal., May 10. Father is CBS-TV film salesman in Frisco.

Mr. and Mrs. Arthur Rosen, daughter, New York, May 15. Father is Stanley Warner executive and son of SW executive v.p. Sam Rosen.

Mr. and Mrs. Saul Cooper, son, New York, May 16. Father is publicist in Lynn Farnol's office.

Mr. and Mrs. Ronnie Seawright, daughter, Long Beach, Cal., May 13. Father is animation coordinator at Cascade Pictures.

Mr. and Mrs. John S. Hayes, son, Washington, May 3. Mother is former WTOP femmecaster; father is president of Washington Post-Times Herald broadcast division and general manager of WTOP-CBS.

Mr. and Mrs. Stephen Chuntao Cheng, son, New York, May 7. Father is with the Broadway production of "Who Was That Lady I Saw You With."

Mr. and Mrs. Cairo Anzalone, daughter, New York, May 17. Father is in composing room of Rogowski Press (VARIETY).

Shubert Estate Tax

Continued from page 1

contends, however, that the estate is worth closer to $18,000,000, and that an additional $9,000,000 in taxes is due. A suit filed by the executors, asking the tax court to referee the dispute, disclosed that Internal Revenue believes the value of the estate should have included more than $12,000,000 in claims by heirs against Lee's surviving partner, and brother, Jacob Shubert, now the controlling head of the theatre operating firm.

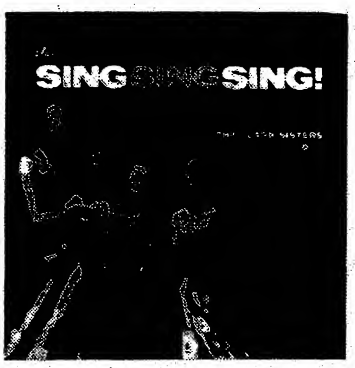
The executors have a suit pending in N. Y. state courts for an accounting of the partnership, described as having existed without any formal agreement as to disposition of assets at its dissolution.

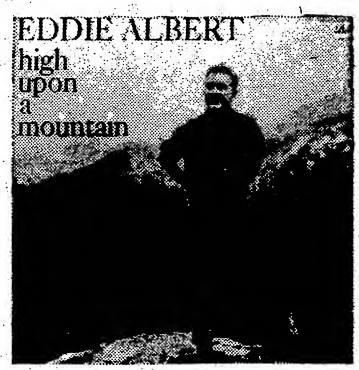
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VARIETY

PRICE 35¢

Published Weekly at 154 West 46th Street, New York 36, N. Y., by Variety, Inc. Annual subscription, $15. Single copies, 35 cents.
Entered as second-class matter December 22, 1905, at the Post Office at New York N. Y., under the act of March 3, 1879.
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VOL. 210 No. 13 NEW YORK, WEDNESDAY, MAY 28, 1958 80 PAGES

$3,500,000 IN PILOTS KAPUT

Borge's 3-Year TV Pontiac Pact At 225G Per Show Sets a Record

Victor Borge's three-year firm deal with Pontiac for a minimum of one tv network spec a season is without precedent on two counts. First, at a time when the auto industry in general, proceeding with caution, refuses to commit itself beyond a single season, the longterm Pontiac pact is a reaffirmation of the company's faith in the medium's impact. Second, the $225,000 per program for what essentially is a one-man show (although Borge will deliver the whole package, including musicians, etc.) probably sets a new high for a onetime tv performance. While some of the specials earmarked for next season will go as high as $500,000 (such as CBS "Wonderful Town" and the projected "Kiss Me Kate" package for Hallmark), these latter involve multiple royalties, fees, countless performers, etc.).

Under the Pontiac deal, Borge won't be restricted to a single show per season. If he winds up doing two per season his total take over the three-year span will be $1,350,000. However, Borge reserves the right to nix more than one a season. Still left wide open is the network, but CBS is reported dickering for the specials, having done the previous Borge shows.

Borge, incidentally, left over the past weekend for Europe, where he'll do 10-city theatre tour of one-niters. On June 16 he'll do an hour show for the BBC-TV at a price reported to be the highest yet paid either by BBC or the rival commercial tv operation.

On the Borge griddle is a projected Cinerama feature, in the nature of an "Around the World With Borge." Talks are now going on.

Latin Quarter's 25G Bid To Jerry Lewis as Lure For N.Y. Cafes' 'Lost Biz'

The battle for names to work Broadway looks like it will really start in earnest. Eddie Risman, manager of the Latin Quarter, revealed that he has offered Jerry Lewis $25,000 weekly for a stand. Bid was made recently when Risman was on the Coast. There has been no acceptance as yet.

Risman says that he realizes that with his 600 seating capacity, plus lushness of his surrounding production, he actually shouldn't throw this kind of money around. However, he feels that he must probe the financial depth of the Latin Quarter. He must determine whether a personality such as Lewis will bring in a heavier spending crowd, whether he can pack the room for two shows nightly and three on weekends, and whether there are heavy spenders who have been staying away from

(Continued on page 66)

CIRCUS, RODEO, SKIS, THRILLS VICE DODGERS

Ebbets Field Productions Inc. is currently lining up more events for the former home of the Brooklyn Dodgers. Outfit has signed the Hamid-Morton Circus to go from June 29 to July 12. On July 25, the Holmes "World Championship" rodeo will start with a claimed $20,000 in prize money to be distributed in a one-weeker.

A sports show with winter carnival plus skiers and skaters will appear Aug. 27 to Sept. 7.

The season opens on Friday (30) with a run of Jack Kochman's Hell Drivers to June 1. Event plans a $2.50 top with 50c for children.

There's a Video Screen in Metro's Financial Future

Metro will shortly embark on a major expansion of its television activities. The company is blueprinting a program so that it can become a major leaguer in the production of properties for the tv market. In addition to adding to its schedule of telepix series, the studio is fine-combing its literary properties and old pictures to come up with material for one-hour and 90-minute filmed shows as well as live spectaculars.

As part of this major expansion in tv, which has the blessing of the company's board of directors, Metro is on the prowl for an executive producer who would be in full charge of the video production program. Sam Marx, currently in charge of tv production, will be shifted to other duties, it's under-

(Continued on page 50)

Charles Vidor Gets Nod For Nijinsky Biofilm

Long legal battle over who has the right to portray the life of Nijinsky ended last week when N. Y. Supreme Court Justice Henry Clay Greenberg ruled in favor of Charles Vidor. Decision stemmed from a suit brought against Oscar Serlin by Vidor several years ago when both claimed to hold rights to depict the dancer's life.

At the time Vidor filed for a declaratory judgment to have the court determine his rights he was negotiating with Warners with a view aiming toward a possible biopic of the celebrated terpsichorean.

(Continued on page 18)

SCORECARD ON THE CASUALTIES

By GEORGE ROSEN

Some 70 to 80 pilots designed with that network gleam in their eye are going down the drain. Representing upward of $3,500,000 in outlay, they've been in and out of all the Madison Ave. agencies, screened and rescreened, with no takers.

A few may still make it, since the '58-'59 program schedule hasn't been fully resolved as yet; some others will be headed for the syndication route, where in some instances they'll probably make it big. Still others may even be put on the shelf to start the agency rounds anew next season. But, by and large, these 70 to 80 pilots represent total frustration, with the ash heap as their ultimate destination.

With the exception of a bare few that came out of such anthology series as "Schlitz Playhouse" and "Zane Grey Theatre" (thus recouping their investment), each pilot casualty averages off as a $50,000 rap—money kissed off with little likelihood that any of it will be salvaged.

Here are some of the more important pilots that have been playing the agency field with, thus far, no takers:

"Skippy." Jackie Cooper entry

Continued on page 47)

Ask Ike to Medal 'Van'-Type Artists

Washington, May 27.

Special Governmental medals and citations given to young artists in recognition of their achievements in winning national prizes was urged over weekend by board of National Association of Concert Managers. Holding their semi-annual meeting on heels of triumph of Texas pianist Van Cliburn in his Washington appearance, group sent a telegram to President Eisenhower urging him to spearhead a movement for official recognition of young American artists.

Cliburn, who was received at White House by the President past Friday (23) preceding his concert, was unable to lure the First Family from their Gettysburg weekend to hear him play in Constitution Hall. Aside from this disappointment, his stint here, attended by top drawer reps from Embassy Row and official and social Washington, garnered an unprecedented ovation. Six curtain calls, a standing ovation, and a wildly cheering response from the SRO audience, marked his performance.

In the very hall in which the Daughters of the American Revo-

(Continued on page 68)

B'way Season Was Best in Decade; Notable for Imports, Click Debuts

By HOBE MORRISON

The Broadway legit season of 1957-58, officially ending next Saturday night (31), has generally been the best in almost a decade. Perhaps not since the 1948-49 season, in which "South Pacific" and "Death of a Salesman" headed a strong list of critical and boxoffice successes, has Broadway offered such high quality legit.

On the basis of production volume, 1958-59 has been ordinary, with only 56 new productions plus a return show from last season ("Waltz of the Toreadors"). That's quantitatively as bad as two seasons ago, and within two shows of the all-time low, 1952-53, when only 54 shows were produced. Compared to the great days of the 1920's, when over 200 shows were produced a season (see chart in the Legitimate section), all of the last few years have been anemic.

This season, however, has offered an impressive array of quality shows as at least partly indicated by the fact that 10 productions are already in the black, with at least three others figured probable ultimate payoffs. Another indication of the good shows this season was the number of serious candidates for prize honors.

As usual, the season has been marked by a number of click debuts of talent and absences or failures of established names. That goes for authors, directors, actors and even producers. Some of the more impressive successes have been made by foreign

(Continued on page 77)

FISHER'S $1,000,000 FOR 5 VEGAS YEARS

Las Vegas, May 27.

Eddie Fisher has been signed by Monte Proser to a new $1,000,000 contract, which commits singer to eight weeks a year at the Tropicana for five years. Pact begins in '59.

Fisher has asked Proser to cut his skedded eight-weeker which begins June 11 to four frames because of pressure of followup commitments. Proser granted the request, but so far hasn't inked a replacement.

'Yankee Doodle Show Biz,' or BG At Brussels Fair

Brussels, May 27.

Yankee Doodle Show Biz went to town at Brussels Fair this week for first time since the International Exposition here opened, winging out high, wide, and handsome behind the clarinet of Benny Goodman and his orchestra, first live act in the American Theatre. BG followed several weeks of the "South Pacific" film which produced small audiences and no excitement, and now his jazz has given a much needed hypo to American Performing Arts program which until now has had to compete only with film against major Soviet acts like the Red Army Chorus.

Goodman opened to SRO Sunday (25), a typical rainy Brussels night, and had usually staid audience of opening night VIP's and diplomats from all nations represented

(Continued on page 79)

Congress As Owner Of Retreaded Nat'l Anthem

Washington, May 27.

The U. S. Congress will become the copyright owner of "The Star Spangled Banner" if Rep. Herbert Zelenko's (N.Y.) bill to revise the national anthem goes through. Point was brought out at hearings last week when Rep. Zelenko asked Paul Taubman, who suggested the changes, about ownership of the new copyright.

Taubman, musical director of "Twenty-One" and other NBC-TV shows, has suggested the lowering of two tones and 13 notes to make the anthem more singable. Appearing for the revision in addition to Taubman at last week's hearings were Deems Taylor and Lucy Monroe.

B. S. Pully Not Funny To Chief Cop, Who Hauls Him Out of Hialeah Hall

Miami Beach, May 27.

B. S. Pully for some years now has been a native of Miami Beach and is in his third year at Place Pigalle, one of the more active stripperies. Last week, Pully found that his broad and bawdy approach to personal appearances at civic affairs, those comprising usually an all-male audience, would probably involve him with the law if he were working in an outlying community, such as Hialeah, home of the famed racetrack.

Invited to "address" the assembled Dade County Police Chiefs at their annual dinner, his earthy chatter, usually a roaring success at such meetings, brought him, this time, an unbilled heckler in the form of Hialeah's law enforcement head, who charged up to the mike and unceremoniously hauled Pully offstage and out of the hall.

Pully, nonplussed by it all, had a typical comment: "Did they think they'd invited Somerset Maugham or Emlyn Williams for a talk?"

Glom $45,000,000 Take in Seattle's '61-'62 World's Fair; $5-Mil Funway

Seattle, May 27.

The Seattle World's Fair, projected for a two-year run, 1961-62, can expect a gross of about $22,700,000 per year from its amusement centre, with management's share about $2,950,000, Walter Van Camp reported to World's Fair trustees after he conducted a nationwide survey of amusement developments.

Van Camp, a veteran showman now managing director of Greater Seattle Inc., which sponsors the city's annual Seafair celebration, said $5,000,000 should be allocated for a 20-acre amusement strip on the 90-acre fairgrounds and that the proposed amusement pier on Elliott Bay was impractical. He said the pier would draw people away from exposition exhibits instead of toward them.

Van Camp also scaled down a previous Stanford Research Institute survey which estimated a possible attendance of 8,000,000 to 12,000,000 the first year and 5,000,000 to 7,000,000 the second year. He said fair budgets should be based on a "realistic" attendance figure of 5,000,000 "after eight years of

(Continued on page 68)

JERRY LEE LEWIS TOUR IN U.K. STOPS SUDDENLY

London, May 27.

British tour of Jerry Lee Lewis, heading a rock 'n' roll unit, was cancelled after three performances. Lewis had a 29-city tour mapped out for him. Spot was taken by The Treniers, featured in the same show. Other acts are being recruited. Cancellation followed bad business. This is incidental, however, to the fact that the United Kingdom authorities "invited" Lewis to leave the country.

The press had criticized Lewis on his recent marriage to a 13-year-old, five months before his divorce from wife No. 2 became final. It was Lewis' third marriage. New Mrs. Lewis' father plays bass for the rock 'n' roller. Both musicians are cousins.

TEAM LAINE & LEGRAND

Impresario Doolittle Lining Up Concert Dates

Hollywood, May 27.

Frankie Laine and Michel Legrand are plotting a concert tour which would be arranged by James Doolittle of the Greek theatre.

Singer and the French orch leader would do the series of concerts in the fall. Legrand is here now, but returns to Europe for a tour in July. Laine, meanwhile, is set to appear in "Guys and Dolls" in Kansas City beginning a three-week stand July 28, and has a two-week date at Lake Tahoe starting Aug. 25.

Steelband in Whiteface

San Juan, May 27.

Admiral Dan Gallery's "Pandemaniacs," unique whiteface Navy steelband, is expected to make a two-week appearance at Brussels World's Fair starting July 4.

Meanwhile in a thatched hut workshop at water's edge and in sight of battle crusiers, Navy's musicians are pounding out a daily anvil chorus as they work feverishly with sledge hammers, chisels and fire to perfect musical tones of the oil barrels.

Encore by Ike Would Boost Newport B.O., Say Town's City Fathers

Newport, R. I., May 27.

Newport hopes for Ike again this year after the President's visit last season zoomed summer biz here. A resolution formerly inviting President Eisenhower to vacation in Newport was submitted to the Newport City Council Thursday (22).

Mayor Henry C. Wilkinson, who filed the resolution, said he had written the President three weeks ago urging his return to the Navy base where he vacationed last summer. A letter from an aide said Newport was being seriously considered, the mayor reported.

Ike's vacation here last year was interrupted by the Little Rock, Ark., school integration crisis. Gov. Orval Faubus of Arkansas came to Newport to confer with Eisenhower who had ordered Federal troops into Little Rock, and a swarm of newspapermen, radio and tv and newsreel men descended on the vacation spot.

Cheap Soap, Lotsa Disks As Anti-Commie Weapons

Manchester, N.H. May 27.

Jimmy Parks, one-time New York song plugger and now an international agent for the W. & G. Records Processing Co. Ltd., of Melbourne, Australia, thinks that a barrage of American phonograph records might help combat Communism behind the Iron Curtain.

Back from a 13-week trip around the world, he found that people in many countries resent "meddling" by the United States and that "black markets" flourish in many areas, with cheap soap as one of the very scarce products.

"Maybe," he told interviewers here, "we should quit trying to export propaganda and just see that the satellites get plenty of cheap soap and phonograph records."

Aline's Book

Paris, May 27.

Aline MacMahon has dug in her spurs here for a couple of years' stay to do research on a book she proposes to write having to do with the European outdoor theatres.

She has a Fulbright grant to help her pay the freight.

Russe TV Fans Also Surfeited With Old Films

By IRVING R. LEVINE
(Moscow Correspondent, NBC)

Moscow, May 20.

Old movies are as much a bane with Russian televiewers as American.

Russians are prolific letter-writers when it comes to expressing their disapproval of the quality of programs transmitted by the almost 40 television stations and relay transmitters now in operation in the U.S.S.R.

The Moscow tv station has a half-hour about once a month devoted to the reading of viewers' letters with appropriate responses that seek to allay the indignation of the comrade audience.

A letter from Mrs. O. Philosophovova, to the newspaper Literrary Gazette, complained that "if a newspaper is dull you stop subscribing to it. If there's a bad production at a theatre you just don't attend the performances. But tv is different. You bought your set and paid no small sum of money. Thus, you've become a captive of tv."

This anguished cry caused one American observer to comment that it's time for a rewrite of the "Internationale" to read, "Arise Ye Captives of TV."

Another letter to the same newspaper was from A. Matskov, an engineer from Minsk, complained that only old pix are shown on the Minsk channel. Most interesting, though, was his somber Soviet-eye evaluation of the role of the tv set in Russia. "Most people buy tv sets not as a luxury," he wrote,

(Continued on page 50)

Bob Hope Heads Names For St. L. Muni Season

St. Louis, May 27.

The 40th Municipal Opera season will open June 5 with a revival of "Show Boat," starring Andy Devine and Marion Marlowe. Other names signed for the summer include Bob Hope in "Roberta," Dolores Gray in "Silk Stockings" and "Lady in the Dark," Mary McCarty in "On the Town," Dorothy Collins in "Oklahoma" and Allan Jones in "Happy Hunting."

Among the shows getting their first Muny presentations will be "Silk Stockings," "On the Town," "Happy Hunting," "Finian's Rainbow" and a double bill, "Hansel and Gretel" and the "Nutcracker" ballet.

DeGaulleing Tourist Biz

Anxious airlines and travel bureaus, after first giving the pitch everything's okay for American tourists, when faced with last-minute cancellations of bookings admit "maybe you're right in defering France 'til things quiet down." A VARIETY report from Paris can be interpreted either way that "strike quiet at moment, American Embassy optimistic, but things can change suddenly."

French tourism is taking a beating on immediate bookings and until Paris stabilizes matters the Ritz Bar commandos will be dominantly Paris' own perfumers and hoteliers drowning their personal losses.

French government censors yesterday (Tues.) confiscated and made cuts in the Paris edition of the N. Y. Herald Tribune. The paper appeared with several big white patches where deletions were made in dispatches on the Algerian situation and French warship movements in the Mediterranean.

Russian Vox Pop View of Cliburn

The N. Y. Times' Clifton Daniel forwards an excerpt from his former Russian secretary, Sara Shaikevich, when he was stationed in Moscow, which is another sort of closeup on America's latest hero:

"And speaking about musicians I cannot not mention your Van Cliburn, who became the real conqueror of Moscow. One could not even dream to get a ticket to his concerts, but fortunately they were shown at television and everybody could admire him. It is impossible to find words to say what it was. 'Success,' 'brilliance,' 'virtuosity' give no idea at all. His last concert which was the day before yesterday still keeps us all under the impression. Yesterday we could not work and there was not other talk than Van.

"This last concert was something one could never imagine. He was full of emotion and this emotion gained the public and from the public it returned to him and there was such a tension that it seemed that hearts stopped to beat. And what he produced was not just music—it was Poetry and Love and Inspiration, it was something up to the summit, something almost unbearable. And the public in the conservatory cried and the public sitting at televisors cried and yesterday there was not other talk than everybody's emotion and tears. He did not conquer just the musical fans and the habitues of the conservatory, he conquered everybody hearts.

"I could write another hundred pages about him and never stop. Now we are all anxious to know how he will be received at home and I shall be exteremely grateful to you if you send some words and some newspaper clippings about him."

Mayor of Columbia, S.C., Elected On 'Theatre' Plank, Plans Same Sans Tax

San Juan Union Follies

San Juan, May 27.

Robert Gednick, local rep for the International Ladies' Garment Workers Union, states that in the course of the union's cultural activities it is teaching song and dance routines.

Latin-flavored "Pins and Needles" in about a year is in prospect.

Rap 'Blue Denim' Ad-Copy; Misrepresents Facts Of India's Child Marriages

New York.

Editor, VARIETY:

Respecting current ads for "Blue Denim" which show the 15-year-old heroine saying to her lover "In other countries kids our age are already married and raising families," I really feel this copy is most unfortunate. For years the West has decried, and even shown disgust for, child marriages in the East. (Of course, there aren't child marriages; simply family-arranged bethrothals during childhood.) Every effort is being made in countries like India to raise marriage out of the mid-teen years.

In the USA now not only are high-school marriages increasing, but our playwrights put into the mouths of 15-year-olds that "kids" in other countries marry and breed, why not we? And then this becomes a fine theme for advertising. (To talk of "kids" "raising

(Continued on page 79)

Columbia, S. C., May 27.

Plans for a new theatre-type auditorium here are expected to move forward rapidly now under the guidance of town's new mayor, Lester L. Bates.

Bates, millionaire insurance executive and theatre restaurant owner (the Laurel), had construction of the theatre as part of his campaign platform. He has just taken office. His program calls for a new aud and without new taxes to pay the cost. He would do it with self-liquidating bonds.

His program comes at a time when the 25-year-old county-owned aud-arena here is under fire from all quarters. Audiences and newspaper critics decry the lack of a raised arena floor for stage attractions, plus poor acoustics all around.

Public and renters alike have attacked the auditorium board's management of the building. Mgr. Charles Gobbel has been cited by several renters for non-cooperation.

Fact that a board member's relative was named assistant manager didn't set well either. Doctors say they aren't allowed to take emergency calls at the manager's office, and that no other facilities are made available to them.

The aud-arena, Township auditorium, is now closed for a $40,000 facelifting approved by the county's legislative delegation. They face the issue in the Democratic primary June 10, which is tantamount to election here.

The aud board has announced plans for a broadening of its programming next fall, but so far only outside promoters have booked attractions, and only seven are slated for the September-April play period.

5/28

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FOUNDED 1905 by SIME SILVERMAN; Published Weekly by VARIETY, INC.
Syd Silverman, President
154 West 46th St., New York 36, N. Y. JUdson 2-2700
Hollywood 28
6404 Sunset Boulevard, HOllywood 9-1141
Washington 4
1292 National Press Building, STerling 3-5445
Chicago 11
612 No. Michigan Ave., DElaware 7-4984
London WC2
8 St. Martin's Pl., Trafalgar Sq., COVent Garden 0135

SUBSCRIPTION Annual, $15; Foreign, $16; Single Copies, 35 Cents

ABEL GREEN, Editor

Volume 210 120 Number 13

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DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$15 a year. $20 Foreign.

STUDIOS' 116 BIRDS-IN-HAND

Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year..... 8
This Date, Last Year..... 8

"THE FAR WANDERER"
(Lindsley Parsons Prod.)
Prod.—Lindsley Parsons
Dir.—Harmon Jones
Barry Sullivan, Peter Graves, Thayer David, John Alderson, Rico Alaniz, Robert Gist, Gita Hall
(Started May 19)

COLUMBIA

Starts, This Year..... 10
This Date, Last Year..... 11

"THE MAN INSIDE"
(Warwick Prods.)
(Shooting in Spain)
Prods.—Irving Allen & A. Broccoli
Jack Palance, Anita Ekberg, Nigel Patrick, Bonar Colleano, Sean Kelly, Anthony Newley
(Started April 28)

"MISS CASEY JONES"
Exec. Prod.—Marty Melcher
Prod.-Dir.—Richard Quine
Doris Day, Jack Lemmon, Ernie Kovacs, Teddy Rooney, Gina Gillespie
(Started May 22)

WALT DISNEY

Starts, This Year..... 2
This Date, Last Year..... 1

"DARBY O'GILL AND THE LITTLE PEOPLE"
(Walt Disney Prods.)
(For Buena Vista)
Prod.—Walt Disney
Dir.—Robert Stevenson
Albert Sharpe, Janet Munro, Sean Connery, Jimmy O'Dea, Estelle Winwood, Kieron Moore
(Started March 17)

METRO

Starts, This Year..... 13
This Date, Last Year..... 9

"THE JOURNEY"
(Shooting in Vienna)
Prod.-Dir.—Antole Litvak
Yul Brynner, Deborah Kerr
(Started March 19)

"BEN-HUR"
(Shooting in Rome)
Prod.—Sam Zimbalist
Dir.—William Wyler
Charlton Heston, Jack Hawkins, Stephen Boyd, Haya Harareep, Hugh Griffith, Sam Jaffe, Marie Ney, Finlay Currie, Cathy O'Donnell
(Started May 21)

PARAMOUNT

Starts, This Year..... 6
This Date, Last Year..... 8

20th CENTURY-FOX

Starts, This Year..... 9
This Date, Last Year..... 16

"THE DIARY OF ANNE FRANK"
Prod.—George Stevens
Dir.—George Stevens
Millie Perkins, Joseph Schildkraut, Shelley Winters, Ed Wynn, Richard Beymer, Gusti Huber, Lou Jacobi, Douglas Spencer, Diane Baker, Dody Heath, Robert Boon
(Started March 5)

"THE ROOTS OF HEAVEN"
(Darryl F. Zanuck Prod.)
(Shooting in Africa)
Prod.—Darryl F. Zanuck
Dir.—John Huston
Trevor Howard, Errol Flynn, Eddie Albert, Juliette Greco, Frederick Ledebour, Orson Welles
(Started March 5)

"THE INN OF THE SIXTH HAPPINESS"
(Shooting in London)
Prod.—Buddy Adler
Dir.—Mark Robson
Ingrid Bergman, Curt Jurgens, Robert Donat
(Started March 17)

UNIVERSAL

Starts, This Year..... 4
This Date, Last Year..... 15

"STEP DOWN TO TERROR"
Prod.—Joseph Gershenson
Dir.—Harry Keller
Coleen Miller, Charles Drake, Josephine Hutchinson, Ricky Kelman, Rod Taylor, Jocelyn Brando
(Started May 19)

WARNER BROS.

Starts, This Year..... 6
This Date, Last Year..... 9

"THE NUN'S STORY"
(Fred Sinnemann Prod.)
(Shooting in Rome)
Prod.—Henry Blanke
Dir.—Fred Zinnemann
Audrey Hepburn, Dame Edith Evans, Dame Peggy Ashcroft, Peter Finch, Molly Urquhart, Dorothy Alison, Mildred Dunnock, Dean Jagger, Patricia Collinge, Margaret Phillips, Beatrice Straight, Rosalie Crutchley, Patricia Bosworth, Penelope Horner, Ruth White, Eba Kotthaus, Colleen Dewhurst, Jeannette Sterke, Errol John
(Started Jan. 27)

"AUNTIE MAME"
Dir.—Morton DaCosta
Rosalind Russell, Forrest Tucker, Coral Browne, Roger Smith, Patric Knowles, Peggy Cass, Jan Handzlik, Joanna Barnes, Pippa Scott, Robin Hughes, Connie Gilchrist, Yuki Shimoda, Brook Byron, Lee Patrick, Willard Waterman, Fred Clark, Carol Veazie, Henry Brandon
(Started April 1)

"DAMN YANKEES"
Prods.-Dirs.—George Abbott & Stanley Donen
Tab Hunter, Gwen Verdon, Ray Walston
(Started April 16)

"JOHN PAUL JONES"
(John Paul Jones Prods.)
(Shooting in Spain)
Prod.—Samuel Bronston
Dir.—John Farrow
Robert Stack, Charles Coburn, Erin O'Brien, MacDonald Carey, Bruce Cabot, Jean Pierre Aumont, Marisa Pavan, Thomas Gomez, Bette Davis, Peter Cushing
(Started April 17)

"RIO BRAVO"
(Armada Prods.)
Prod.—Howard Hawks
Dir.—Howard Hawks
John Wayne, Dean Martin, Ricky Nelson, Angie Dickinson, Estelita, Gonzales Gonzales, Ward Bond, Walter Brennan, John Russell
(Started May 1)

INDEPENDENT

Starts, This Year..... 41
This Date, Last Year..... 56

"I WANT TO LIVE"
(Figar, Inc.)
(For UA Release)
Prod.—Walter Wanger
Dir.—Robert Wise
Susan Hayward, Virginia Vincent, Philip Colledge, Lou Krugman, Wesley Lau, Simon Oakland
(Started March 24)

"TIMBUKTU"
(Imperial Picts.)
(For UA Release)
Prod.—Edward Small
Dir.—Jacques Tourneur
Victor Mature, Yvonne de Carlo, George Dolenz, John Dehner, Marcia Henderson
(Started May 5)

"ANNA LUCASTA"
(Londridge Prods.)
(For UA Release)
Prod.—Sidney Harmon
Dir.—Arnold Ballard
Sammy Davis Jr., Eartha Kitt, Frederick O'Neal, Rex Ingram, Georgia Burke, Henry Scott, Rosetta Lenoire, Isabelle Cooley, John Proctor, Alvin Childress, Claire Leyba, Wally Earl
(Started May 8)

"CORRIDORS OF BLOOD"
(Amalgamated Prods.)
(Shooting in London)
Prods.—Richard Gordon, Charles Vetter Jr.
Dir.—Robert Day
Boris Karloff, Betta St. John, Finlay Currie, Margot Grahame, Francis de Wolff, Christopher Lee
(Started May 12)

"THE EARTH VS. THE SPIDER"
(Santa Rosa Prods.)
(For American-International Release)
Prod.-Dir.—Bert I. Gordon
June Kenney, Gene Persson, Troy Patterson, Ed Kemmer, Sally Frazer, Hal Tory, Gene Roth, Bill Giorgio, Bob Garnet, Mickey Finn, Jack Koselyn, June Jocelyn
(Started May 14)

"THE BAT MASTERSON STORY"
(The Mirisch Co.)
(For UA Release)
Prod.—Walter Mirisch
Dir.—Joseph Newman
Joel McCrea, Nancy Gates
(Started May 15)

"CREATURE FROM GALAXY 27"
(Roger Corman Prod.)
(For American International)
Prod.—Gene Corman
Dir.—Bernard Kowalski
Michael Emmet, Angela Greene, John Baer, Tyler, McVey, Georgiana Carter
(Started May 19)

"THE NAKED MAJA"
(Titanus-Metro)
(For UA Release)
(Shooting in Rome)
Prod.—Goffredo Lombardo
Dir.—Henry Koster
Ava Gardner, Anthony Franciosa
(Started May 12)

"PORKCHOP HILL"
(Melville Prods.)
(For UA Release)
Prod.—Sy Bartlett
Dir.—Lewis Milestone
Gregory Peck, Harry Guardino, Rip Torn, Bob Steele, George Peppard, Martin Landau, Syl Lamont, Abel Fernandez, Robert Blake, Woody Strode, George Shibata
(Started May 26)

PREMINGER'S UA FILM

Sets 'Exodus' Though Owes Columbia Another Two

Although he has two more pictures to do for Columbia, Otto Preminger entered a deal this week to produce another property for United Artists. Film is to be based on "Exodus," and has as its background the establishment of the State of Israel.

It's a novel by Leon M. Uris and the producer bought the rights on a pre-publication basis. Doubleday is to publish in September.

HIGH SUPPLY VS. DIRECTORS' IRE

Hollywood, May 27.

With 116 features, on various budgets, fully completed and in can awaiting release, plus principal photography completed on 48 more, Hollywood film companies have one of largest backlogs in recent ristory.

In no case does a producer-distributor have less than its average backlog, in most cases companies stand in their best product position of recent years. Majority of companies reported their current backlogs either will take them through 1958's releasing schedule or will account for heaviest share of this year's products.

Survey was made to determine possible effect on normal product supply lines in event of threatened "cessation of services" by Screen Directors Guild because of majors' adamant refusal to make any added payments for release of post-'48 features to either television syndication or, prospectively, tollvision, if it comes. SDG's negotiations deadline, slated for next Monday (2), is close at hand.

United Artists leads producer pack with 19 pix already for release, 10 others being edited. Columbia lists 18 features in can, three in cutting room. Allied Artists has 17 films completed, one of which has just completed shooting. Universal, which had some 30 pictures in its backlog few months ago when it shut down production, has now reduced this number to "normal" backlog of 14 completed pictures, three of which are being edited.

Paramount has 11 pictures finished, six in their final post-production states. 20th-Fox has six completed films, of which five are Regal Productions, plus seven its own, three of Regal's in editing stage. Metro stands in improved position with nine completed pictures, seven in editing room. Warner Bros. shows 10 completed films, one being edited.

American-International has even dozen pictures for which photography has been completed, with six of them ready for release. Republic has three pix in can, one being edited. Buena Vista lists three pix ready for distribution.

SDG Re-Elects Sidney

Screen Directors Guild in unprecedented move has re-elected prexy George Sidney to eighth term. Over weekend Sidney had refused re-election, but when board persisted and pointed to current crucial negotiations with producers, he agreed.

George Stevens was elected first veepee; John Sturges, second v.p.; John Rich, secretary; Lesley Selander, treasurer.

Elected to board were Claude Binyon, Frank Borzage, Willis Goldbeck, Sheldon Leonard, Delbert Mann, George Seaton, William Wellman, Robert Wise.

Dick Moder was named president of Assistant Director's Council.

SDG negotiators meet again with producers Tuesday night, deadline for talks is June 2.

Goldwyn Sees Quality Trend Which May Mean Only 50 Big Ones Yearly

By GENE ARNEEL

The motion picture business is not about to die; its' about to come alive. This is the substance of an appraisal given this week by veteran producer Samuel Goldwyn, widely acknowledged as realistic in his sizing up of the industry.

His faith in the welfare of the trade is greater than ever, said Goldwyn, because the public is supporting the better pictures in greater fashion than ever before. He cites, for example, the mammoth gross being amassed by "Ten Commandments" ($75,000,000 to $100,000,000 in worldwide rentals) as well as the blockbuster revenue accruing to other entries.

But it's to be a new kind of business in Goldwyn's opinion. He foresees Hollywood turning out only 50 productions a year sometime in the future, with these geared to go hand in hand with the public's still-growing selectivity.

He's against those second pictures on the bill because "while waiting for the main feature to come on at around 10 p.m. the audience falls asleep."

Bespeaking his confidence in what lies ahead is the film-maker's current project. His production of "Porgy and Bess," which will not be ready for another year, will require $12,000,000 in rentals just to break even. Further, Goldwyn is doing his own financing, just as

(Continued on page 69)

LOEW'S OILY BIRDS OF CULVER PRAYERS

Oil companies are interested in a number of drilling sites on Loew's Culver City studio property.

The oil possibilities on the companys' property were discussed at last week's board meeting in N. Y. and plans have been set in motion to explore the matter further. It involves obtaining permission and clearing rights with other property holders and obtaining the most suitable offer for drilling and for royalty payments if oil is found.

National Hits New High at $9.25

National Theatres' stock on the New York Stock Exchange proved last week's favorite show business issue. Among the volume leaders of all securities on the big board, NT went up to $9.25 per share, for a new year's high, closed the week at $9 and a total of 96,100 shares exchanged hands.

Reason for the upbeat, according to Wall Street sources, was a combination of factors. NT's theatre business has been holding up well in comparison with this time last year and diversification possibilities are encouraging more and more buying activities on the part of certain directors of the corporation.

Cary Grant On the Line; But Round-Robin Critics Talk Over His Shoulder

Warner Bros. arranged a number of conference calls last week whereby out-of-town newsman, in this case eight or nine at a time, could interview Cary Grant in New York in connection with his most recent picture, "Indiscreet," in which he co-stars with Ingrid Bergman.

The telephone connections to the various cities were duly established and Grant, on the telephone in his hotel room, waited patiently for the questions. However, the newsmen, instead of interviewing Grant, conferred among themselves.

It seems that the out-of-town scribes had met when they appeared as newspapermen in Paramount's "Teacher's Pet." This was the first time they had spoken to each other since their thesping experience and they employed the occasion to renew acquaintanceships and to recall their Hollywood adventure.

William Holden off to London for tomorrow's premiere of "The Key," in which he stars with Sophia Loren.

Industrial Narration Pays Well

Hollywood, May 27.

Skyrocketing form of lucrative income for actors to augment regular earnings from motion picture and telepix appearances is narrating industrial and institutional films.

According to Marvin Miller, who has built up a steady patronage among commercial and educational picture firms and is one of the busiest adherents of this type of employment, the pay is comparable to that received for narration of a short at a major studio. In many cases, he points out, it is even better, due to greater length of subject.

Big secret of success in this form or narration, which sometimes is the downfall of exeprienced thesps, is for the narrator to sound as though he knows all the technical aspects of his subject, Miller reports. Since accenting of certain words is so important—and makes the difference very often between narration which sounds professional as against that spoken by one merely reading—Miller says the narrator should never feel ashamed to ask questions of the expert or consultant on film, definitely a must.

Growing number of films in the industrial-educational-public relations bracket is making greater demands on narrators, with more employment offered, according to Miller.

AB-PT's 4 Films All Right Now

American Broadcasting - Paramount Pictures, which went into production with the thought of encouraging others to do the same, is now standing still so far as new film-making is concerned, Leonard H. Goldenson, president, disclosed in New York last week.

Company made four pictures of the inexpensive, exploitable type and no money is to be lost from the venture, he said. AB-PT will go with a new picture only on condition that the right kind of script comes along, he added.

In any event, the enterprise so far has spurred production of the same classification by other outfits, Goldenson commented.

OLIVIA DE HAVILAND MAY ACT IN FRENCH

Washington, May 27.

Olivia de Haviland, who combines her film career with domesticity as frau of Pierre Galante, editor of Paris Match, told VARIETY she is mulling a French language picture to be made in her adopted country. She is also reading scripts for her next film for a Hollywood studio. In this country for preem of "Proud Rebel" in Atlanta next week, star scored a hit in speech before Women's National Press Club.

La Haviland, who last visited Atlanta for preem of "Gone with the Wind," in which she played Melanie, proud daughter of the South, speculated on her reception in the Georgia city in role of the Yankee lass she portrays in the new Sam Goldwyn Jr. film.

Star urged newsgals to spread the word of need for morale-building entertainment for our troops based in Europe. She is under promise to Dept. of Army to tour seven military bases in mid-Europe to entertain the boys. Hired at $1 per year, she laughingly reported that, in recent appropriations cut in military spending, she had been halved to 50c per year.

Head Table guests at lunch included MPAA prexy Eric Johnston, French Ambassador Herve Alphand and his bride of less than a week, and White House Cabinet Secretary Robert Gray. Latter took star on tour of White House after lunch.

Wanger Doubts Competence of People Who Live In Embassies To Play Critic

Hollywood, May 27.

Veteran producer Walter Wanger characterized as "poppycock" the idea that controversial films should not be shown abroad. "A democracy," he said, "cannot take the position in this struggle for world opinion that we are first class citizens and that the rest of the world are second class citizens and should not be allowed to see these pictures. This is contrary to everything we believe in."

Wanger's comments were made in reply to a survey conducted by Edward and Doris Bernays among this country's ambassadors and charges d'affaires in foreign capitals (reported in VARIETY, May 21). While some of the envoys praised the value of American films in promoting this country abroad, some, like Ambassador Scott McLeod in Dublin, said they "cringed at the effect which American movies appear to create on the local population."

The producer lashed back with, "I think it's time for Hollywood to point out to the transient envoys the successful record we have covering a period of over 50 years in the international field. . . . It's very unfair to ask diplomats who live in the rarified atmosphere of embassies to judge mass media, using yardsticks fashioned in the 18th and 19th Centuries and which are ill-equipped to measure the great enlightened public of the 20th Century." He added sardonically that perhaps ambassadors should come to Hollywood for a "briefing" before departing for foreign posts.

By the nature of its business, he said, Hollywood has to keep closely in touch with public opinion abroad and that proof that it succeeds can be found in the sales figures of the Hollywood product overseas. "I think it's about time for people to realize that there are thinkers and creators in Hollywood who understand the envoy value of films," Wanger said.

The very fact that Hollywood films do not paint a Utopian or nationalistic picture of America is one of the great strengths of our film product abroad, Wanger said. It is a great relief to people who are hearing and seeing subsidized material on all sides to see America's uncensored and non-subsidized films. The self-criticism involved in some of these pix only serves to make the freedom of American democracy more attractive, Wanger noted.

Foreign audiences are not so uninformed, Wanger said, that they do not know of American defects and it pleases them to see in films that we are also aware of them and are trying to do something about them. The foreign press is here in force and American periodicals circulate widely abroad, he noted. He cited "Sayonara" as an example in which anti-Oriental prejudice is exposed then dealt with in a manner helpful to American interests. In another case, "Giant" was scissored of its anti-Mexican scenes and embarrassment followed when Mexico City newspapers gave banner headlines to stories critical of the action. Wanger noted that, though some Americans abroad (among them Ambassador Clare Booth Luce) claimed "Blackboard Jungle" misrepresented American schools, New York newspapers four years later were full of exposes of the same sort of scandalous conditions as the picture revealed. "If some of the ideas presented by Hollywood were taken seriously by government, educators and the intelligentia, we might be better off today," Wanger concluded.

DISTRIB TURNS EXHIB!

Phil Isaacs has resigned as assistant eastern sales manager of Paramount, effective June 27, to go into exhibition. He's to take an exec post with the Jack Fruchtman Management Corp., which operates 10 theatres in the Baltimore area.

Isaacs moved up to the eastern post with Par last year from Rocky Mountain division manager. Previously he was the company's Washington branch manager.

Albany Priest Extolled By Pope for Apostolic Showmanship of Films

Albany, May 27.

Father Patrick Peyton, founder of the Family Rosary Crusade (with headquarters in Albany) and the Family Theatre (in Los Angeles) has received an Apostolic Benediction from Pope Pius XII as a "token of gratitude" for his production of a series of 15 half-hour films dealing with the mysteries of the rosary. The pictures, dubbed in several languages, are now being shown on a continuous basis in the Vatican pavilion at the Brussels International Exposition.

Sharing in the papal honor are all those who were associated with Father Peyton in making the series.

Commendation was communicated in a letter from the Pope which cited "apostolic character and value quite beyond (the films') technical and artistic perfection." Letter was delivered to Father Peyton by the Rev. Francis H. Woods, pastor of a church in an Albany suburb, who had visited Brussels.

Father Peyton has long been known for his radio programs linked with the Rosary, for which he enlisted the support of many show business personalities.

N. Y. to L. A.

Frederick Brisson
Arthur Freed
Cary Grant
Leonard B. Kaufman
Fernando Lamas
Arnold Maxin
Mike Merrick
Vincente Minnelli
Lucille A. Phillips
Earl S. Peed
Milton R. Rackmil
Jimmy Rodgers
Dore Schary
Hal Scott
Howard Strickling
Jonie Taps
Milton Tyre
Selene Walters

Europe to N. Y.

Ruth Dubonnet
Milton A. Gordon
Fred Hift
Beth Hollinger
Christopher Lee
Herman M. Levy
Mannie Reiner
Lee Sherman
Jule Styne

N. Y. to Europe

Morris Chalfen
Lew Chudd
Jan Clayton
Etienne Decroux
Dan Fisher
Thomas Gomez
Goofers
David Gordon
George Greif
Mannie Greenfield
Alexander Ivo
Betty Kean
Jacob Klein
Charles Korvin
Gloria Lane
Jerry Leider
David Lewin
Mike de Lisio
Samuel Locke
Richard Morse
Dorothy O'Hearne
Walter O'Hearne
Donald Oenslager
Doreen Palmer
Jay Palmer
Lew Parker
David Pelham
James E. Perkins
Jerome Robbins
Mickey Scopp
Ann Todd
Richard Tucker
Irving Wormser
Dickens J. Wright

L. A. to N. Y.

Gladys Austen
Lawrence Carr
William Castle
Charles Chaplin Jr.
Ralph Cohn
Jackie Coogan
Joseph Cotten
Bob Crosby
Vic Damone
Bill Doll
Robert Fryer
Eva Gabor
Robert E. Griffith
Leo A. Handel
Hi-Lo's
Kumar
Alfred Hitchcock
Diane Jergens
Ed Lindner
Russell McCullough
Gary Merrill
Marvin Miller
Stan Morris
Arnold Moss
Hugh O'Brien
Ingo Preminger
Richard Quine
Lillian Roth
Leroy Smith
Ben Stein
Jan Sterling
Dimitri Tiomkin
Dale Wasserman
Lawrence Weingarten
Albert Zugsmith

National Boxoffice Survey

Exhibs Await Holiday, 'Pacific' No. 1 for Third Time, 'Frederick' 2d, 'Acre' 3d, 'Kwai' 4th

It's the period just prior to the long Memorial Day weekend, and grosses in most key cities covered by VARIETY are reflecting it. Few exhibitors are taking a chance on launching new fare until they are sure to have strong product to cash in on the holiday period. This tends to depress activity at the wickets because there are too many overly-extended longruns prevalent.

Top grossing pic this week, as last, is "South Pacific" (20th), making the third week in a row it has been champion. Second best is "10 North Frederick," also a 20th-Fox release and in circulation to any considerable extent for the first time this session.

"God's Little Acre" (UA), which last week loomed as a future big grosser, is finishing a strong third. "Bridge on River Kwai" (Col), second a week ago, is copping fourth position. "Search For Paradise" (Cinerama) is taking fifth money, up from last stanza.

"Around Word in 80 Days" (UA) is finishing sixth. "Long, Hot Summer" (20th), long high on the list, is winding up in seventh spot. "Young Lions," likewise from 20th-Fox, is capturing eighth place. "Fraulein" (20th) rounds out the Top Nine list.

"Left-Handed Gun" (WB) and "Sheepman" (M-G), neither rated any great shakes at the b.o., are the runner-up pix.

"Horror of Dracula" (U), the all-new Technicolor production by the makers of "Curse of Frankenstein," was launched this week in two more key cities and shapes a potential winner. After establishing a record run of 10 days in Milwaukee, it is rated slick in Detroit and neat in Indianapolis in current offish session. "Maracaibo" (Par), fair in Cleveland, is dull in L.A. and disappointing in Chi.

"Hot Spell" (Par) is not showing up well this round, first time out to any extent. "Too Much, Too Soon" (WB) is in much same category but fairly good in Providence. "Thunder Road" (UA) also is fair to mild, but good in Boston.

"Macabre" (AA) is rated torrid in L.A. "Merry Andrew" (M-G) is mild in Providence. "Desire Under Elms" (Par), okay in Seattle and Frisco, looms mild in Mineapolis and L.A.

"Cry Terror" (M-G) looks fair in N.Y. and Chi. "Hhigh Cost of Loving," from same company, is good in Toronto but light in N.Y.

"Witness For Prosecution" (UA) still is fancy in N.Y. "I Married A Woman" (U) is rated fast in K.C. and brisk in Boston.

"Paris Holiday" (UA), disappointing in Toronto, shapes smash in N.Y.

(*Complete Boxoffice Reports on Pages 8-9-10*).

Friends of Hollywood Speak Up

[On 'Envoy Value' Question]

(For some months past the public relations partnership of Edward L. and Doris Bernays has been riling the menagerie with digs that American feature film were presenting to the world a falsified, exaggerated and unfortunate image of America. The Motion Picture Assn. of America's Eric Johnston has been countering this by mustering in high places friends of the American cinema. The quotes which follow are culled from comments to the MPAA.—Ed).

Juscelino Kubitschek, President of Brazil: "I am glad that Hollywood greatly contributes to the entertainment of the people of my country by sending us their films in which the familiar faces of famous artists are widely applauded."

Hon. Kotaro Tanaka, Chief Justice of the Supreme Court of Japan: "I feel that American movies are, by and large, very good entertainment because they generally deal with very enjoyable and optimistic themes. Through them run strains of humanity, free expression and noticeable directness . . .

"Technically, American motion pictures are outstanding. I was particularly impressed by a recent showing of 'The Ten Commandments.'

"The effect of American films on social problems, such as juvenile delinquency, is very questionable. Many critics of films—American and others—contend that juvenile delinquency is traceable to bad movies. I am far from ready to accept such a contention. Many other considerations enter into juvenile delinquency and before one looks to films as the guilty factor, it might be wise to examine home training and environment."

Howard P. Jones, U. S. Ambassador to Indonesia: "No one in the Foreign Service can escape the realization of the universality of appeal of American motion pictures. In all parts of the world, the popularity and attractiveness of American films—especially as compared with the rigidly didactic, ideological films of Communist states—are unmistakable.

"In Indonesia, half around the world from the United States and with a vastly different cultural background, American films are easily the most popular of foreign pictures. This in itself bespeaks the universality of human themes found in American motion pictures.

"Naturally, it follows that with such wide audiences, American films are immensely influential in the over-all concept of our country held by many people outside the United States. Motion picture producers have a unique capability to make a constructive contribution to an understanding between peoples. It is my impression that American producers are increasingly conscious of this oppoturnity and responsibility and are conscientiously striving to contribute to better world understanding."

Andre Siegfried, French Scholar: "I believe that the influence of the American motion picture in the world has been considerable, particularly in the sense that it has shown on the screen, and in a manner comprehensible to all, what American life is like—that famous 'American way of life' which is spoken of everywhere. The press and books, even though full of descriptions, would not have attained the same result, because reading and hearing are quite different from seeing."

Viscount Kemsley, chairman of the Kemsley Newspapers of Great Britain: "The American cinema—far more than any other factor in trans-Atlantic relations—has brought the ordinary Englishman and American together in sympathy and friendship. I can think of no better ambassador in the cause of international understanding."

Nagataka Murayama, president of the Asahi Shimbun, Japan's largest newspaper: "Generally speaking, I think American pictures are good—both technically and in content. A great number of Japanese see and enjoy them."

Bishop Lawrence S. Nagae, Japanese Catholic: "One of the main values of American films is that they serve to promote international understanding because they do project the idea that man and his problems are basically the same the world over. The expressions may be different, but the problems and the aims are similar. With this human strain, the Japanese finally begin to understand the similarities rather than the differences. However, most American films are so dedicated to entertainment—and are obvious about it—that they entertain, first and foremost, and some teach—but as a side-product."

Shio Sakanishi, Japanese Intellectuals: "By and large, American feature motion pictures seem to me to reflect American attitudes, principles, and the American way of life . . . Motion pictures are essentially for recreation. If a motion picture begins to impose or preach, it is most likely to become bad entertainment and lose whatever message it has altogether. Any impressing or teaching in a motion picture must be by-products. American pictures, for example, entertain and amuse.

"French, Italian and other European pictures are far more serious and heavy. Japanese enjoy these pictures because of their reality and because they are 'wet'—to use a Japanese phrase. In the past, the Japanese idea of theater has always been closely tied to the realistic and usually sad experiences which gave the audiences opportunities to weep. Some of this attitude is still prevalent. However, in the last ten years, the Japanese have turned to American pictures and overwhelmingly prefer them."

Yoshitaka Mikimoto, manufacturer: "I particularly like the gaiety in the plots and action of U. S. feature motion pictures. One leaves the theater feeling as though one had been at a particularly good party.

"American films . . . pretty accurately reflect the American way of thinking. Particularly prevalent is the strong feeling of humanity which Americans have . . ."

J. B. Frizell, OBE, Director of Education, City of Edinburgh, Scotland: "There is no more powerful means of communication than the film. American films over the years have built up a pretty full picture of life across the Atlantic, explaining many aspects to us in Great Britain.

"Many of these films have been stimulating and challenging, such as '12 Angry Men,' 'On The Waterfront,' 'The Blackboard Jungle,' and others, because they make plain to people of every nationality the dangers of prejudice, class hatred and preconceived ideas.

"So long as American film makers keep such ideas in the forefront, so long will they continue to make a substantial contribution to the better understanding and good and peaceful relationships and to the enrichment of the prestige of the American people and their institutions in the eyes of the world."

Sir Wilson Hungerford, member of Parliament for Northern Ireland: "And the more we know of each other's way of life the closer our mutual understanding becomes. American films are playing an important part in this, and are helping us—in the words of the song in the great American film 'The King and I'—in *'getting to know you; getting to know all about you'*."

ITALY COOKS NEW U.S. PASTE-O

Amer.-Int'l Makes It 30 Next Year

Hollywood, May 27.

American International Pictures will up its releasing sked 50% during second half of 1958, making a total of 30 films going out by e/ of year.

After 12 pix put out in first six months, company will kick off its second-half 18-pix program with "How to Make a Monster" and "Terror from the Year 5000," on July 2.

Company toppers said increase is due to exhibitor demand for type of exploitation product specialized in by AIP.

Plays Up Fernandel In 'Holiday'; Volks Think Hope Over-Televized

Minneapolis, May 27.

William Volk, co-owner of the two top local neighborhood houses, the Terrace and Riverview, denied an industry circle report that the idea of playing up Fernandel's name in big type over Bob Hope's, the latter in very small type, in the "Paris Holiday" newspaper ads was to "punish" Bob for appearing so frequently on television.

"It's because we've found in our four theatres that Hope no longer is popular with the moviegoers," explained Volk. "We attribute that to the fact that he's exposed so much on tv. People see him for free so much that many of them, apparently, will not pay to do so."

Volk says his theatres did "well" with "Paris Holiday." However, a half-dozen other subsequent-run theatres, also playing it day and date with the Terrace and Riverview and advertising Bob Hope in big type and Fernandel in small, also enjoyed fine patronage.

'MOM AND DAD' FIGHTS FOR KANSAS LICENSE

Kansas City, May 27.

Court action came up in Kansas City, Kansas, District Court last week over censor board action on the film, "Mom and Dad." Capitol Enterprises Inc. asked the court to issue an order directing the Kansas Board of Review to issue a certificate of approval, or to declare the Kansas censorship law and the board's regulations unconstitutional.

The board earlier refused to approve the film in its entirety, but after several snippings approved it on April 14. Mrs. Hazel Runyan, board chairman, indicated the general theme of the film is "not bad," but that several portions are in violation of state law. Accordingly, the board removed sequences of a diagram pertaining to conception; scenes of natural and caesarean births; and a separate reel, also contained in the film, showing venereal disease effects.

The board also indicated it does not consider the film proper for public entertainment purposes, but would approve its showing only to certain advanced hygiene classes, one sex at a time, and under strict supervision.

LEAFLETS FOR SCHOOL KIDS

Warned Against Strangers Met Inside Film Houses

Albany, May 27.

A warning against "any stranger who tries to have conversation with them in the movies, or tries to touch them in the movies" is included in a three-page illustrated pamphlet which Rotterdam, N. Y., police have distributed to school children. It suggests that in such cases, as well as with any stranger who tries to join in their play, or asks them to go with, the youngsters notify the police. They are also told to mark down the automobile registration of the stranger.

Widespread newspaper publicity has been given to the pamphlet.

TV Sage: Theatre Films a Better Biz

Hollywood, May 27.

Sy Weintraub, who recently bought out Sol Lesser Productions, is giving television the air. Although heretofore known as a tv exec, Weintraub is placing the Lesser company in theatrical production exclusively and dropping tv because of too slow a payoff on the video end.

Weintraub says it takes 18 months before the initial investment in a tv series can be recouped and some return on the capital realized. In contrast, a feature picture in theatres is at least 90% played off in the same period, with corresponding financial returns.

(Actually, a click picture made on moderate budget can bring back the investment within the first couple of months of release. Subsequent revenue, less expenses, is profit.)

Weintraub, who acquired the Lesser outfit at a cost of $3,500,000, plans six or seven theatrical films at a total budget of around $5,000,000 within the next year. Teleseries, which had been on the schedule and now are dropped, included "Tarzan" and "Our Town."

Features on the program include one "Tarzan," two major budgeters and three or four in the exploitation category. Distribution will be sought on an individual-pic basis.

All financing is to be provided by the company itself—meaning Weintraub. Exec put up the major share of money in the Lesser purchase.

Three-Second Kiss

New Delhi, May 20.

Ceylonese censors' scissors have been slashing furiously at offending film.

Occasion of the offense is "Semiramis," Films Marceau's Technicolor production with Rhonda Fleming and Ricardo Montalban. The Censor board has gone after the film with a chopper because of its alleged excessive kissing.

Code of the Film Censor board lays down that excessive smooches and lustful embraces must be kept off Ceylonese screens. Censors stopwatch screen kisses down to three seconds.

'Gigi' Set for 13 Hard-Ducat Spots

On the basis of the capacity biz being racked up by "Gigi" in the legit-style presentation in New York, Metro has decided to follow a similar hard-ticket policy in a group of some 13 key cities. After observing the reception the Alan Jay Lerner-Frederick Loewe tunefilm receives under this plan, the company's toppers will determine the future distribution pattern. The out-of-town key runs, similar to Broadway, will be on a 10-performances-a-week basis. Dates and cities are currently being selected.

At the 934-seat Royale Theatre in N.Y., "Gigi" has been running at $19,300 capacity since its opened two weeks ago. The advance is well over $100,000.

Way Out West In Tokyo; Chi Trib Has Fun On Brynner's Nip Oater

Chicago, May 27.

Chicago Tribune, editorially noting Yul Brynner's purchase of a Japanese scenario and his plans to convert it to a western, allows that Nippon is hip to sagebrushers, but "it seems a bit strange to recapture the old west by seeking authentic local color in the far east.

"The most logical explanation is that the flood of westerns on tv has drained off so much of the available western plot material that the only possible new twist is to transfer the purple sage to Honshu or Hokkaido. (One may easily image the famous gun battle of the Hokay corral on Hokkaido, for example.)"

Trib suggests Sessue Hayakawa as the villain opposite Brynner's sheriff, and a supporting cast of "unemployed Japanese generals, most of whom became bowlegged sitting on horses at military reviews."

Proposed titles for the Oriental oater: "Headed for the Last Roundup" or "Empty Saddles in the Old Corral."

Tom McCue on 'Bikini'

Thomas V. McCue this week switched from NTA Pictures, where he was director of physical operations, to Atlantis Films.

In the new spot he'll supervise Atlantis' current distribution of "Girl in the Bikini," Brigitte Bardot starrer.

Argentina Admissions to Rise?

Looks Like Exhibitors Finally 'Liberated' From 15 Years of Peronist Freeze

By NID EMBER

Buenos Aires, May 22.

After 15 years of rigid admission price controls, exhibitors here have been given assurance by Government officials that the ceiling on film admissions would be lifted immediately and that in the future the theatres would be able to conduct their business their own way, charging admission scales they deem adequate for what they offer the public. Assurances of this new policy came from Treasurer Minister Donato del Carril and Under-Secretary of Commerce Dr. A. Orfila.

As a consequence theatreowners are looking forward to a promising future, although they have just reopened after being shuttered for six days because of a projectionists strike. For exhibitors, the government ruling marks an emancipation of bureaucratic interference that has plagued them through the Peron regime and the provisional Aramburu government. Prior to the election of Arturo Frondizi as president, the theatreowners found themselves in a secondary position as the government continued to favor the native film producers. However in Carril and Orfila, the exhibitors have found sympathetic men who are said to have an understanding of sound business practices and recognize the theatremen are men of responsibility capable of guiding their own affairs without rigid government controls.

General impression of exhibitors is that the new government is determined on absolute constitutionality in every action. Hereafter theatres can charge higher prices in the major first-run houses, scaling prices in the moveover or neighborhood houses to suit the patrons' purchasing power or in proportion to the product offered. The Lococo circuit, headed by Clemente Lococo Jr., who has acted as spokesman for the exhibitors, has often indicated that if it could

(Continued on page 15)

'WONDERS OF PUERTO RICO'

Rain Is One—Location Stretches To Eight Weeks

San Juan, May 27.

Heavy rains have added greatly to expenses of Harry Foster's Columbia Pictures crew here to make "Wonders of Puerto Rico," a musical travelogue. Originally skedded for a three weeks stay, shooting has taken nearly eight weeks, due to almost daily interferences.

Gayne Rescher, co-camerman on "Windjammer," is here to do the shooting assisted by Gordon Willis. Government and several individuals are understood to have bankrolled the film to the extent of $30,000. Film will be distributed commercially.

Publicity Hearts Grieve for I.N.S.

Formation of United Press International, via the merger of International News Service into United Press, stirred some disgruntled talk in certain show business publicity circles this week.

While the new organization is laying claims to a wider news service, the v.p. of a major film company commented this kind of get-together will result in lessened free space in newspapers around the country.

Noting the disappearance of INS as a separate entity, the film exec said this Hearst outfit particularly had been helpful in carrying news stories and photo layouts concerning Hollywood productions and personalities. These had been picked up consistently in papers around the country, mainly in the non-key cities.

Source said he saw little hope that such bally breaks will continue with the organization of UPI.

Italy Wants All Color Print Work

[FOR U.S. FEATURES SHOWING THERE]

Rome, May 27.

The American film companies are facing a demand to do all of their color printing work in Italian laboratories. Move is seen here as a means of assuring the future operation of the new Ferrania-Technicolor lab in Rome.

Till now, 50% of the Yanks' color work has been done in Italian plants. That's just enough to keep the Italo labs from going under. Situation has come to a head with the opening of the Techni outfit, which is equipped to do all of the work which the indies can't do.

Lab is a joint venture of Technicolor and Ferrania and gives Techni its third plant in Europe, the other two operating in London and Paris. It's understood that Ferrania (which is the Fiat outfit) put up $1,500,000 for the Techni patent rights and know-how. Techni in turn reinvested the money in equipment, etc. Last year, Techni and Ferrania tried to create a laboratory pool in Italy. Project failed because the indie outfits feared they'd become a permanent minority in such a setup.

Observers here say that, if the U. S. distributors accede to the Italian printing demands, some severe dislocation in the European color picture will result. Companies mostly do their printing in London. Shift of operations is likely to cost them money via the necessity to ship dupe negatives to Rome for processing.

In his last annual report, Techni prexy Herbert T. Kalmus made it plain that changed conditions in Europe would make it tough going for the three Techni plants.

TO ASK PLEDGES, FEES, LICENSES

By FRED HIFT

Rome, May 27.

American film companies distributing in Italy are bracing themselves for a salvo of new Italian demands in the negotiations for a new Italo-American film agreement which get under way in late September. Pact won't go into effect until July, 1959, and it'll run parallel to new Italian film legislation.

There have been no official talks, but from contacts between the Motion Picture Export Assn. and Eitel Monaco, head of ANICA, the Italo industry (production-distribution) organization, the Americans know they can expect the following:

(1) An attempt to tie the Italian negotiations to those for a new French agreement. Current French deal also runs out in July, 1959. It allows the French to allocate 40 out of 110 American licenses on the bases of "merit" performance on the part of the U.S. outfits.

(2) A hike in the dubbing fee possibly on a sliding scale basis governed by revenues.

(3) An attempt to obtain from the U.S. outfits a definitive commitment to coproduce in Italy.

(4) A proposal for another sale of dubbing certificates to ANICA, entailing a considerable loss for the Americans. In 1955, the U.S. companies sold their certificates at 16.8% of face value.

(5) A move to have SIAE, the Italian ASCAP, undertake rental collections, which in turn would involve a higher incentive rebate to exhibitors to play Italian films.

Actually, the troubles in Italy already have started. With the Yank outfits unable to agree on a license division formula, the Italians are expected to hold up advance licenses. Reasoning is that they don't want to hand out permits, only to have several of the American companies merge and combine their licenses. Monaco's argument is that concentration of permits in the hands of a few companies isn't desirable.

Otherwise Okay

Actually, the American distributors in Italy are in good shape. Under the current arrangement, they divide their earnings so that 40% are non-transferable to N. Y. but can be used to meet expenses, underwrite production, etc. and 60% are transferable via compensation deals, etc. As things stand now, the companies are virtually cleaned out in both of these accounts. There are indications that the Italians aren't happy with the Finmeccanica (shipyard) compensation deals under which MPEA has been able to thaw millions.

It appears clear that Monaco is eager for more money to stimulate lagging Italian production. One way in which to accomplish this would be the sale of the seven-year dubbing certificates by MPEA. As of June 31, 1958, some four billira ($6,000,000) in dubbing certificates will be outstanding. The companies currently pay 5,500,000 lira per picture in dubbing fees. In 1958, they sold 2,800,000,000 lira worth of dubbing certificates for 470,000,000 lira.

Monaco, who holds these certificates, could—provided the deal goes through—go to the film bank and obtain funds against these certificates. There is a question wether the U.S. companies will go for such a deal, though a refusal to do so probably would result in severe Italian squeeze maneuvers. As one American film man here put it: "Will we have the guts to stand up to such a demand?" He said that, personally, he doubted it.

Several of the Italian ideas are tied to a change in film legislation. Any hike in dubbing fees would have to have Parliamentary okay. So would any cut in the current admission tax (now running between 30% and 60%) and any boost in the current 20% rebate to exhibitors when they play Italo

(Continued on page 15)

Indiscreet
(COLOR)

Rousing finish makes up for slow start. Cary Grant and Ingrid Bergman names promise bright b.o.

Hollywood, May 23.

Warner Bros. release of a Grandon Production. Stars Cary Grant, Ingrid Bergman; with Cecil Parker, Phyllis Calvert, David Kossoff, Megs Jenkins, Oliver Johnston, Middleton Woods. Producer-director, Stanley Donen. Screenplay, Norman Krasna, based on his play. Camera, Fred Francis; editor, A. Young; art director, Jack Harris; music, Richard Bennett and Ken Jones. Previewed May 20, '58. Running time, 100 MINS.

Cary Grant	Philip Adams
Ingrid Bergman	Anna Kalman
Cecil Parker	Alfred Munson
Phyllis Calvert	Margaret Munson
David Kossoff	Carl Banks
Megs Jenkins	Doris Banks
Oliver Johnston	Finleigh
Middleton Woods	Finleigh's Clerk

A beguiling love story delicately deranged by the complications of sophisticated comedy, "Indiscreet" is an expert film version of Norman Krasna's 1953 stage play, "Kind Sir." Though tedious in its opening reels, the Stanley Donen production warms up in direct relation to the heat of the love affair and, in the end, manages to fade out in a blaze of playful merriment. Its stars, Cary Grant and Ingrid Bergman, lift this Warner Bros. release into the "must see" class, a pickup which the boxoffice is likely to reflect.

Striking hardest is Miss Bergman, who gives what well may be the most delightful performance of her career. As the successful actress who has yet to find love, Miss Bergman is alluring, most affectionate and highly amusing. Grant makes a ripping gadabout, conniving and gracious, his performance sometimes hilarious and always smooth.

Moving from the New York of "Kind Sir," the locale of "Indiscreet" has been shipped to London where Miss Bergman lives and wants to love. Grant, a rich American who holds a NATO post, lives there too at least on weekends, commuting as he does from Paris; and he too wants to love. But the difference is he wants nothing of marriage and, to protect all concerned, advises Miss Bergman on first meeting that he is a married man, separated and unable to obtain a divorce. Still she invites him to the ballet, and there is born a touching love. She, with her heart full, settles for an affair with no strings attached.

Eventually finding out from her nosey sister that Grant truly isn't married, Miss Bergman goes into an enchanting tirade, blasting "How dare he make love to me when he's not a married man!" She sets a trap for him, building a fire under his jealousy, and, after a rollicking set-to, he proposes . . . marriage.

Cecil Parker, as the brother-in-law, becomes funnier as he becomes more unnerved, and Phyllis Calvert is excellent as the sister. Megs Jenkins turns in a fine performance as the maid, and David Kossoff, as the chauffeur, admirably grabs the high spot of hilarity with his pseudo-lover stroll-on.

Technical credit is difficult to assess in light of the preview film being a work print. Frederick A. Young's Technicolor photography mostly stays indoors, though what little he does show of London is distinguished. Art Director Don Ashton has created a lush living room interior, loaded with paintings, pillows and color, and his recreation of the Royal Naval College's Painted Hall is artistically and skillfully accomplished. Music by Richard Bennett and Ken Jones is particularly effective in its romantic emphasis on piano. And an engaging wrapping is provided by clever title credits designed by Maurice Binder. *Ron.*

King Creole
(V'VISION—SONGS)

Teenaged sex, teenaged violence and Elvis Presley singing. Best Presley pic so far. Strong b.o. in right situations.

Hollywood, May 23.

Paramount release of a Hal B. Wallis production. Stars Elvis Presley; costars Carolyn Jones, Dolores Hart; features Dean Jagger, Liliane Montevecchi, Walter Matthau, Jan Shepard, Paul Stewart, Vic Morrow. Directed by Michael Curtiz; screenplay, Michael V. Gazzo, Herbert Baker; based on the novel, "A Stone for Danny Fisher," by Harold Robbins; camera, Russell Harlan; music, various, arranged and conducted by Walter Scharf; Choreography, Charles O'Curran; editor, Warren Low. Previewed at the studio, May 19, '58. Running time, 116 MINS.

Elvis Presley	Danny Fisher
Carolyn Jones	Ronnie
Walter Matthau	Maxie Fields
Dolores Hart	Nellie
Dean Jagger	Mr. Fisher
Liliane Montevecchi	Nina
Vic Morrow	Shark
Paul Stewart	Charlie Le Grand
Jan Shepard	Mimi Fisher
Brian Hutton	Sal
Jack Grinnage	Dummy
Dick Winslow	Eddie Burton
Raymond Bailey	Mr. Evans

Hal Wallis has attempted to take the curse off Elvis Presley, for those still resistant to his charms, by giving him an extraordinary backing in "King Creole," a solid melodrama with plenty of action and color. The Paramount presentation shows the young singer this time as a better-than-fair actor. Whether the picture will pick up additional supporters for Presley is something else, but it won't, at any rate, provoke new attacks.

The picture is based on Harold Robbins novel, "A Stone For Danny Fisher," but the locale has been switched to New Orleans, to Bourbon Street and to an indigenous cafe called the King Creole. Presley is a high school youth who is prevented from graduation by his attempts to take care of his weak-willed father and the density of his school teachers. He gets involved in a minor theft but thereafter goes straight when given a chance to perform in Paul Stewart's Vieux Carre saloon. His brief fling at crime returns to haunt him when the local crime boss, Walter Matthau, decrees that Presley shall leave Stewart and come sing for him. The picture ends with a spurt of gunplay that knocks off Matthau as well as Carolyn Jones, Matthau's girl friend who has been confusing Presley's love life, and allows the hero to get back to Stewart's club and together again with his teenaged sweetheart, Dolores Hart.

Essentially a musical, since Presley sings 13 new songs, including a title number, film runs a little long and the premise that Matthau would launch a minor crime wave just to get one performer for his club is a little shaky. The byplay keeps the action lively and helps obscure this thin plotting.

Presley does not modify his performance from previous appearances while singing one of the other of his rock-and-roll numbers, but director Michael Curtiz and cameraman Russell Harlan have worked wonders with low-key lighting and adroit camera angles. In all fariness, Presley does show himself to be a surprisingly sympathetic and believable actor on occasion. He also does some very pleasant, soft and melodious, singing, unlike most of his better known work.

Miss Jones contributes a strong and bitter portrait of a good girl gone wrong, moving and pathetic. Miss Hart is an unusual ingenue, pretty but with character. Dean Jagger, Liliane Montevecchi, Walter Matthau, Jan Shepard, Paul Stewart and Vic Morrow give vigorous performances in important supporting roles.

The black-and-white camera work by Harlan is in the realistic vein and Warren Low's editing does a fine job of matching New Orleans-locationed exteriors with studio setups, as well as keeping the pace of the picture even and consistent.

Several teams of songwriters, Al Wood and Kay Twomey, Fred Wise and Ben Weisman, Jerry Leiber and Mike Stoller, Sid Wayne and Abner Silver, Sid Tepper and Roy C. Bennett, Aaron Schroeder and Rachel Frank, Schroeder and Martin Kalmanoff, and Claude DeMetruis, have contributed to the music, and the songs are good. *Powe.*

La Chatte
(FRENCH)

Paris, May 20.

Discifilm release of Elysees Film production. Stars Francoise Arnoul, Bernard Wicki; features Kurt Meisel, Andre Versini, Roger Hanin, Bernard Blier, Louise Rohlin. Directed by Henri Decoin. Screenplay, Jacques Remy, Eugene Tucherer. Decoin; camera, Pierre Montazel; editor, Claude Durand. At Biarritz, Paris. Running time 100 MINS.

Cora	Francoise Arnoul
Bernard	Bernard Wicki
Heinz	Kurt Meisel
Captain	Bernard Blier
Bernadette	Louise Roblin
Pierre	Roger Hanin
Henri	Andre Versini

This film is an over-contrived actioner set during the occupation of France by the Germans. Though this period is rarely treated in Gallic pix, this rates as only a passable item because of its failure to bring depth to the characterizations and give the feel for the period. It shapes only as dualer or exploitation fare for the U.S.

Francoise Arnoul's husband is killed by the Gestapo, and she becomes a resistance worker. A German undercover man wins her love by posing as a Swiss journalist. He turns in her group and she is killed by the group.

Miss Arnoul sleepwalks through her role of the unwitting betrayer, but shows plenty of pulchritude in her love scenes. Bernard Wicki and Kurt Meisel become German caricatures because of the weak plot and Henri Decoin's indecisive direction. Sympathetic Germans are creeping into Gallic war films, too. Technical aspects are good while Pierre Montazel's excellent, contrasty lensing is worth a special mention. The remainder of the French cast is good. *Mosk.*

High School Confidential

Could be "I Was a Teenaged Undercover Federal Narcotics Agent." B.o. appeal for teeners and twenties.

Hollywood, May 23.

Metro release of an Albert Zugsmith production. Stars Russ Tamblyn, Mamie Van Doren, Jerry Lee Lewis; features Diane Jergens. Directed by Jack Arnold. Screenplay, Lewis Meltzer and Robert Blees; screenstory, Blees; camera, Harold J. Marzorati; editor, Ben Lewis. Previewed in Hollywood, May 21, '58. Running time, 85 MINS.

Russ Tamblyn	Tony Baker
Jan Sterling	Mike Wilson
John Drew Barrymore	Arlene Williams
Mamie Van Doren	J. J. Coleridge
Diane Jergens	Gwen Dulaine
Jerry Lee Lewis	Joan Staples
Ray Anthony	Himself
Jackie Coogan	Bix
Charles Chaplin Jr.	Mr. A.
Burt Douglas	Quinn
Michael Landon	Jukey Judlow
Jody Fair	Steve Bentley
Phillipa Fallon	Doris
Robin Raymond	Poetess
James Todd	Kitty
Lyle Talbot	William Remington Kane
William Wellman Jr.	Wheeler-Dealer
Joe Foster	Henchman
Diana Darrin	Gloria
Carl Thayler	Petey
Irwin Berke	Morino

"High School Confidential," the first of Albert Zugsmith's productions for Metro since his move-over from Universal, is a sensational account of pills, marijuana and narcotics among the high school set. A good cast, headed by Russ Tamblyn and Jan Sterling, does a capable job of projecting the sad and sordid aspects of this kind of story. Although the presentation seems to "exploit" to the fullest every facet of this evil situation, it does so skillfully and with compelling effect.

Unknown to fellow students at Santa Bello high school—and to the audience for much of the film—Russ Tamblyn is in reality an undercover narcotics agent when he registers as a transfer student from Chicago.

The screenplay by Lewis Meltzer and Robert Blees, from a story by Blees, is well-constructed and faithfully told in the special language of today's juniors. The story seems to have some missing parts, however, notably the ambiguous relationship of Tamblyn towards Mamie Van Doren, who is described as his "aunt," but who all too obviously has other than a substitute maternal feeling for him. Mel Welles has contributed two pieces of special material, one of which, an existentialist poem recited by Phillip Fallon, is a standout.

Tamblyn is excellent. Miss Sterling, who must convey both adult maturity as the teacher most involved and yet be convincing as someone to stir the male students to other than scholastic efforts, is most effective.

Zugsmith has cast the picture with an array of names, John Drew Barrymore, Jackie Coogan, Charles Chaplin Jr., Jerry Lee Lewis, Mamie Van Doren and Ray Anthony, as special audience bait. Young Barrymore gives a tough performance and Coogan does a vivid job as the chief dope peddler. Chaplin is seen only briefly. Diane Jergens is attractive as a young victim of the marijuana habit and others who contribute include Burt Douglas, Michael Landon, Jody Fair, Robin Raymond, James Todd, Lyle Talbot and William Wellman Jr.

Jack Arnold's direction is well-paced and draws some believable and sharp characterizations. Harold J. Marzorati's photography, art direction by William A. Horning and Hans Peters; sound by Dr. Wesley C. Miller and editing by Ben Lewis, all contribute to the technically excellent production. *Powr.*

Fiend Without A Face

Horror item. Pretty gory for the tenser kiddies, otherwise good for its class.

Hollywood, May 23.

Metro release of a John Croydon production. Stars Marshall Thompson. Director, Arthur Crabtree; screenplay, Herbert J. Leder; based on a story by Amelia Reynolds Long; camera, Lionel Banes; music, Buxton Orr; editor, R. Q. McNaughton. Previewed at the studio, May 23, '58. Running time, 74 MINS.

Marshall Thompson	Jeff Cummings
Terence Kilburn	Capt. Chester
Michael Balfour	Sgt. Kasper
Gil Winfield	Dr. Warren
Shane Cordell	Nurse
Stanley Maxted	Col. Butler
James Dyrenforth	Mayor Hawkins
Kim Parker	Barbara
Kerrigan Prescott	Atomic Engineer
Kynaston Reeves	Professor Walgate
Peter Madden	Dr. Bradley
R. Meadows White	Ben Adams
Lala Lloyd	Amelia Adams
Robert MacKenzie	Gibbons
Launce Maraschal	Melville

"Fiend Without A Face," is an Amalgamated production, made in Britain for Metro, and will be released with "The Haunted Strangler" for an exploitation horror package. It oozes and gurgles with Grand Guignol blood and crunching bones, easily one of the goriest horror pictures in the current cycle. Story, direction and acting are primitive, but the macabre effects may satisfy the blood-thirsty. The pic was shown for review in the old 1.66 aspect ratio.

Locale of Herbert J. Leder's screenplay, based on a story by Amelia Reynolds Long, is a U. S.-Canadian air base and radar station, one of those that form part of the warning screen for North America. A scientist-philosopher living nearby has used the base's atomic power to develop a theory —one that rapidly gets out of hand —that thought can be materialized. His thoughts materialize as "beings" composed of a skull and a spine. They look like a cross between a scorpion and a spider and they spend their time attacking victims and sucking out their brains and spine. The only way to halt them is to shut off the air base's atomic power. Before this is done several of the monsters have to be shot which is shown with closeups of the blood and brains pouring out of their skulls with accompanying sound effects.

The story, which involves a romance between star Marshall Thompson and feminine lead, Kim Parker, is on shaky ground with some of its science, but none of this is too important. The only thing that seems to satisfy audiences of this type of picture is gore and there is plenty of it here. *Powe.*

Smiley Gets A Gun
(BRITISH—C'SCOPE—COLOR

Simple kid story with a favorite character, "Smiley." Has open-air tang of Australia, and fine for family audiences.

London, May 20.

20th-Fox (Anthony Kimmins) production and release. Stars Sybil Thorndike, Chips Rafferty, Keith Calvert. Directed by Anthony Kimmins. Screenplay, Anthony Kimmins, Rex Rienits, from novel by Moore Raymond; editor, G. Turney-Smith; camera, Ted Scaife; music, Wilbur Sampson. At Rialto, London. Running time, 90 MINS.

Sybil Thorndike	Granny McKinley
Chips Rafferty	Sergeant Flaxman
Keith Calvert	Smiley
Bruce Archer	Joey
Margaret Christensen	Ma Greevins
Reg Lye	Pa Greevins
Grant Taylor	Stiffy
Verena Kimmins	Miss McCowan
Leonard Teale	Mr. Stevens
Jannice Dinnen	Jean Holt
Brian Farley	Fred Jackson
Richard Pusey	Jimmy Goodwin
Barbara Esther	Elsie
Guy Dolman	Quirk
Ruth Cracknell	Mrs. Gaspen
Bruce Beeby	Dr. Gaspen
Charles Tasman	Vicar
Frank Ransen	Mick Mooney
John Fegan	Tom Graham
John Tate	Dave Rudge
Val Cooney	Nurse
William Rees	Mr. Protheroe
Gordon Chater	Rev. Galbraith

After the useful boxoffice reception of "Smiley" a followup was inevitable. "Smiley Gets a Gun" does a neat job in cashing on the popularity of the previous pic. It's a simple, naive film which offers wholesome family entertainment though the average adult will have trouble in suppressing an occasional yawn. As a b.o. prospect, it represents a sound booking.

Smiley is the mischievous son of the blacksmith in Murrumbilla, an Australian hamlet. Always up to his grubby little neck in scrapes, the likeable youngster is persuaded to reform by the local cop who promises him a gun if he learns a sense of responsibility. He is to get the weapon when he has earned eight good marks. Smiley finds this tough going, especially when the locals start betting on the result. He becomes the victim of a lot of double crossing which ends up with him being suspected of theft from the eccentric oldest inhabitant. But he wins out in the end.

The somewhat pedestrian dialog is not enhanced by the twangy Aussie accents and much of the acting has a casual, almost amateurish flavor. But there is a fresh warmheartedness and an artless charm about the whole affair which will win over all but the most cynical.

A new Smiley has been found in 10-year-old Keith Calvert. He is a pleasant kid with an obvious appeal to the maternal in femme film patrons. He and his buddy, Bruce Archer, handle the juve sequences excellently and there are some pleasant if unsubtle performances by such adults as Chips Rafferty, as the cop; Reg Lye, Grant Taylor, Bruce Beeby and Margaret Christensen.

Guy Dolman is too obvious and sláve a villain but veteran actress Sybil Thorndike has a field day as Granny McKinley, the eccentric old woman who is a miser.

Anthony Kimmins has brought a splendidly open air atmosphere to the screen, helped considerably by firstrate color lensing by Ted Scaife. Theme song by Clyde Collins, "A Little Boy Called Smiley," is simple enough to be a winner. There is one particularly impressive sequence of a bush fire which was the authentic thing, smartly dropped into the yarn for good effect. The virtues of "Smiley" are its complete sincerity and lack of pretentiousness. *Rich.*

The Haunted Strangler

Boris Karloff's back and Metro's got him as half of a horror bill. Okay exploitation item.

Hollywood, May 23.

Metro release of an Amalgamated production. Stars Boris Karloff. Produced by John Croydon. Directed by Robert Day. Screenplay, Jan Read and John C. Cooper, from an original story by Read; camera, Lionel Banes; music, Buxton Orr; editor, Peter Mayhew. Previewed at the studio, May 23, '58. Running time, 81 MINS.

Boris Karloff	James Rankin
Anthony Dawson	Supt. Burk
Derek Birch	Hospital Supt.
Dorothy Gordon	Hannah
Elizabeth Allan	Mrs. Rankin
Diane Aubrey	Lily
Tim Turner	Dr. McColl
Jean Kent	Cora
Vera Day	Pearl
Max Brimwell	Turnkey
Leslie Perrins	Prison Governor
John Fabian	Young Blood
Desmond Roberts	Dr. Johnson
Jessica Cairns	Asylum Maid

Perhaps because he's been practicing fairy tales on children, Boris Karloff has an especially kind, gentle look about him in "The Haunted Strangler." It's contrast, indeed, for his fiendish alter ego, and the Jekyll-Hyde character makes for mild horror in this British-produced Metro release. Packaged with "Fiend Without A Face," it will stand up under heavy campaigning and thus could loom as substantial exploitation fare.

Starting with a picturesque hanging in 1860, this Amalgamated Production picks up its story 20 years later with Karloff, a successful novelist, investigating that same hanging. The executed man, Karloff surmises, really wasn't the Haymarket Strangler, after all, and every clue now points to the doctor who performed autopsies on the five women he supposedly half strangled, then slashed to death.

After much sleuthing, it turns out that Karloff, having suffered a lapse of memory that score of years ago, really is the doctor. And he was right—he is the murderer. Now, retrieving the scalpel with which he did his original slashing, Karloff again twists his mouth, bites his lip, hunches over and hisses as the mad monster. He kills three more ladies, including his wife, and in his sane moments tries unsuccessfully to convince someone of his guilt. Eventually caught trying to bury the scalpel, he's shot and, blood trickling from his now calmed lips, dies over the hanged man's grave.

Karloff masters both characters and comes off well in each, with good work also turned in by Diane Aubrey, Tim Turner, Jean Kent, Vera Day, Elizabeth Allan and Anthony Dawson.

Screenplay by Jan Read and John C. Cooper, from an original story by Read, is suspenseful to some degree, and many of its holes are plugged up nicely by director Robert Day. There are, to say the least, interesting touches, full-blooded scenes and a cute little rat who nibbles contentedly at a rather handsome skull. Technically, the John Croydon production is worthy, especially considering its budget. *Ron.*

The Moonraker
(BRITISH-COLOR)

Conventional costume melodrama with lots of swordplay; will satisfy average family houses.

London, May 20.

Associated British-Pathe release of an Associated British (Hamilton G. Inglis) production. Stars George Baker, Sylvia Syms, Peter Arne, Marius Goring. Directed by David Macdonald. Screenplay, Robert Hall, Wilfrid Eades, Alistair Bell based on play by Arthur Watkyn; editor, Richard Best; camera, Max Greene; music, Laurie Johnson. At Studio One, London. May 16, '58. Running time, 82 MINS.

George Baker	The Moonraker
Sylvia Syms	Anne Wyndham
Peter Arne	Edmund Tyler
Marius Goring	Colonel Beaumont
Clive Morton	Lord Harcourt
Gary Raymond	Charles Stuart
Richard Leech	Henry Strangeways
Iris Russell	Judith Strangeways
Michael Anderson Jr.	Martin Strangeways
Paul Whitsun-Jones	Parfitt
John Le Mesurier	Cromwell
Patrick Troughton	Captain Wilcox
Julian Somers	Captain Foster
Patrick Waddington	Lord Dorset
Frances Rowe	Lady Dorset
Jennifer Browne	Henrietta Dorset
Richard Warner	Trooper
George Woodbridge	Captain Lowry
Victor Brooks	Blacksmith

"The Moonraker" is a routine costume meller with a Civil War setting, which will hardly strain the grey matter of customers. But it contains enough hard riding and sword play to satisfy those who don't get restive at naive dialog and predictable situations. British family audiences will enjoy its simple ingredients, which have all the earmarks of an endless commercial tv series. However, its stars do not carry enough weight to lure U. S. ducat buyers.

It is based on a play by one-time British film censor Arthur Watkyn which failed to rouse much enthusiasm in the West End. As a film it is much better, because of the extra scope for action. The pic

(Continued on page 22)

NO MORE A POOR MAN'S SHOW

New York Sound Track

Abe Schneider, a Gotham stranger since he took the Columbia presidency, came in from the Coast Monday (26) and may stay awhile . . . **L. E. Goldhammer** taking a month's hiatus from his sales exec's post at Allied Artists to roam around Europe.

The **Walter Winchell**-United Artists feud still continuing, with the columnist making it clear he's still burned on the **Burt Lancaster** portrait of a vicious columnist in "Sweet Smell of Success" . . . Dept. of Justice casting suspicious eyes on the UP buyout of INS—antitrust angles.

While Screen Actors Guild early in May said it had revoked agency franchise of **George Baxt** of N. Y. for non-payment of fees, Baxt writes from London he dissolved his agency June 30, 1957, and notified SAG about it at the time. Baxt says he quit the percentary to join Sapphire Films Ltd. in London as a writer, and has been with them since. "I've given up ten-percenting to follow my writing career on a fulltime scale, and am faithfully paying my 10% to the Kaplan-Veidt Agency in N. Y.," Baxt explains.

To the gag list of apt titles and authors **Irving Rubine** adds another: "Latins Are Lousy Lovers," by Richard Nixon . . . **Samuel Goldwyn's** "Guys and Dolls" drew 85% of its domestic revenue from the first 1,000 dates . . . **Leonard H. Goldenson** states he's not interested in any AB-PT diversification beyond current holdings unless an unusual opportunity comes along. Prez wants the cash on hand to be used for further strengthening of current operations, including the eventual switch to color tv.

With English spoken by 250 million humans and Chinese by 600 million, it's now reported that one person speaks a pure VARIETYESE. **John Jones**, Warner Bros. distributor in Puerto Rico reports that a former film company employee of his in another Spanish speaking country who is of Chinese and Panamanian racial extraction learned his conversational English by reading and studying VARIETY.

William McCleery, long resident at Peterborough, N. H. hard by the MacDowell Colony, of which he's been an official, is becoming an associated editor of Ladies Home Journal . . . long a stage and video playwright his newest play, just handed to his agent concerns a Hollywood star on her way into Times Square in a stage play . . . bears title "Inside Story."

City College of N. Y. is giving a big Allegaroo for 20th-Fox's "The Barbarian and the Geisha." The **John Wayne** starrer tells the story of **Townsend Harris**, America's first envoy to the Orient and who founded City College. Screenplay is by **Ellis St. Joseph**, a CCNY alumnus, and **Sam Jaffe**, class of 1912, plays a key role in the film . . . "The Naked and the Dead," Warner Bros. release of the screen version of **Norman Mailer's** novel, is scheduled to open this summer at the Capitol Theatre, N. Y. . . . **Abe Dickstein, Marvin Kirsch** and **Harold Rinzler** named co-chairmen of the annual industry golf tournament sponsored by N. Y.'s Cinema Lodge of B'nai B'rith on June 12.

Jesse Zunser asks in current issue of Cue: "Are Movie-Goers People?" and suggests that many theatre operators do not so regard them . . . complaint is made about the "blind" pairing of films—a fine children's picture with a gruesome gangster item . . . article is preponderantly an interview with **Walter Reade Jr.** who argues that the patron is a personage.

Ronald Reagan, whose break into a 21-year career in Hollywood came when he was a sportscaster for radio station WHO, Des Moines, known as "Dutch" Reagan, returned there to address the Iowa Manufacturers Assn., and to headline the 36th annual Veishea at Iowa State College. The Veishes celebration is a large student-managed festival.

Exhibitor groups continue to back verbally the industry's business building campaign, Motion Pictures Exhibitors of Florida being the latest to do so, but they're not supplying the coin to support it . . . Play Enterprises Inc., a corporate title employed by Warner Bros. for legit financing, has been dropped and merged with Vitaphone Co. Inc., another corporate title in the WB archives.

Continental Distributing prexy **Irving Wormser** off to Europe to conclude deals initiated by board chairman **Walter Reade Jr.** Stops include France and England . . . **Herman M. Levy**, Theatre Owners of America general counsel, conferred with officials of the Union Internationale de l'Exploitation Cinematrographique, the French exhibitors' association, in Paris last week before sailing for home. He's due back today (Wed.) on the Queen Elizabeth . . . To the list of entries scheduled for the film festival at the Brussels World's Fair, add **Samuel Goldwyn Jr.'s** "Proud Rebel" and **Sir Michael Balcon's** "Dunkirk" . . . Universal prexy **Milton R. Rackmil** to the Coast for confabs with studio executives.

Board of the Motion Picture Pioneers meets June 4 in the Columbia Pictures board room, summoned by prexy **Ned Depinet** to mull future plans and forward the constant work of intra-industry relief, assured by the organization's charitable purpose . . . The Washington press gals heard a "new" **Olivia DeHavilland**, honor guest at a Friday (23) luncheon at the Hotel Willard in the capital, attended also by French Ambassador Herve Alphand and his new bride and MPAA prexy **Eric Johnston**. Miss deHavilland is on a U. S. exploitation tour for Buena Vista's "The Proud Rebel" (Sam Goldwyn Jr.), and her "French postcard" humor struck a nerve with the press femmes. Star's French husband, **Pierre Galante**, one of the Paris-Match editors, is the U. S. with her, also their 22-months-old baby . . . **Herman** and **Florence Lowe**, longtime VARIETY correspondents in Washington, where he headed this paper's capital bureau, making more "farewell appearances" at parties and soirees in their honor than **Sarah Bernhardt** and **Harry Lauder** in their heyday. **Eric Johnston** hosted another one for them this past Friday. Their successors for VARIETY will be designated shortly. Lowe returning to his native Philly and a posh p.r. job for the Albert Einstein Memorial Hospital.

National Theatres' prexy **Elmer C. Rhoden** gifting friends with ornate ashtrays of Norwegian glass with a "Windjammer" design, as part of a tieup with the film's recent preem in Oslo.

Ethel Edell, longtime fashion promotion director and press-radio-tv contact for Columbia Pictures, joined Brenon & Morgan Associates as exec director in charge of special events and activities . . . Jerome Balsam Films picked up western hemisphere rights to "The End of the Line," an **Alan Baxter-Barbara Shelley** starrer, produced by **Harrison C. Reader.**

"Pather Panchali," which took top prizes at Cannes and other film festivals but hasn't been given any play in the United States market (exhibs are aloof to it), is set to open the Stratford (Ontario) Film Festival in July.

New Board of Governors of Academy of Motion Picture Arts & Sciences includes four new members and nine reelected for two year terms, plus one elected for one year term. New members include **John F. DeCuir** (art directors), **Richard H. Cahoon** (film editors), **Jerry Wald** (producers) and **Perry Lieber** (public relations). Reelected: **Wendell R. Corey** (actors), **Y. Frank Freeman** (administrators), **Farciot Edouart** (cinematographers), **George Stevens** (directors), **Fred L. Metzler** (execu-

(Continued on page 20)

'KWAI' IN NEWARK AS $3 HARD TIC

Motion pictures as the "poor man's entertainment?" Well, not so much any more and as time goes on it appears a cinch that a substantial part of Hollywood's product will fall in near the luxury class.

"Bridge on the River Kwai" is to open in Newark tomorrow (Thurs.) at a $3 top—which is the same figure as has been charged at the Palace Theatre in New York. This kind of tall coin was rare in past but expectedly will be commonplace in the future.

At least, all indications point in that direction. Paramount sources said this week there was no trouble encountered in collecting such fees for "Ten Commandments" except in only a few areas where unemployment was usually high and in parts of the south.

Metro chalked up an advance of nearly $50,000 with "Gigi" at the Royale Theatre, in Gotham, with a top price of $3 and an average of $2 when figuring in all seats for all 10 performances a week.

"Around the World in 80 Days" has been drawing the big tariff for a year and a half and the Cinerama pictures have been in about the same category.

Now comes the kicker. Samuel Goldwyn predicts that Hollywood's future welfare lies in the production of 50 blockbusters a year. Among them, according to blueprint, is his own "Porgy and Bess" which will need $12,000,000 in rentals simply to break even.

Distribution execs are almost unanimous in saying that bigger admission scales are to be required if the "blockbuster policy" is to shape as economically sound. And they believe the public already has shown willingness to pay more for the big pictures (while at the same time refusing to pay hardly anything for the small ones).

On the intra-trade front, experience has been that the bulk of the rental money for high-costing productions has been coming from the first-runs—as few as 1,000 of them. It's regarded as likely there will be a continuing concentration on these showcases, for they, via upped scales, yield the payoff for the producers.

Horror Remains a Money Commodity; And James Carreras Oughta Know

There appears to be no sign of a diminution of the current horror pix cycle, according to British producer James Carreras whose Hammer Film Productions has emerged as the leading supplier of film chillers. Carreras, whose "Curse of Frankenstein," which cost $400,000 and grossed $3,000,000 in the world market, started the now horror trend, bases his view on his company's future commitments in the chiller field and the early reception of "Horror of Dracula," which Universal is releasing.

Here for the New York opening of "Dracula" along with co-producer Tony Hinds and thesps Peter Cushing and Christopher Lee, Carrereas is holding talks with Universal as well as other major American companies on distribution deals on upcoming chillers on Hammer's slate. Among the company's tentative plans are sequels to "Dracula" and "Frankenstein," with the possibility that U may be involved in both projects. In addition, the company is preparing two other scarers—"Hound of the Baskervilles" and "Night Creatures," for which no U. S. deals have yet been made.

Hammer Film Productions, an indie company which maintains its independence by not tieing up exclusively with one major U. S. distributor, maintains a program of six pictures annually, about two or three of which are in the horror category. Carreras said he preferred this policy "because we can make the decision on what we want to make and it keeps us mobile." In addition to the "Dracula" deal with Universal, Hammer had an arrangement with Warner Bros. on "Curse of Frankenstein" and with United Artists on "Creeping Unknown." Columbia will shortly release Hammer's "Camp on Blood Island" and Paramount will handle the still-to-be-named "Man on Half Moon St." In the non-horror category UA distributed "The Steel Bayonet" and will ditto on "10 Seconds to Hell," currently being filmed in Germany by Robert Aldrich.

Deal-To-Deal

According to Carreras, the deals vary from picture to picture and include outright buys of Hammer-financed pictures or involve co-production deals. Carreras said he had come to the U. S. with about a dozen story ideas which he would discuss with U. S. distributors. His talks with Universal involve a perusal of U's library to determine which of the company's oldies are ripe for remakes or new versions.

The horror market, Carreras maintained, "is better than ever because of the whole new generation that has never been exposed to this type of film." He emphasized, however, that many of the low-budget quickies "won't last" and "will probably end up as second features." A horror film in order to obtain top playing time, he said, must have topnotch production values and must be treated seriously. He pointed out that too often the "cheapies" get unintended laughs. "The aim," he said, "is to make the audience believe something that is too fantastic to believe."

Carreras has no loyalty to the horror pix. He's been keeping close tabs on the market and when he sees that interest is lagging, he's ready to shift to something else. "I'm prepared to make Strauss waltzes tomorrow if they'll make money," he said frankly.

Carreras' aim in tieing up with U. S. companies is based on their distribution facilities in the world market. Except for a few countries, such as Sweden and India, the horror pix are extremely popular throughout the world. They are banned in both Sweden and India. The American companies, Carreras stated, have "the best access to the world market. There is no British distributor who can match it."

20th's 40c Quarterly

The board of directors of 20th-Fox, at a meeting last week, declared a quarterly dividend of 40c on the company's common stock. Melon is payable June 28 to stockholders of record June 13.

At the same time, the board reelected Spyros Skouras as president and renamed all other officers to their present posts.

Ditto Most Yank Businesses, Pix Melons Smaller

Washington, May 27.

Film dividends for April reflect general economic slump. This is in line with dividend report of Dept. of Commerce in all areas, as well as pix.

Melon cut by film companies shows shap drop from the same month last year. However, decline is not as severe as indicated on surface, since part of nosedive is due to payment of ABC-Par.'s hefty dividend of over $1,000,000 in March, instead of April.

Overall size of melon divided amongst film companies past month was $235,000, as contrasted with $1,693,000 for April, '57. Even with ABC-Par.'s advance payment, this indicates tapering off of profits.

Others paying dividends in April were Republic, $100,000, which was same as last year, and Walt Disney, whose $135,000 was slightly less than '57. Columbia Pictures, which paid $320,000 for same period last year, paid nothing past month, and District Theatres, with $15,000 recorded for last year, has paid nothing so far this year.

Total for 4 month period this year is $6,758,000, as contrasted with $8,612,000 last year.

Take Heed to Check Similar Titles

S. W. Tannenbaum of Copyright Society Sounds A Warning Against Carelessness

Careful search of all uses of a proposed title should be made before a public announcement is made or before the title is used, Samuel W. Tannenbaum, a founder and former president of The Copyright Society of the U.S.A., cautioned at the closing session last week of the Practicing Law Institute's course on copyright problems in the entertainment industry.

Tannenbaum, a member of the law firm of Johnson & Tannenbaum, devoted his discussion to the protection of titles in motion pictures and other creative works. He listed eight conditions under which a title should not be used.

(1) Where there is but one use for the title, especially in connection with an important and popular work recently used. If it has been abandoned for a long period, it is reasonably safe to use the title.

(2) Even though a title may be geographic or factual, if popularly used fairly recently, its use should be avoided. "Oklahoma" and "South Pacific" are examples.

(3) Even though a title of picture was used some time ago, its re-use should be avoided because it might be reissued or televised.

(4) Ditto for a book title used many years ago. It may be a recent popular pocketbook edition.

(5) Even though there are many uses for a title, it should not be employed if there is a fairly recent use by a popular novelist or for a motion picture or radio or tv program.

(6) Even though the exact title is not used, one closely similar should be avoided although the aim is to employ it in a different field. "March of Time" and "Voice of Time" are examples.

(7) Proof must be adduced that the title of a public domain work acquired a secondary meaning before a court will enjoin its use.

(8) Avoid a title for a musical composition when it has been previously used for a popular play, motion picture, radio or tv program. The same applies for the use of the title of a musical composition for a play, film, radio or tv program.

Tannenbaum, in his discussion, called attention to the importance the entertainment industry places on a good title, but warned about the necessity for search for prior use. "It is not only embarrassing to use a title and later find out it conflicts with other titles, but substantial damages result," Tannenbaum pointed out. The copyright specialist noted that frequent changes of title because of failure to clear the original choice is often costly in that the publicity value is diminished. In addition, he cited examples of substantial awards that have been obtained for misappropriation of titles.

L.A. Area's Multi-Run Trade Hits New Peak; 'Kwai' Sockeroo $40,000, 3, 'Macabre' 10G, 'Pacific' Big 22G

Los Angeles, May 27.

A boffo $551,400 is expected from local first-runs this session, mainly because of a pair of powerhouse openers which are running up smash grosses in some 30 regular hardtops plus 23 nabes and 26 drive-ins.

"Bridge on River Kwai," out on first general run after showcasing for nearly 22 weeks, looms wow $40,000 in three first-runs and lofty total of $225,000 with neighborhood cinemas and ozoners included in, one of highest multiple-run openings ever here.

"Macabre," opening with classy $10,000 at Orpheum, looks like $100,000 with a flock of nabes and drive-ins added in. "South Pacific," following "Kwai" into Egyptian as a hard-ticket booking, shapes fine $22,000 opening week. Two other incoming bills are very weak.

"God's Little Acre" dominates regular holdovers with big $18,700 in second week for three houses. "Young Lions" is sturdy $12,000 in seventh week, for four spots. Hardtix engagements all are up this stanza.

Estimates for This Week

Egyptian (UATC) (1,503; $1.65-$3.30) — "South Pacific" (20th). Fine $22,000. Last week, "Bridge on River Kwai" (Col) (22d wk-4 days), $8,200.

State, Ritz (UATC-FWC) (2,404; 1,320; 90-$1.50)—"Maracaibo" (Par) and "Outlaw Queen" (Par). Dull $4,600. Last week, State with Hollywood, Uptown, "Fort Massacre" (UA), "Steel Bayonet" (UA) $8,700. Ritz with Orpheum, "Teacher's Pet" (Par) (1st general run), $9,500.

Orpheum (Metropolitan) (2,213; 90-$1.50) — "Macabre" (AA) and "Hell's Five Hours" (AA). Hot $10,000.

Los Angeles, New Fox, Uptown (FWC) (2,097; 765; 1,715; 90-$1.50) —"Return of Dracula" (UA) and "Flame Barrier" (UA). Slim

(Continued on page 10)

K.C. Trade Perking Up; 'Acre' Very Big $14,000, 'Frederick' Smooth 9G

Kansas City, May 27.

Cheerful note is being displayed at first-runs this week, largely on the strength of new, stronger product. "God's Little Acre" at the Roxy shapes smash while "10 North Frederick" in three Fox Midwest is fairly nice. "Bonjours Tristesse" at Midland is slow and "Hot Spell" at Paramount is modest. "I Married a Woman" and "The Violators" combo in Dickinson Drive-ins and hardtops is solid. "God Created Woman" rolls on steadily at Kimo in 16th round. Cinerama's "Search for Paradise" picked up last week with several special shows. Weather holds with its cool wet trend.

Estimates for This Week

Glen, Dickinson, Shawnee Drive-in, Leawood Drive-in (Dickinson) (700; 750; 1,100 cars; 900 cars; 75-90)—"I Married a Woman" (U) and "The Violators" (U). Fancy $9,000. Last week, "Return of Dracula" (UA) and "Flame Barrier" (U), $14,000, best of season and tops for this combo in non-summer period.

Kimo (Dickinson) (504; 90-$1.25) "God Created Woman" (Kings) (16th wk). Okay $1,500; holds. Last week, same.

Mildand (Loew) (3,500; 75-90)—"Bonjour Tristesse" (Col) and "Crash Landing" (Col). Slow $5,000. Last week, "Saddle Wind" (M-G) and "Underwater Warrior" (M-G), $5,500.

Missouri (SW-Cinerama) (1,194; $1.25-$2)—"Search for Paradise" Cinerama) (5th wk). Perked with extra shows, solid $12,000. Last week, $9,000.

Paramount (UP) (1,900; 75-90)—"Hot Spell" (Par). Moderate $5,000. Last week, "Maracaibo" (Par) and "Country Music Holiday" (Par), $3,500.

Rockhill (Little Art Theatres) (750; 75-90)—"Miller's Beautiful Wife" (DCA). Better than recently here at oke $2,000. Last week, "Gervaise" (Cont), $1,800.

Roxy (Durwood) (879; 90-$1.25)—"God's Little Acre" (UA). Terrif $14,000; stays on. Last week, "Paris Holiday" (UA) (4th wk), $2,500.

Uptwon, Fairway, Granada (Fox Midwest) (2,043; 700; 1,217; 75-90) —"10 North Frederick" (20th). Perky $9,000, but not up to expectations. Last week, "Fraulein" (20th) and "Touch of Evil" (U), $6,000.

Broadway Grosses

Estimated Total Gross
This Week $475,000
(Based on 21 theatres)
Last Year $493,900
(Based on 26 theatres)

'Acre' Solid 10G In Better Cincy

Cincinnati, May 27.

"God's Little Acre," shaping solid at Keith's, tops the new bills in this week's light improvement on Cincy's picture front. Outlook is thin for "Hot Spell" at the Albee and "Left-Handed Gun" at the Palace. "Young Lions" still is okay in eighth round at Grand. "All Mine To Give" looms light on opening round at arty Guild. The long-runs, "South Pacific" and "Search For Paradise," continue at solid gaits, former being in fifth week at the Valley and "Pacific" in 25th round at Capitol.

Estimates for This Week

Albee (RKO) (3,100; 90-$1.25)—"Hot Spell" (Par). Slow $7,500. Last week, "Fraulein" (20th), $8,500.

Capitol (SW-Cinerama) (1,376; $1.20-$2.65)—"Search for Paradise" (Cinerama) (25th wk). Clinmbing to swell $15,000 against $14,000 in 24th week.

Grand (RKO) (1,400; 90-$1.25)—"Young Lions" (20th) (8th wk). Winding up winning stay at $4,500 pace, equalling last week.

Guild (Vance) 300; 50-90)—"All Mine to Give" (U). Poor $1,000. Last week, "Bed of Grass" (Indie) (2d wk), $900.

Keith's (Shor) (1,500; 90-$1.25)—"God's Little Acre" (UA). Solid $10,000. Last week, "Cowboy" (Col) (2d wk), $5,000.

Palace (RKO) (2,600; 90-$1.25)—"Left-Handed Gun" (WB). Mild $7,500. Last week, "Stakeout on Dope Street" (WB) and "Violent Road" (WB), $7,000.

Valley (Wiethe) (1,300; $1.50-$2.50)—"South Pacific" (20th) (5th wk). Holding to last week's stout $14,000.

'Adam' Hotsy $9,000 In Seattle; 'Gun' Dull 4G

Seattle, May 27.

Not much doing here this session, but city is looking forward to launching next Thursday of "South Pacific" at the Blue Mouse. "Adam and Eve" shapes fairly big at Coliseum while "10 North Frederick" looms fair at Fifth Avenue. "Bridge on River Kwai" still is big in 10th stanza at Paramount. But elsewhere the takings are mighty thin.

Estimates for This Week

Blue Mouse (Hamrick) (800; $1.50-$2.50)—"Long, Hot Summer" (20th) (11th wk-3 days). Okay $2,500 after $3,800 in sixth full week.

Coliseum (Fox-Evergreen) (1,870; 95-$1.50)—"Adam and Eve" (Indie) and "True Story Lynn Stuart" (Col). Big $9,000. Last week, "Fraulein" (20th) and "Thundering Jets" (20th), $7,200.

Fifth Avenue (Fox-Evergreen) (2,500; 95-$1.50)—"10 North Frederick" (20th) and "Blood Arrow" (20th). Fair $8,000 or near. Last week, "Teacher's Pet" (Par) and "World Is His Jury" (Col) (2d wk), $6,700 for 9 days.

Music Box (Hamrick) (850; 95-$1.50)—"Desire Under Elms" (Par). Okay $3,500. Last week, dark.

Music Hall (Hamrick) (2,200; 95-$1.50)—"Too Much, Too Soon" (WB) and "Manhunt in Jungle" (WB). Drab $3,000. Last week, "I Married a Woman" (U) and "All Mine to Give" (U), $5,300.

Orpheum (Hamrick) (2,500; 95-$1.50)—"Left-Handed Gun" (WB) and "Violent Road" (WB). Sad $4,000. Last week, "Bolshoi Ballet' (Rank), $6,200 in 5 days

Paramount (Fox-Evergreen) (3,107; 95-$1.50)—"River Kwai" (Col) (10th wk). Big $7,000 Last week, $7,100.

'TOO MUCH' OKE $8,000, PROV.; 'ANDREW' 7½G

Providence, May 27.

Majestic's "Too Much, Too Soon" is the topper here but it's just good. Showers Sunday gave all stands an added boost. State's "Merry Andrew" is modest. Neither "Dragstrip Riot" at the Albee nor "Touch of Evil" at Strand are getting far at wickets.

Estimates for This Week

Albee (RKO) (2,200; 65-80)—"Dragstrip Riot" (Indie) and "Cool and Crazy" (Indie). Fair $5,000. Last week, "Day of Bad Man" (U) and "Female Animal" (U), $4,000.

Majestic (SW) (2,200); 65-80)—"Too Much, Too Soon" (WB) and "Chase Crooked Shadow" (WB). Good $8,000 or near. Last week, "This Angry Age" (Col) and "Screaming Mimi" (Col), about same.

State (Loew) (3,200; 65-80)—"Merry Andrew" (M-G) and "The Safecracker" (M-G). Modest $7,500. Last week, "Brothers Karamazov" (M-G), $9,500.

Strand (National Realty) (2,200; 65-80)—"Touch of Evil" (U) and "Flood Tide" (U). Meek $3,500. Last week, "Case Against Brooklyn" (Col) and "Let's Rock" (Col), $3,000.

Hub Hypoed by Fresh Fare; 'Riot' Fast 19G, 'Married' Tall $12,000

Boston, May 27.

Biz is better at the b.o. here as changeover to good weather is shaking down. Rain Sunday was a plus factor. "Dragstrip Riot" and "Cool And Crazy" is nice at Paramount and Fenway. "Thunder Road" shapes good at the Orpheum. "I Married A Woman" is nice at Memorial. "Hot Spell" is mild at Met. Holdovers again are getting big plays. "Bridge On River Kwai" holds neatly in fifth at the Capri. Hard-ticket pix are holding to sock biz with "South Pacific" hotsy in seventh round at Saxon, and "Search for Paradise" big at the Boston.

Estimates for This Week

Astor (B&Q) (1,372; 75-$1.25)—"Marjorie Morningstar" (WB) (8th wk-final). Oke $4,000. Last week, $5,000.

Beacon Hill (Sack) (678; 90-$1.50) —"Mam'zelle Pigalle" (Indie) (3d wk). Fine $5,500. Last week, $8,000.

Boston (SW-Cinerama) (1,354; $1.25-$2.65)—"Search for Paradise" (Cinerama) (27th wk). Slick $16,500. Last week, $17,000.

Capri (Sack) (990; 50-$1.50) — "Bridge On River Kwai" (Col) (5th wk). Neat $9,500. Last week, $10,000.

Exeter (Indie) (1,300; 75-$1.25)—"Rouge et Noir" (Indie) (3d wk). Second week ended Saturday was good $6,100. Last week, $7,200.

Fenway (NET) (1,373; 60-$1.10) —"Dragstrip Riot" (AI) and "Cool And Crazy" (AI). Trim $5,000. Last week, "Another Time, Another Place" (Par) and "Country Music Holiday" (Par), $3,000.

Gary (Sack) (1,340; 90-$1.75)—"Young Lions" (20th) (5th wk). Lively $14,000. Last week, same.

Kenmore (Indie) (700; 85-$1.25) —"Smiles Summer Night" (Rank) and "Alligator Named Daisy" (Rank) (2d wk). Smooth $6,600. Last week, $7,000.

Memorial (RKO) (3,000; 60-$1.10) —"I Married A Woman" (U) and "All Mine To Give" (U). Bright $12,000 or near. Last week, "Touch of Evil" (U) and "Quantrill's Raiders" (AA), $9,000.

Metropolitan (NET) (4,357; 70-$1.10)—"Hot Spell" (Par) and "St. Louis Blues" (Par). Mild $13,000 or near. One week and out. Last week, "Desire Under Elms" (Par) (2d wk), $6,000.

Paramount (NET) (2,357; 70-$1.10)—"Dragstrip Riot" (AI) and "Cool And Crazy" (AI). Big $14,000. Last week, "Another Time, Another Place" (Par) and "Country Music Holiday" (Par), $5,500.

Pilgrim (NET) (1,000; 60-$1.10)—"Lineup" (Col) and "High Flight" (Col). Good $6,000. Last week, "Case Against Brooklyn" (Col) and "Let's Rock" (Col), same.

Saxon (Sack) (1,000; $1.50-$3.30) —"South Pacific" (20th) (7th wk). Hotsy $20,000. Last week, $22,000.

Trans-Lux (Trans-Lux) (730; 75-$1.25)—"Untamed Mistress" (Indie) and "Daughter of Horror" (Indie). Nice $3,800. Last week, "Sinners" (Indie) and "Tempest in Flesh" (Indie), $4,100.

Orpheum (Loew) (2,900; 75-$1.25) — "Thunder Road" (UA) and "Cross-Up" (UA). Good $14,000. Last week, "Merry Andrew" (M-G) and "High Cost of Loving" (M-G) (2d wk-6 days), $7,500.

State (Loew) (3,600; 75-$1.25)—"Safecracker" (M-G) and "Underwater Warrior" (M-G). Mild $8,000. Last week, "Brothers Karamazov" (M-G) (5th wk), $7,000.

'Horror Dracula' Rousing 17G, Det.; 'Frederick' Hep 24G, 'Blues' Hot 16G

Key City Grosses

Estimated Total Gross
This Week $2,198,850
(Based on 23 cities and 240 theatres, chiefly first runs, including N. Y.)
Last Year $2,190,900
(Based on 23 cities and 252 theatres.)

'Acre' Mighty 20G, D.C.; 'Fred'ick' 14G

Washington, May 27.

The boxoffice is looking up along main stem, thanks to two hefty newcomers. Three other entries, making unusually large total of five launchings, are adding little to biz in down town area. "God's Little Acre" shapes sock at Keith's and is this stanza's winner by many lengths. "10 North Frederick" at Palace is another solid entry, but "Sheepman" at Capitol looks disappointing. "Left-Handed Gun" looms very slow at two houses. "Bridge on River Kwai" in 11th week at Trans-Lux looks best in holdover class.

Estimates for This Week

Ambassador - Metropolitan (SW) (1,490; 1,000; 80-$1.10) — "Left-Handed Gun" (WB). Dull $8,000 or less. Last week, "Too Much, Too Soon" (WB), $12,000 and over hopes.

Capitol (Loew) (3,434; 85-$1.25) "Sheepman" (M-G). Disappointing $12,000, despite critical kudos. Last week, "Long, Hot Summer" (20th) (3d wk), $11,000 for 8 days.

Keith's (RKO) (1,850; 85-$1.25)—"God's Little Acre" (UA). Smash $20,000. Stays on. Last week, "Run Silent, Run Deep" (UA) (5th wk), $6,000.

Palace (Loew) (2,350; 90-$1.25)—"10 North Frederick" (20th). Pleasing $14,000, but not up to expectancy. Last week, "Fraulein" (20th), $9,000, well below hopes.

Plaza (T-L) (276; 90-$1.50)—"God Created Woman" (Kings) (29th wk). Still in black with $3,500 after $4,000 last week. Holds again.

Trans-Lux (T-L) (600; $1.25-$2)—"Bridge on River Kwai" (Col) (11th wk). Fine $9,500 after $10,000 last week. Stays.

Uptown (SW) (1,000; $1.25-$3)—"South Pacific" (20th) (8th wk). Solid $11,500 and ahead of last week's $11,000.

Warner (SW-Cinerama) (1,300; $1.20-$2.40)—"Search for Paradise" (Cinerama) (21st wk). Down to okay $9,000 after $10,000. Stays.

'Pacific' Excellent 25G, Buff; 'Frederick' 10G

Buffalo, May 27.

With one exception, first-runs here are sagging badly in current session, some of them being at new lows for some time. The long big new entry is "South Pacific," excellent at the Century. "10 North Frederick" shapes just okay at the Center. "Fraulein" is surprisingly dull at the Buffalo.

Estimates for This Week

Buffalo (Loew) (3500; 70-90) — "Fraulein" (20th) and "Count Five and Die" (Indie). Flat $9,000. Last week, "Cattle Empire" (20th) and "Underwater Warrior" (M-G) (6 days), $6,000.

Center (AB-PT) (3,000; 70-90)—"10 North Frederick" (20th). Just okay $10,000. Last week, "Goddess" (Col) and "Hight Flight" (Col) (5 days), $5,000.

Century (UATC) (2,700; $1.50-$3) — "South Pacific" (20th). Excellent $25,000. Last week, "Monster From Green Hell" (DCA) and "Half Human" (DCA) (4 days), $4,000 at 90c top.

Lafayette (Basil) (3,000; 70-90)—"Oregon Passage" (AA) and "Cole Younger," (AA). Fair $7,500. Last week, "I Married a Woman" (U) and "Female Animal" (U), $6,000.

Paramount (AB-PT) (3,000; 70-90)—"St. Louis Blues" (Par) and "Country Music Holiday" (Indie). Dull $5,000 in 4 days. Last week, "This Angry Age" (Col) and "Creaming Mimi" (Col), $8,200.

Teck (Loew) (1,200; 70-$1.25)—"Long, Hot Summer" (20th) (4th wk). Oke $5,000. Last week, $5,200.

Detroit, May 27.

Theatre-going pace remains brisk this week among the downtown deluxers. Some are saying that Detroiters listen apprehensively to radio and tv newscasts of latest developments in the auto industry-UAW war of attrition, and then hurry off to a darkened theatre to forget their worries. "10 North Frederick" shapes good at the Fox. "Horror of Dracula" was lively in United Detroit chain's flagship Michigan. "St. Louis Blues" looms fine at the Palms. Stout longtermers "Search for Paradise" in 16th week at Music Hall, "Bridge on River Kwai" in 12th round at Madison and "South Pacific" in seventh stanza at United Artists—continue sensational.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1.25-$1.50) — "10 North Frederick" (20th) and "Blood Arrow" (20th). Good $24,000. Last week, "Maracaibo" (Par) and "High Hill" (Par), $12,500.

Michigan (United Detroit) (4,100; $1.25-$1.50) — "Vertigo" (Par) and "High Flight" (Col). Opens today (Tues.). Last week, "Horror of Dracula" (U) and "Thing Wouldn't Die" (U), swell $17,000 and may be precedent-setting in pressaging more horror pix at this house.

Palms (UD) (2,961; 90-$1.25)—"St. Louis Blues" (Par) and "Country Music Holiday" (Par). Fine $16,000 or near. Last week, "Angry Age" (Col) and "True Story Lynn Stuwart" (Col), $13,900.

Madison (UD) (1,900; $1.25-$1.75) —"Bridge on River Kwai" (Col) (12th wk). Solid $10,000. Last week, $12,000.

Broadway-Capitol (UD) (3,500; 90-$1.25) — "Machine Gun Kelly" (AI) and "Bonnie Parker Story" (AI). Opens today (27). Last week, "Stakeout on Dope Street" (WB) and "Violent Road" (WB), $9,500 in 5 days.

United Artists (UA) (1,667; $1.25-$3)—"South Pacific" (20th) (7th wk). Terrific $17,000. Last week, $17,800.

Adams (Balaban) (1,700; 90-$1.25) —"Sheepman" (M-G) and "Blonde Blackmailer" (UA) (2d wk). Oke $8,000. Last week, same.

Music Hall (SW-Cinerama) (1,205; $1.20-$2.65)—"Search for Paradise" (Cinerama) (16th wk). Great $18,500. Last week, same.

Trans-Lux Krim (Trans-Lux) (1,000; 90-$1.65) — "God Created Woman" (Indie) (19th wk). Upping to big $6,500. Last week, $5,700.

Cleve. Marks Time Albeit 'Frederick' OK $12,000; 'Summer' Hot 11G, 2d

Cleveland, May 27.

Biz at first-run cinemas shapes just so-so for new entrants, with holdovers down to a sluggish pace. "10 North Frederick" looms best of newcomers, with enough to hold the pic at the Hipp. Other fresh product is routine to pale. "Long, Hot Summer" shapes okay in second round at the Allen. "Seven Wonders of World" looms good in 17th week at Palace but "South Pacific" is only okay in eighth frame at the Ohio.

Estimates for This Week

Allen (S-W) (3,800; 80-$1.25)—"Long, Hot Summer" (20th) (2d wk). Okay $11,000. Last week, $16,000.

Continental (Art Theatre Guild) (850; $1.25)—"Mam'zelle Pigalle" (Indie) (2d wk). Light $2,100 after $2,600 opener.

Embassy (Community) (1,200; 70-90)—"Screaming Mimi" (Col) and "High Flight" (Col). Average $2,600. Last week, "This Angry Age" (Col) and "True Story Lynn Stuart" (Col), $3,200.

Heights Art (Art Theatre Guild) (925; $1.25)—"Gates of Paris" (Indie). Dull $1,900. Last week, "Razzia" (Indie) (2d wk), $2,100.

Hippodrome (Telem't) (3,700; 90-$1.25) — "10 North Frederick" (20th). Good $12,000; stays. Last week, "Macabre" (AA), $10,000.

Lower Mall (Community) (500; 70-90)—"And God Created Woman" (Indie) (4th wk). Oke $2,000. Last week, $2,400.

Ohio (Loew) (1,244; $1.25-$2.50) —"South Pacific" (20th) (8th wk). Okay $8,000. Last week, $9,000.

Palace (SW-Cinerama) (1,523; $1.25-$2.40)—"Seven Wonders of World" (Cinerama) (17th wk). Good $10,500. Last week, $10,000.

State (Loew) (3,500; 75-90)—"Sheepman" (M-G). Pale $9,000. Last week, "Another Time, Another Place" (Par) $7,000.

Stillman (Loew) (2,700; 70-90)—"Maracaibo" (Par) and "Hot Spell" (Par). Ordinary $8,500.

Chi Biz Spotty; 'Frederick' Best Bet, Smash $24,000, 'Maracaibo' Drab 21G, 'Flesh' 6G, 'Acre' Boffo $23,000, 2d

Chicago, May 27.

Loop again is soft despite cool weather and plenty of new entries. However, some of new pix are strong, notably the Roosevelt's "10 North Frederick," which looks smash $24,000. "Maracaibo" in Woods preem shapes drab $10,000.

"Cry Terror" looms fair $7,800 in Esquire bow. "Flesh is Weak" is good $6,000 in Monroe first. "From Here to Eternity" out on reissue shapes nice $9,000 in first frame at the Loop.

"God's Little Acre" rates sock in United Artists second. "Snow Was Black" looks mild in Ziegfeld second. Oriental's second round with "I Married a Woman" and "Flood Tide" is modest. "Bridge on River Kwai" shapes brisk in 11th State-Lake session.

Hard-ticket pix look fancy this round. "Search For Paradise" is nice in sixth at the Palace and "South Pacific" is going for a happy ninth at McVickers. "Around World" rates solid in 60th week at Todd's Cinestage.

Estimates for This Week

Carnegie (Telem't) (485; $1.25)—"M'mzelle Pigalle" (Indie) (2d wk). Pert $4,800. Last week, $5,000.

Chicago (B&K) (3,900; 90-$1.80)—"Marjorie Morningstar". (WB) (4th wk). Oke $16,000. Last week, $20,500.

Esquire (H&E Balaban) (1,350; $1.25-$1.50)—"Cry Terror" (M-G). Fair $7,800. Last week, "Another Time, Another Place" (Par, (2d wk), $4,000.

Garrick (B&K) (850; 90-$1.25)—"Left-Handed Gun" (WB) and "Violent Road" (WB). Good $8,500. Last week, "St. Louis Blues" (Par) (2d wk), $8,700.

Loop (Telem't) (606; 90-$1.50)—"From Here to Eternity" (Reissue) (Col) and "Lineup" (Col). Fine $9,000. Last week, "Fraulein" (20th) (3d wk), $6,000.

Mc Vickers (JL&S) (1,580; $1.25-$3.30)—"South Pacific" (20th) (9th wk). Sturdy $26,000. Last week, $27,000.

Monroe (Jovan) (1,000; 65-79)—"Flesh is Weak" (DCA) and "Blonde in Bondage" (DCA). Bright $6,000 or near. Last week "True Story of Lynn Stuart" (Col) and "World Was His Jury" (Col)) $4,300.

Oriental (Indie) (3,400; 90-$1.50)—"I Married a Woman" (U) and "Flood Tide" (U) (2d wk). Soft $13,500. Last week, $15,000.

Palace (SW-Cinerama) (1,434; $1.25-$3.40)—"Search for Para-

(Continued on page 10)

Toronto Hep; 'Brothers' Wow at 16G, 'Summer' Great 19G, 'Lions' 8G, 7

Toronto, May 27.

With biz throughout the city generally good, "Brothers Karamazov" is easily top new pic being wow. "Run Silent, Run Deep" also is fine among newcomers. "Paris Holiday" looks mild while "Another Time, Another Place" is disappointing. Sturdy, however, is double-bill of "Jet Attack" and "Suicide Battalion" at four houses. Still leading the city is "Long, Hot Summer" at Canada's largest cinema, the Imperial in second stanza. "Cinerama Holiday" in eighth stanza also shows a boost over previous week.

Estimates for This Week

Carlton (Rank) (2,518; 75-$1.25)—"Paris Holiday" (UA). Mild $10,000. Last week, "Bridge on River Kwai" (Col) (10th wk), $10,500 at $1.75 top.

Downtown, Glendale, Scarboro, State (Taylor) (1,059; 995; 684; 694; 50-75)—"Jet Attack" (Indie) and "Suicide Battalion" (Indie). Good $12,000. Last week, "Lafayette Escadrille" (WB) and "Fort Dobbs" (WB), $20,000 in eight houses or 8,004 seats.

Eglington, Palace, Runnymede (FP) (1,080; 1,485; 1,385; 50-$1)—"Another Time, Another Place" (Par). Disappointing $10,000. Last week, "Gift of Love" (20th), same.

Hollywood (FP) (1,080; $1-$1.25)—"Young Lions" (20th) (7th wk). Sturdy $8,000. Last week, $9,000.

Hyland (Rank) (1,357; $1)—"All at Sea" (M-G) (4th wk). Nice $5,000. Last week, $5,500.

Imperial (FP) (3,344; 75-$1.50)—"Long, Hot Summer" (20th) (2d wk). Great $19,000. Last week, $25,000.

International (Taylor) (557; $1)—"Miracle of Marcelino" (IFD) (2d

(Continued on page 10)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Attila' Okay 11G, Philly; 'Lions' 8G

Philadelphia, May 27.

Trade is sagging this stanza, with arrival of spring weather and intermittent rains over the weekend helping to kill biz in downtown houses. Most spots are waiting for the upcoming holiday weekend and arrival of new pix. "Too Much, Too Soon" is not shaping up so well opening week at the Arcadia. "Fraulein" is rated okay at Boyd.

"Stage Struck" looms as a major disappointment at Viking. "Young Lions" still is good in eighth round while "Bridge on River Kwai" looms big in 11th stanza at Randolph. "Attila" also shapes very strong in second at Stanley.

Estimates for This Week

Arcadia (S&S) (526; 99-$1.80)—"Too Much, Too Soon" (WB). Disappointing $9,000. Last week, "This Angry Age" (Col) (2d wk), $6,500.

Boyd (SW) (1,430; 75-$1.80)—"Fraulein" (20th). Okay $10,000. Last week, "Goddess" (Col) (2d wk), $8,500.

Fox (National) (2,250; 65-$1.25)—"Young Lions" (20th) (8th wk). Good $8,000. Last week, $10,000.

Goldman (Goldman) (2,250; 65-$1.25)—"Run Silent, Run Deep" (UA) (3d wk). Good $8,000. Last week, $11,000.

Midtown (Goldman) (1,000; $2-$2.75)—"South Pacific" (20th) (9th wk). Wow $14,000 or over. Last week, $15,000.

Randolph (Goldman) (1,250; 65-$1.25)—"Bridge On River Kwai" (Col) (11th wk). Big $9,000. Last week, $10,500.

Stanley (SW) (2,900; 99-$1.80)—"Attila" (Indie) (2d wk). Oke $11,000 or near. Last week, $20,000.

Stanton (SW) (1,483; 99-$1.49)—"Sheepman" (M-G) (2d wk). Dull $6,500. Last week, $9,000.

Studio (Goldberg) (385; 90-$1.89)—"The Adultress" (Indie) and "The Devil's Daughter" (Indie). Weak $2,500. Last week, "Bride Much Too Beautiful" (Indie) (2d wk), $3,000.

Trans-Lux (T-L) (500; 99-$1.80)—"Brothers Karamazov" (M-G) (12th wk). Fine $3,500. Last week, $3,900.

Viking (Sley) (1,000; 99-$1.49)—"Stage Struck" (BV). Only $7,500. Stays one week only. Last week, "Here To Eternity" (Col) (reissue), $8,000.

World (Pathe) (500; 99-$1.89)—"Genevieve" (Rank) and "Titfield Thunderbolt" (Rank) (2d wk). Slow $2,000. Last week, $2,500.

Rains Clip San Juan; 'Sayonara' Hep $5,000

San Juan, May 27.

Rains, which paralyzed mid-week traffic (21), as well as poor previous weekend weather took a toll at picture houses. Leader again was "Sayonara" which turned in a nice $5,000 for third stanza at the Paramount. "10 Commandments" in its eighth week looms good $2,800 at the Met. "Raintree County" is below average for the Metro with $2,400 in third round.

Estimates for This Week

Metropolitan (Commonwealth) (1,026; $2)—"10 Commandments" (Par) (8th wk). Good $2,800. Last week, $3,200.

Music Hall (Commonwealth) (600; $1)—"Pal Joey" (Col) (2d wk). Poor $2,000 in 5 days. Last week, $3,500.

Metro (M-G) (1,000; $1)—"Raintree County" (M-G) (3d wk). Low $2,400. Last week, $4,000.

Paramount (Par) (916;; $1.50)—"Sayonara" (WB) (3d wk). Strong $5,000. Last week, $6,000.

Lorraine (Commonwealth) (700; $1)—"Band of Angels" (WB). Good $3,650. Last week, "War and Peace" (Par),. $1,500.

'Acre' Great at $22,000, Denver; 'Pacific' Big 8G

Denver, May 27.

"God's Little Acre" struck pay dirt in current stanza at the Paramount, with a great take. It stays on. "South Pacific" shapes big in fifth session at the Tabor and holds again. "Young Lions" is holding with an okay take at the Centre in fourth round, and will stay over. Elsewhere, biz generally is on the soft side.

Estimates for This Week

Aladdin (Fox) (1,400; 90c)—"Goddess" (Col). Good $3,000. Last week, "Stage Struck" (BV) (2d wk), $2,000.

Centre (Fox) (1,247; 90-$1.25)—"Young Lions" (20th) (4th wk). Okay $8,500; holding. Last week, $13,000.

Denham (Cockrill) (1,429; 70-90)—"Hot Spell" (Par). Mild $5,000. Last week, "Maraciabo" (Par), $5,000.

Esquire (Fox) (742; 90c)—"Story of Vicki" (BV). Poor $1,300. Last week, "Roots" (Indie), $2,500.

Lake Shore Drive-In (Monarch) (1,000 cars; 75c)—"Quantrill's Raiders" (AA) and "Seven Guns to Mesa" (AA). Good $6,000. Last week, "Juvenile Jungle" (Rep) and "Young and Wild" (Rep), $6,500.

Paramount (Wolfberg) (2,200; 90-$1.25)—"God's Little Acre" (UA). Great $22,000. Stays on. Last week, "Thunder Road" (UA) and "Street of Sinners" (UA), $10,000.

Tabor (Fox) (930; $1.25-$2.50)—"South Pacific" (20th) (5th wk). Big $8,000. Stays on. Last week, $8,500.

Vogue Art (Sher-Shulman) (442; 75-90)—"Razzla" (Indie). Good $1,200. Last week, "El Vaquero and Girl" (Indie), $1,000.

'Pacific' Fine 10G, L'ville; 'Blues' 4G

Louisville, May 27.

Biz is still on dull side here this week, only exception being "South Pacific" in third stanza at the Brown, where weekend trade is helping this to equal last week. Not much is expected of "Fraulein" at Rialto nor "Stranger With a Gun" at United Artists. The Kentucky's "St. Louis Blues" shapes barely fair.

Estimates for This Week

Brown (Fourth Ave.) (1,000; $1.25-$2)—"South Pacific" (20th) (3d wk). Nice $10,000 same as second week.

Kentucky (Switow) (900; 50-85)—"St. Louis Blues" (Par) and "High Hell" (Par). Fair $4,000. Last week, "I Married A Woman" (U), $6,000.

Mary Anderson (People's) (1,000; 50-85)—"Left-Handed Gun" (WB) and "Manhunt Jungle" (WB). Modest $4,500. Last week, "Stakeout On Dope Street" (WB) and "Violent Road" (WB), $3,000.

Rialto (Fourth Ave.) (3,000; 50-85)—"Fraulein" (20th) and "Count Five and Die" (20th). Mildish $7,000. Last week, "Long, Hot Summer" (20th) (3d wk), $7,000.

United Artists (UA) (3,000; 50-85)—"Sheepman" (M-G). Slow $6,000 or near. Last week, "Run Silent Run Deep" (UA), $9,000.

'Horror Dracula' Lusty 9G, Indpls; 'Cowboy' 5G

Indianapolis, May 27.

Biz continues mainly slow here this stanza, outdoor attractions getting bulk of play in fine spring weather. "South Pacific" continues to lead city in sixth week at Lyric. "Horror of Dracula," solid at Indiana, is top grosser among new arrivals. "Fraulein" at Circle is mild. "Cowboy" at Loew's shapes modest.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 75-90)—"Fraulein" (20th) and "Count Five and Die" (20th). Mild $5,000. Last week, "I Married a Woman" (U) and "All Mine to Give" (U), $6,500.

Indiana (C-D) (3,200; 75-90) — "Horror of Dracula" (U) and "Thing That Couldn't Die" (U). Solid $9,000 or near. Last week, "Decision at Sundown" (Col) and "Long Haul" (Col), $5,000.

Keith's (C-D) (1,300; 75-90) — "Song of Bernadette" (20th) (reissue). Dull $3,000. Last week, "Stage Struck" (BV), $5,000.

Loew's (Loew) (2,427; 75-90)—"Cowboy" (Col) and "Brothers Rico" (Col). Modest $5,000. Last week, "Paths of Glory" (UA) and "Gun Fever" (UA), $4,500.

Lyric (C-D) (850; $1.25-$2.20)—"South Pacific" (20th) (6th wk). Fine $12,000. Last week, $16,000.

B'way Offish Pre-Holiday Albeit 'Frederick' Bangup $53,000; 'Gigi' Capacity, 'Holiday' Great 25G, 3d

Many Broadway first-run theatres are just marking time to a great extent this session awaiting the arrival of the long Memorial Day holiday weekend. In fact, numerous houses are bringing in new fare starting today (Wed.) to take advantage of this upbeat. Net result is that business at deluxers currently is mostly offish, some cinemas sagging to very low points because bills have been held overly long.

The lone newcomer, "10 North Frederick," at the Paramount, is heading for a fine $53,000 for the initial stanza. "Gigi" is the leading second-weeker, with a capacity $19,300 looked for at the Royale. "High Cost of Loving" looks to sag to a slight $8,000 in first and only holdover round at the State, with "High School Confidential" replacing next Friday (30).

Ace third-week pic is "Paris Holiday," which looks to climb to a big $25,000 in third at the Astor. "Sheepman" dipped very low in third at the Capitol, with "Vertigo" replacing today (Wed.).

Still top moneymaker is "Marjorie Morningstar" with stageshow which is winding the fifth and final session at the Music Hall with an okay $117,000. "No Time for Sergeants" preems tomorrow (Thurs.) with new stage lineup.

"Long, Hot Summer" is finishing its eighth week at the Mayfair with an okay $7,000 for five days. "Horror of Dracula" was brought in with a midnight preem last night (Tues.). "Summer" was okay $8,500 for 10 days of seventh round at Fine Arts, where "Folies Bergere" opened Monday (26).

"Cry Terror" was fair $11,000 or near in second Victoria week, but it stays on in order to open "The Vikings" day-date with the Astor on June 12.

The hard-ticket pictures also felt the offbeat tread in the present week though "South Pacific" held with great $37,200 in ninth round ended last Sunday (25) at the Criterion. "Bridge on River Kwai" dipped also, but still was smash with $29,800 in 23d stanza at the Palace. "Around World in 80 Days" wound its 84th round with a solid $29,500 at the Rivoli ahead of previous week. "This Is Cinerama" dropped to nice $21,800 in third Warner week.

Estimates for This Week

Astor (City Inv.) (1,300; 75-$2)—"Paris Holiday" (UA) (3d wk). Current stanza ending tomorrow (Thurs.) looks to climb to big $25,000. Second was $22,000 over expectancy. Stays on until "The Vikings" (UA) opens on June 12.

Baronet (Reade) (430; $1.25-$1.70)—"Blue Murder at St. Trinians" (Cont). Opened Monday (26). In ahead, "Uncle Vanya" (Indie) (4th wk), okay $3,500 in 6 days, after $4,800 in third week.

Capitol (Loew) (4,820; $1-$2.50)—"Vertigo" (Par). Opens today (Wed.). In ahead, "Sheepman" (M-G) (3d wk), dipped to light $12,000 after $15,000 in second stanza.

Criterion (Moss) (1,671; $1.80-$3.50)—"South Pacific" (20th) (10th wk). Ninth round finished Sunday (25) was great $37,200. The eighth was $38,300.

Fine Arts (Davis) (468; 90-$1.80)—"Folies Bergere" (Indie). Opened Monday (26). In ahead, "Long, Hot Summer" (20th) (7th wk-10 days), okay $8,500 after $8,200 in sixth.

Guild (Guild) (450; $1-$1.75) — "Peter Pan" (BV) (reissue) (3d wk). Second round ended yesterday (Tues.) was socko $12,000. First was $15,000.

Mayfair (Maurer) (1,736; 79-$1.80)—"Horror of Dracula" (U). Opened with a midnight preem last night (Tues.). Regular run starts today (Wed.). In ahead, "Long, Hot Summer" (20th) (8th wk-5 days), was fair $7,000 after $9,700 for seventh regular week.

Normandie (Trans-Lux) (592; 95-$1.80)—"Stage Struck" (BV) (6th wk). Fifth session completed yesterday (Tues.) was good $5,900. Fourth was $7,000. "Poor But Beautiful" (T-L) opens on June 10 or possibly sooner.

Palace (RKO) (1,700; $1-$3)—"Bridge on River Kwai" (Col) (24th wk). The 23d round finished yesterday (Tues.) was smash $29,800 for 10 performances. The 22d was $31,000 for same number of shows.

Odeon (Rank) (854; 90-$1.80)—"Too Much, Too Soon" (WB) (3d wk). This round ending tomorrow (Thurs.) likely will hit fair $7,000. The second was $8,000.

Paramount (AB-PT) (3,665; $1-$2)—"10 North Frederick" (20th). Initial round ending tomorrow (Thurs.) looks to hit fine $53,000. Pic opened with benefit preem for National Conference of Christians and Jews on night of May 22. In ahead, "Young Lions" (20th) (7th wk), $32,000.

Paris (Pathe Cinema) (568; 90-$1.80) — "God Created Woman" (Kings) (32d wk). The 31st frame finished Sunday (25) was fine $7,800. The 30th week was $8,900.

Plaza (Loper) (525; $1.50-$2)—"Witness for Prosecution" (UA) (16th wk). This week ending Tomorrow (Thurs.) looks like fancy $9,200 after $9,500 in 15th week. Stays on, of course, at this gait.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75) — "Marjorie Morningstar" (WB) and stageshow (5th-final wk). Looks like okay $117,000 or close after $132,000 for fourth. "No Time for Sergeants" (WB) opens tomorrow (Thurs.).

Royale (Loew) (934; $1.50-$3)—"Gigi" (M-G) (2d wk). This initial holdover session ending tomorrow (Thurs.) looks like capacity $19,300. First week was the same. Continues indef.

Rivoli (UAT) (1,545; $1.25-$3.50)—"Around World in 80 Days" (UA) (85th wk). The 84th session finished yesterday (Tues.) was solid $29,500 for 11 performances. The 83d week, $29,000 in same number of shows.

Roxy (Nat'l. Th.) (2,710; $1.75-$3.50)—"The Windjammer" (NT) (7th wk). Current stanza ending today (Wed.) looks to hit sturdy $46,000 in 12 performances. The sixth was $51,000 for same number of shows. Stays on indef.

State (Loew) (3,450; 50-$1.75)—"High Cost of Loving" (M-G) (2d-final wk). This round winding up tomorrow (Thurs.) is heading for a slight $8,000 or near. First was $11,500. "High School Confidential" (M-G) opens Friday (30).

Sutton (R&B) (561; 95-$1.75)—"Too Much, Too Soon" (WB) (3d wk). This stanza ending tomorrow (Thurs.) looks like mild $5,000. Second, $6,500.

Trans-Lux 52nd St. (T-L) (540; $1-$1.50)—"Rouge et Noir" (DCA) (8th wk). Seventh session ended Monday (26) was sturdy $8,700 same as the sixth week. Stays indefinitely.

Victoria (City Inv.) (1,060; 50-$2)—"Cry Terror" (M-G) (3d wk). Second week ended yesterday (Tues.) was fair $11,000 or close. First was $13,500. Continues until "The Vikings" (UA) opens June 12 because management wants to tee off pic in its Astor and this house day-date.

Warner (SW-Cinerama) (1,600; $1.80-$3.50)—"This Is Cinerama" (Cinerama) (4th wk). Third session ended Saturday (24) was nice $21,800 for 12 performances. Second week, $22,900 in 10 shows.

Balto Uneven; 'Pacific' Sturdy $10,000 in 8th, 'Cry' Sad 4G, 'Kwai' 5G

Baltimore, May 27.

Slump is still on here with lack of big caliber product apparently adding to it. New entries, for the most part, are of weaker caliber. Holdovers look a bit better. These include "South Pacific," steady at the New; and "Bridge on River Kwai," nice in 10th frame at Hippo, a record run there. "Long, Hot Summer" is pleasant in third at the Stanley. "Too Much, Too Soon" is slow at the Mayfair as are "Cry Terror" at the Town and "Thunder Road" at the Century. "The Goddess" is warm at the Film Centre.

Estimates for This Week

Century (Fruchtman) (3,100; 50-$1.25)—"Thunder Road" (UA). Slow $4,000. Last week, "Fraulein" (20th), same.

Cinema (Schwaber) (460; 50-$1.25)—"Mam'zelle Pigalle" (Indie). Oke $3,000. Last week, "Razzia" (Kass) (6th wk), $2,500.

Film Centre (Rappaport) (890; 50-$1.25)—"Goddess" (Col). Warm $4,500. Last week, "Brothers Karamazov" (M-G) (6th wk), $5,000.

Five West (Schwaber) (460; 50-$1.25)—"Rouge et Noir" (DCA) (2d wk). Nice $3,000 after near same in first.

Hippodrome (Rappaport) (2,300; 50-$1.50)—"Bridge on River Kwai" (Col) (10th wk). Neat $5,000 after $6,000 in ninth frame.

Little (Rappaport) (2,300; 50-$1.25)—"Across Bridge" (Rank).

(Continued on page 10)

Mpls. Leans on H.O.'s; 'Frederick' Fair $8,500, 'Road' 7G, 'Search' 12G, 13th

Minneapolis, May 27.

Newcomers' lineup is more impressive than in recent weeks, but the boxoffice continues depressed. Best patronage bet without question is "10 North Frederick." "Thunder Road" is getting some attention from action fans. The World with "Desire Under Elms" shapes moderate.

Again the lone holdovers, indicative of the inability of recent arrivals to stir up much turnstile grease at this depressed period, are the hard-ticket "Around World in 80 Days" and "Search for Paradise," in their 46th and 13th weeks, respectively, both still doing well.

Estimates for This Week

Academy (Mann) (947; $1.50-$2.65)—"Around World" (UA) (46th wk). Public taking the "final weeks" announcement seriously this time and pouring in. Good $6,000. Last week, $7,200.

Century (SW-Cinerama) (1,150; $1.75-$2.65)—"Search for Paradise" (Cinerama) (13th wk). Still nice in profit column at $12,000. Last week, $11,000.

Gopher (Berger) (1,000; 85-90)—"I Accuse" (M-G) and "High Cost of Loving" (M-G). Poor $2,500. Last week, "Mark of Hawk" (U), $3,200.

Lyric (Par) (1,000; 85-90)—"Beautiful But Dangerous" (20th) and "Count Five and Die" (20th). Slender $4,000. Last week, "Underwater Warrior" (M-G) and "Cry Terror" (M-G), $2,800.

Radio City (Par) (4,100; 85-90)—"10 North Frederick" (20th). Praised by crix and winning favorable word-of-mouth. Fair $8,500 but holds. Last week, "Fraulein" (20th), $7,000.

RKO Orpheum (RKO) (2,800; 75-90)—"Thunder Road" (UA). Only moderate $7,000 shapes up. Last week, "Macabre" (AA) and "Hell's Five Hours" (AA), $8,200.

RKO Pan (RKO) (1,800; 75-85)—"Crimson Pirate" (WB) and "Flame and Arrow" (WB) (reissues). Okay $4,500. Last week, "Toughest Gun in Tombstone" (UA) and "Outlaw's Son" (UA), $3,500.

State (Par) (2,300; 85-90)—"Hot Spell" (Par). Slight $5,000. Last week, "Big Beat" (U) and "Summer Love" (U), $4,500.

Suburban World (Mann) (700; 85)—"Smiles of Summer Night" (Indie). Okay $2,500. Last week, "Stella" (Indie), $1,500.

World (Mann) (400; 85-$1.25)—"Desire Under Elms" (Par). For "adults only" and O'Neill tag but only moderate $4,000 looms. Last week, "All at Sea" (M-G), $3,900.

OMAHA SLUGGISH BUT 'FRAULEIN' OK 8G

Omaha, May 27.

All new entries show up at downtown first-runs this stanza, but the biz is sluggish. "Fraulein" is the best of the lot but is just okay at Orpheum. "Thunder Road" looms fair at the Brandeis, while "Stage Struck" is soft at the State. "Left-Handed Gun" fits into the mild category at the Omaha.

Estimates for This Week

Brandeis (RKO) (1,100; 75-90)—"Thunder Road" (UA) and "Cross-Up" (UA). Fair $4,000. Last week, "Rodan" (DCA) and "Hell in Korea" (DCA), $7,500.

Omaha (Tristates) (2,066; 75-90) "Left-Handed Gun" (WB) and "Manhunt in Jungle" (WB). Fair $4,000. Last week, St. Louis Blues" (Par) and "High Hell" (Par), $3,500.

Orpheum (Tristates) (2,980; 75-90)—"Fraulein" (20th). Okay $8,000. Last week, "Long Hot Summer" (20th) (2d wk), $7,500 at 90c-$1.25 scale.

State (Cooper) 850; 75-90)—"Stage Struck" (BV). Slow $4,000. Last week, "Sheepman" (M-G), $4,500.

BALTIMORE

(Continued from page 9)

Tepid $2,000. Last week, "Cabiria" (Lopert), $2,700.

Mayfair (Fruchtman) (900; 50-$1.25)—"Too Much, Too Soon" (WB). Mild $4,500. Last week, "Left-Handed Gun" (WB), $4,000.

New (Fruchtman) (1,600; $1.50-$2.50)—"South Pacific" (20th) (8th wk). Holding at steady $10,000 after ditto in previous week.

Playhouse (Schwaber) (460; 50-$1.25)—"Devil's General" (DCA) (2d wk). Oke $3,000 after $3,200 opener.

Stanley (Fruchtman) (3,200; 50-$1.25) — "Long, Hot Summer" (20th) (3d wk). Offish $6,000. Second was $7,000.

Town (Rappaport) (1,125; 50-$1.25) "Cry Terror" (M-G). Blah $4,000. Last week, "Sheepman" (M-G), $6,000.

'Acre' Robust $9,000, Port.; 'Kwai' 6½G, 8th

Portland, Ore., May 27.

Biz continues in the doldrums currently with the present product blamed partly although mid-summer heat and competition from transient name shows hurts. "Bridge on River Kwai" still is big in ninth session at Orpheum. "God's Little Acre" is standout newcomer, with nifty takings at Paramount. Elsewhere biz is sagging.

Estimates for This Week

Broadway (Parker) (1,875; $1-$1.50) — "Sheepman" (M-G) and "High Cost of Living" (M-G) (2d wk). Slim $3,000. Last week, $4,400.

Fox (Evergreen) (1,536; $1-$1.50) —"Goddess" (Col) and "Parson and Outlaw" (Col). Fair $6,000. Last week, "I Married A Woman" (U) and "Violators" (U), $5,800.

Liberty (Hamrick) (1,890; $1-$1.50)—"Thunder Road" (UA) and "Hellbound" (UA). Dull $4,000. Last week, "Dragstrip Riot" (AI) and "Cool and Crazy" (AI), $4,700.

Orpheum (Evergreen) (1,600; $1-$1.50)—"Bridge On River Kwai" (Col) (9th wk). Big $6,500. Last week, $6,100.

Paramount (Port-Par) (3,400; $1-$1.50)—"God's Little Acre" (Par) and "Island Women" (Indie). Nifty $9,000 or near. Last week, "Desire Under Elms" (Par) and "Gentle Touch" (Rank), $4,600.

Guild Asks Arbitration

Hollywood, May 27.

Suit has been filed in Superior Court here by Writers Guild of America West, seeking to force Nacirema Productions to arbitrate a grievance.

Issue involves writer John McGreevey, who, guild contends, was not paid minimum according to contract for writing "Rebel on Wheels." WGAW takes the stand that Nacirema last year signed a contract with the guild with a proviso making it retroactive to 1955, that under that proviso its' obligated to pay McGreevey minimum. Production firm takes the view it is not bound by the retroactive clause, maintains the writer was signed before it inked its pact with WGAW.

TORONTO

(Continued from page 9)

wk). Swell $4,000. Last week, same.

Loew's (Loew) (2,098; 75-$1.25)—"Run Silent, Run Deep" (UA). Fine $14,000. Last week, "Witness for Prosecution" (UA) (6th wk), $10,500.

Tivoli (FP) (955; $1.75-$2.40)—"Around World in 80 Days" (UA) (42d wk). Still okay at $5,000. Last week, ditto.

Towne (Taylor) (693; $1)—"High Cost of Loving" (M-G) (2d wk). Good $4,000. Last week, 4,500.

University (FP) (1,233; $1.50-$2.40)—"Cinerama Holiday" (Cinerama) (8th wk). Hefty $14,000. Last week, $13,500.

Uptown (Loew) (2,075; 60-$1)—"Brothers Karamazov" (M-G). Wham $16,000. Last week, "Merry Andrew" (M-G) (3d wk), $7,000.

CHICAGO

(Continued from page 9)

dise" (Cinerama) (6th wk). Nice $24,500. Last week, $25,600.

Roosevelt (B&K) (1,400; 90-$1.80)—"10 North Frederick" (20th). Boff $24,000. Last week, "Young Lions" (20th) (7th wk), $18,000.

State-Lake (B&K) (2,400; 90-$1.80)—"Bridge on River Kwai" (Col) (11th wk). Fancy $16,500. Last week, $18,000.

Surf (H&E Balaban) (685; $1.50) —"Cast a Dark Shadow" (DCA). Tepid $2,300. Last week, "Confessions of Felix Krull" (DCA) (2d wk), $2,000.

Todd's Cinestage (Todd) (1,036; $1.75-$3.30)—"Around World 80 Days" (UA) (60th wk). Solid $16,500. Last week, $16,000.

United Artists (B&K) (1,700; 90-$1.50)—"God's Little Acre" (UA) (2d wk). Big $23,000. Last week, $32,000.

Woods (Essaness) (1,200; 90-$1.50)—"Maracaibo" (Par). Dismal $10,000. Lst week, "Teacher's Pet" (Par) (6th wk), $11,000.

World (Teitel) (606; 90)—"Bolshoi Ballet" (Rank) (3d wk). Tall $5,800. Last week, $6,700.

Ziegfeld (Dowd) (585; $1.25)—"Snow Was Black" (Cont.) (2d wk). Mild $4,000. Last week, $7,000.

'Acre' Wham $15,000 In Fair Frisco; 'Kwai' Big 10G, 'Days' 9G in 74th

San Francisco, May 27.

First-run grosses are mostly mildish here this stanza. However, there are some strong spots. One of these is "God's Little Acre" which is wow at United Artists. "Bridge on River Kwai" still is lively in 11th week at the St. Francis. "Sheepman" is so-so in second round while "10 North Frederick" looms fair at the Fox, also in second. "Here To Eternity," out on reissue, looks stout at Paramount.

Estimates for This Week

Golden Gate (RKO) (2,859; 90-$1.25)—"Girls On Loose" (Indie) and "Live Fast, Die Young" (Indie). Oke $10,000 or near. Last week, "Adam and Eve" (Indie) and "Oregon Passage" (AA), $16,000.

Fox (FWC) (4,651; $1.25-$1.50)—"10 North Frederick" (20th) and "Cattle Empire" (20th) (2d wk). Fair $10,000. Last week, $12,500.

Warfield (Loew) (2,656; 90-$1.25) —"Sheepman" (M-G) and "Lawless Eighties" (Rep) (2d wk). So-so $8,500. Last week, $15,000.

Paramount (Par) (2,646; 90-$1.25) —"Here To Eternity" (Col) (reissue) and "High Flight" (Indie). Lively $11,000. Last week, "Left-Handed Gun" (WB) and "Violent Road" (WB), $10,000.

St. Francis (Par) (1,400; 90-$1.25) —"Bridge on River Kwai" (Col) (11th wk). Slick $10,000. Last week, $10,500.

Orpheum (SW-Cinerama) (1,458; $1.75-$2.65) — "Search for Paradise" (Cinerama) (11th wk). Oke $14,000. Last week, $17,500.

United Artists (No. Coast) (1,207; 90-$1.25) — "God's Little Acre" (UA). Wow $15,000 or near. Last week, "Thunder Road" (UA) and "Toughest Gun Tombstone" (UA), $8,200.

Stagedoor (A-R) (440; $1.25-$1.50)—"Desire Under Elms" (Par) (3d wk). Oke $1,700 in 5 days. Last week, $4,400.

Presidio (Hardy-Parsons) (774; $1.25-$1.50)—"Bed of Grass" (T-L) (3d wk). Good $2,800. Last week, $3,000.

Vogue (S.F. Theatres) (364; $1.25)—"Smiles of Summer Night" (Rank) (7th wk). Fine $2,200. Last week, $3,000.

Coronet (United California) (1,250; $1.50-$3.75)—"Around World In 80 Days" (UA) (74th wk). Good $9,000 or near. Last week, $8,500.

LOS ANGELES

(Continued from page 8)

$7,200. Last week, Los Angeles, New Fox with El Rey, "God Created Woman" (Kings), "Fraulein" (20th) (2d wk), $12,600.

Downtown, Wiltern, Hollywood (SW-FWC) (1,757; 2,344; 756; $1.25-$1.50)—"Bridge on River Kwai" (Col). Wow $40,000 out on 1st general run.

Hollywood Paramount, Downtown Paramount (F&M - ABPT) (1,468; 3,300; $1.25-$2) — "Too Much, Too Soon" (WB) and added features (2d wk). Limp $11,500. Last week, $16,100.

Hillstreet, Hawaii (RKO-G&S) (2,752; 1,106; 90-$1.50)—"Attila" (Indie) and "Naked Gun" (Indie). Mild $8,500. Last week, $19,800.

Fox Wilshire, Iris, Rialto (FWC-Metropolitan) (2,296; 825; 839; 90-$1.50)—"God's Little Acre" (UA) (2d wk). Big $18,700. Last week, $30,300.

El Rey (FWC) (861; 90-$1.50)—"Teacher's Pet" (Par) and "Bonjour Tristesse" (Col) (m.o.s) (2d wk). Nice $3,000.

Pantages (RKO) (2,815; 90-$1.80) —"10 North Frederick" (20th) (3d wk). Soft $5,100. Last week, $5,700.

Warner Beverly (SW) (1,612; $1.25-$1.75)—"Desire Under Elms" (Par) (3d wk). Dim $1,900. Last week, $2,400.

Fine Arts (FWC) (651; 90-$1.50) —"Goddess" (Col) (4th wk). Perky $1,800. Last week, $2,000.

Chinese (FWC) (1,408; $1.75-$3.50)—"Windjammer" (NT) (7th wk). Lush $18,500. Last week, $17,500.

Four Star, Fox Beverly, Loyola, Vogue (UATC-FWC) (868; 1,170; 1,248; 825; $1.25-$2.40)—"Young Lions" (20th) (7th wk). Stout $12,000 or better. Last week, $14,700.

Warner Hollywood (SW-Cinerama) (1,384; $1.20-$2.65)—"Seven Wonders" (Cinerama). Started 51st week Sunday (25) after big $13,500 last week.

Carthay (FWC) (1,138; $1.75-$3.50)—"Around World in 80 Days" (UA) (75th wk). Fancy $17,000. Last week, $16,700.

Crest, Sunset (Lippert-Cohen) (800; 540; $1.25-$1.50)—"Mam'zelle Pigalle" (Indie) and "So Little Time" (Indie) (3d wk). Trim $3,300. Last week, $3,400.

Inside Stuff—Pictures

Following disclosure in VARIETY, April 22, that the French "And God Created Woman" starring Brigitte Bardot had been secretly banned for British Columbia showing some 10 weeks ago, Raymond McDonald, provincial censor, still refuses to "confirm" his edict to the Vancouver press. He even declines to admit that he has seen the Bardot flicker, and refers local reporters to Columbia Pictures' Nat Levant, headman here. He too has zipped his lips, apparently under orders from HQ.

Vancouver Daily Province has appealed to provincial attorney-general Robert Bonner, who retorts, censor McDonald "has the first and last word."

Vancouver Sun raps "the absurd and presumptious business of a provincial civil servant deciding what's fit for them to see on the screen."

Alfred Bauer, director of the annual Berlin Film Festival, who recently returned from a 27-day South and North America trip, revealed during a round-table talk with Berlin's film journalists that he was mighty impressed of what he saw in Hollywood. In particular, he praised Hollywood's Oscar event which he attended. Bauer admired the skillfull organization there and also the discipline of the stars who generously contributed their talents to make this event a success. "I wish," Bauer said, "we could also make so many of our stars for the Berlin film festival available. But the decentralized German film industry makes such thing nearly impossible, of course." (There were 75 big stars participating in the Oscar event, Bauer said.)

Calling off of the deal between Warner Bros. and National Theatres for the former to produce "The Miracle" in the CineMiracle process marks the third time that WB has failed to follow through on an announced agreement involving one of the large screen processes.

In 1954, WB reported with considerable fanfare that it had reached an agreement with Stanley Warner to produce "Lewis and Clark" in addition to other pictures in the Cinerama process. In 1956, Jack L. Warner stated in Paris and WB announced with equal bally that the company was near concluding a deal with Stanley Warner to distribute Cinerama pictures in foreign countries.

Both arrangements never came about and were quietly forgotten.

In addition to the buying by insiders, the recent activity of Loew's Inc. shares is said to have been induced by three rumors, all of them false, which were making the rounds in Wall Street.

One report had it that the N.Y. Federal Court, which held hearings recently, would order an immediate divorce between the production-distribution company and the theatre division. Another rumor, equally unsubstantiated, maintained that the Wall Street banking firms of Lehman Bros. and Lazard Freres would put out a tender for Loew's stock at $20 a share. The third unconfirmed report was that Loew's Culver City studio was on the verge of being sold.

In spite of uncertainties respecting the French Republic, custodians have managed to clarify the Film Aid Law setup. Present law runs out in December and it has been prolonged for two more years during which time a definitive new governmental Film Aid setup will be conceived. Present law gives producers money, based on a percentage of their domestic and foreign grosses, towards their next film. Money is garnered via taxes on theatre admission prices. The new law, to go into effect in late 1960, will put a greater stress on quality for it is felt the present law was used, via greater production, to get aid but led to a lowering of film standards.

Writers Guild of America, West, has obtained a first mortgage loan, said to be around $130,000, from City National Bank, Beverly Hills, for start of construction of Guild's new building late this month. Loan is for a 15-year period. Initial bankrolling included loans from Screen Writers and Tv-Radio branches, and a $75,000 bond issue subscribed to by individual members. Building, to cost more than $250,000, including land, will be two-storied with nearly 11,400 square feet. Guild headquarters will be on second floor, the first floor to be rented. Completion date of Dec. 1 is set.

W. F. Bender, owner of the two Bemidji, Minn., theatres, thinks there's "something rotten in Denmark" when "poor Joanne Woodward is only making $1,200 a week and having a hard time getting along" and there are thousands of theatreowners with large investments who don't make that much a year and many who are losing more than that. Bender so expressed himself in a letter to the editor which the Minneapolis Morning Tribune published. His letter was prompted by the Woodward item in the Dorothy Kilgallen column.

The public, rather than film producers, is guilty of typing performers, according to Robert Ryan. Although he's played heavies only six times in the 52 pictures he's made, Ryan maintained that he is generally identified as a villain. In all stems he believes, from the time he portrayed the vicious anti-Semite in "Crossfire." Ryan is hopeful that he won't be labeled as Jester Lester character as a result of his portrayal of Ty Ty Walden in "God's Little Acre." In any event he's determined not to repeat the characterization.

Leo Bernstein, Canadian head of Columbia Pictures, says "Bridge on the River Kwai" is expected to do more business in Canada than most "A" pictures gross throughout North America. It's in 8th week at 2,318-seat Odeon-Carlton, Toronto, at $1.75 top, and in Ottawa has done five in 1,220-seat Elgin, one in 401-seat Little Elgin, both at $1.10, and is still running.

Hiding in the Uptown theatre at Dover, N. H., and looting the place after the manager had gone for the night "has gotten to be a habit," but the "profits" are dwindling for the burglars. Thieves during the night of May 10 duplicated the methods used in a previous break on Feb. 1, but they netted only $28 in the new break, compared with loot of $383.40 in the earlier burglary.

Singer Gloria Krieger, pacted by Columbia Pictures four years ago and never assigned a film, will finally start earning her salary for the Gower lot. Actress-singer has also been pacted by studio's newly-formed recording company headed by producer and music exec Joni Taps. Latter is working on material Miss Krieger will cut for the diskery.

Pocket Books Inc., major paperback publisher, has lined up 14 upcoming film tieins and approximately 75 properties that may result in additional deals. Two films with which Pocket Books made tieups were chosen Brussels World Fair feature films. They are "South Pacific" and "The Key."

Joseph Tomlinson, Loew's board member and one of the corporation's top individual stockholders, last month sold 21,600 shares. This leaves him with direct ownership of 160,000 shares. Of the stock he unloaded, 20,000 shares were owned directly and 1,600 were held by corporations in Tomlinson's control.

Among the ad agencies active in the picture business are Buchanan and Donahue & Coe. Columbia recently shifted its art work from its own homeoffice to the Donahue outfit. One of the first Col pictures to be handled by Donahue is—"The Name's Buchanan."

TEXAS HAS 10% OF DRIVE-INS

Goldenson: Too Many Ozoners?

Drive-in theatres, not long ago the darling of the picture business, are losing their popularity. Reason is there's too many of them.

Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres, went on record this week with the observation that the ozoners have sprung up in such numbers that it wouldn't be feasible to expand in this direction. Other circuit executives are of the same opinion; in many territories there are five ramp situations where there should be only two.

The result is that only one or two of the ozoners would make for attractive acquisition material for such outfits as AB-PT in a given area but the others simply are too doubtful.

Goldenson would be favorably inclined toward taking on some of the profitable theatres but he does have the major reservation about the over-crowding.

Do Real Estate Men Read Books?

They Go for Tieup With 'God's Little Acre' (Habitat Of Dixie Addlepates)

San Francisco, May 27.

Can real estate men read?

Question comes to mind as result of one of the oddest film co-op ads yet seen in Frisco area.

R.C.R. Development Co., a Southern California building outfit, took full-page ads in Frisco dailies last week to plug "500 heavenly homesite acres nestled" in suburban San Carlos.

UA cooperated on ads and has almost equal space for its "God's Little Acre," which opened at United Artists Theatre Friday (23).

Tract's official name is San Carlos Estates and theatre offered 500 passes to tract's first 500 visitors.

But ad's biggest, blackest type is reserved for tract's unofficial name, "God's Little Acres." This raised question along Film Row as to whether real estate men really wanted to be tied in with the Erskine Caldwell bestseller's picture of life in the Deep South—or, more fundamentally, whether real estate men ever read the book.

Nervous in Georgia

Atlanta, May 27.

Tina Louise, one of players in "God's Little Acre," planed in to help bally pic under guidance of William Gandall, exploiteer for United Artists, which is releasing Security Pictures production of Erskine Caldwell's story.

After pic was completed distributor sought to premiere it in Augusta but natives shied away. However, film has been shown in that area and did okay at boxoffice.

As recently as last year Georgia Literature Commission attacked book and recommended prosecution of dealers selling it in state.

Loew's Grand Theatre has booked picture here.

Police Recover 58 Stolen Films Narrow Guage

Boston, May 27.

Recovery of 58 stolen feature films, valued at $750,000, was accidentally effected by police of the vice squad, searching for pornographic films, in Boston's south end Wednesday (21).

The 16m sound films in black and white and color, seized in a rooming house, included: "Six Bridges to Cross," "Show Business," "Jamaica Inn," "Rain," "Bridge of San Luis Rey," "Swiss Family Robinson," "Copacabana," "Doll Face," "Glenn Miller Story," "You're My Everything."

Police said the films were stolen while being transported from city to city for use. Federal officials entered the investigation because of possibility of thefts from the mails.

U's 'Dracula' Unsealed

Hollywood, May 27.

Universal's British-made "Horror of Dracula," already released in certain situations throughout U. S., hasn't yet received a MPAA code seal. According to MPAA delay in issuing seal is due to Gramercy Pictures earlier registering its film, "Return of Dracula," also in release.

Code administration doesn't issue certificate until title bureau gives clearance, which hasn't yet come through.

This 4th Quarter Certain To Top 1957 Downbeat

Take it from Edward L. Hyman, v.p. of ABC-Paramount Theatres, the nation's exhibitors are going to have a substantially better fourth calendar quarter in 1958 than they had last year. It's a matter of first-hand information to many an exhib, including the ABC-Par chain, that the final three months of 1957 were unusually rough because of the unavailability of quality pictures, the influenza epidemic and other factors.

Hyman stated in New York this week that he has completed a series of visits with the heads of all distribution companies and on the basis of these he's convinced the product lineups are considerably superior to last year's. (The third quarter, beginning in July, is not so much a matter of concern since the companies right along have released top productions during this period and will do so again this year).

Hyman has prepared lists of the releases forthcoming from all companies and said he's sending copies to all exhibitors so as to give them ample time to work out ad and exploitation campaigns.

Exec stated without equivocation that each film outfit is cooperating with him and ABC-Par president Leonard H. Goldenson in their continuing pursuit of an industry-wide system of orderly releases.

Exhibs are doing their part, too, he added, by backing the better product with extensive promotional work. This being done, the possibility is averted that a major picture might be sluffed off just because its release is at a time which in past had been regarded as an "off" season.

Some months back Hyman considered plans to hold a full-scale meeting this summer in N. Y. among many theatremen and all the distribs. Purpose was to match notes on the grass-roots showmanship that's going on in connection with the new systemized distrib skeds, he said.

This has been called off; such a session, it since has been learned, would be impractical.

SENATE GIVEN OZONER DATA

Theatre Owners of America has appealed to the Small Business Administration for a reversal of its decision that the granting of Government loans to drive-in theatres "would not be in the public interest." Appeal, in the form of a letter from Philip F. Harling, chairman of TOA's SBA Committee, went to Senator John Sparkman, chairman of the Select Committee on Small Business of the Senate, with copies to Wiley S. Messick, counsel to the committee, and Wendell B. Barnes, SBA Administrator who made the adverse decision in April.

Harling pointed out that the argument advanced by Barnes that more drive-ins are located in isolated areas "are not entirely correct." In his effort to counteract the dissenting views of the SBA Administrator, Harling has issued facts and figures which constitute an up-to-date appraisal of the drive-in industry.

Information relayed to the Senate committee by Harling includes the following:

Every drive-in site is selected with a view to being near the centers of population.

More Than 4,500

As of Jan. 1, 1958, there were more than 4,500 drive-ins in the U.S., with every state being represented. The drive-ins vary in size from between 150 to 2,550 cars, the great majority being between 300 to 500-car capacities. In large metropolitan areas, drive-ins range from 800 to 2,500 car capacities. Some 10%, or about 450 drive-ins, are located in the state of Texas alone.

The drive-ins throughout the country employ more than 50,000 people as managers, assistants, cashiers, projectionists, ramp boys, cleaners, electricians, and concession stand attendants.

It's estimated that out of $2,738,700,000 capital invested in the U.S. film industry, exhibition alone has $2,550,000,000 including drive-ins, and of this amount an estimated $51,000,000 is invested in drive-in land and equipment.

Approximately 2,500 drive-ins in 17 southern states operate throughout the year; about 1,000 operate for about 40 weeks and the remaining 1,000 operate between 26 and 40 weeks each year.

Average drive-in business in the U.S. per week during the regular season is estimated at $4,940,000, exclusive of merchandising of food and concessions.

Gross business from concessions is estimated at $1,976,000 per week, making a total weekly gross of $6,916,000.

Harling stresses that almost the entire source of the inventory of drive-ins comes from the locality where the theatre is located. He points out that the drive-ins are customers for dairy products, meats, bread, coffee, condiments, soft drinks, candies, nuts, etc. and that the theatres employ masons, road builders, electricians, plumbers and carpenters.

In answering the charge that drive-ins are not in the public interest, Harling stated that since the end of World War II the drive-in theatres "have become an important part of the average American way of living." The 4,500 drive-ins, he stressed, have a potential capacity of 30,000,000 people weekly.

In his appeal to the committee for a reversal of the SBA's decision, Harling called attention to the continuing maintenance problem the drive-ins faced because of constant exposure to the elements. He also pointed out that because of the growth of various communities, the ozoners have to be enlarged to accomodate more cars. In addition, he emphasized that because of technological advances, the drive-ins are required to install new booth equipment. Harling also stressed the rapid rate of depreciation which he stated was probably three times greater than for four-wall theatres.

Circuits Stall, Doubting 'Sincerity' Of Independents; Lack of Funds Clouds Biz-Build, Long Planned

The nation's major theatre circuits, which are expected to supply 80% of the exhibitors' share of the business building campaign, are following a wait-and-see policy before putting up their full contributions. Although a number of chains have made "token" payments to the fund, as for example $5,000 by RKO Theatres and $8,000 by Stanley Warner, the chains are taking a cautious attitude before committing themselves fully.

Basis for their hesitancy, although they are wholeheartedly in favor of the drive and have the coin to support it, is their fear that the independent theatreowners will not contribute their share of the undertaking and will attempt to take advantage of a "free ride" as they did in a previous all-industry campaign.

It's no secret that contributions to the drive are seriously lagging and that if there is no immediate pickup in the flow of funds, the b-b campaign, which has been two years in the making, may have to be abandoned. As of last week, there was a total of $32,000 in the b-b treasury although the Council of Motion Picture Organizations is armed with some 90 pledges.

Some industryites associated with promoting the b-b drive are becoming panicky, especially since one phase of the promotional effort—a radio campaign at the cost of $300,000—is scheduled to get under way in July. A $900,000 newspaper campaign has already been delayed to September.

Entire cost of the campaign is $2,300,000, with exhibitors down to supply half of it.

6 'Scopers Launching

Six CinemaScope films, said to represent a total investment of $17,000,000, will be placed before the cameras in June by 20th-Fox. Three of the productions are down for starts on June 2. These include Jerry Wald's "The Hell Raisers," Leo McCarey's "Rally Round the Flag, Boys!" and Charles Brackett's "The Remarkable Mr. Pennypacker." Other June starts are "These Thousand Hills," "Flaming Lance" and "The Octopus."

During the same month, 20th has scheduled four pictures for release — "The Bravados," "The Naked Earth," "Desert Hell" and "Space Master X-7."

Intercontinental Ballyhoo for 'Key'

So far as publicity for films is concerned, it's strictly one world. Paul Lazarus, Columbia v.p., disclosed this week the company is underway with a policy of integrating worldwide promotion to the extent the bally values of something going on in London, Paris or Brussels can accrue to a picture in the domestic market—and reverse.

Col is playing its promotion for "The Key" on this basis—that is, plugging away for the Carl Foreman production on the one international basis, rather than considering the domestic and foreign markets separately. Key factor is that the traditional practice of releasing pictures in foreign countries at least six months after United States distribution doesn't obtain with all productions any more. The idea of "one world" promotion was first tried by Col with "Bridge on the River Kwai" and it worked, stated Lazarus.

As for the specifics, the exec reported that press and television reps from various points, including the U. S., are being junketed to the world premiere of "Key" in London tomorrow (Thurs.). Then there's another trek to Brussels where the film will open the Belgium capital's picture festival. William Holden and Sophia Loren, stars of "Key," are to be present.

Ed Sullivan is in London for the opening and his crew is to photograph the ceremonies for presentation on his CBS-TV airer. This is another instance, said Lazarus, of making foreign promotion activities work for the benefit of the worldwide market. Also, the 20th-Fox newsreel is to pick up coverage for U. S. theatres.

On the domestic front, Col has set theatre screenings of "Key" in 25 major cities for June 5, and expects to have a total audience of 25,000, including many exhibitors and newspaper people, for these.

Columbus, While Dull, Responds to Bardot; 'Woman' Now in 22d Wk.

Columbus, May 27.

To misquote the scriptures—"and a sexy little child shall lead them . . ." Namely Brigitte Bardot.

This city in which film exhibition has been depressed like other industries, has one house, the Drexel, which begins its 22d consecutive week today showing, "And God Created Woman."

It was originally set up to run one week. Nothing like this kind of tenure has happened in Columbus in memory.

Owner of the house, Lou Sher, previously showed the film four weeks at his other house, the University.

Lippert Not Waiting

Hollywood, May 27.

Robert L. Lippert, operator of 66 western theatres, leaves Saturday (31) on eight-week tour of every U.S. and Canadian exchange center to meet with exhibs, discuss ways, means pepping up boxoffice.

Prexy of Lippert Theatres, will screen upcoming Regal product for exhibs, discuss with theatremen, salesmen, bookers plans for closer liaison with producers.

Old Regime Films Now Mostly Past Tense, Sez Vogel

Loew's has almost completed the release of "unprofitable pictures" made by its former regime and those "so far advanced in preparation that they could not be stopped," prexy Joseph R. Vogel told the company's stockholders in a letter prefacing a follow-up report on the company's annual meeting.

"The lion that dominated the screens of the world" Vogel added, "is now again on his way back to his tradition position of eminence." The Loew's chieftain stated that every division of the company had been revitalized and that "personnel and plans were thoroughly scrutinized and changes made to achieve the new objectives."

As a result, Vogel stated, many divisions of the company are now being run by new executives, some of them from the ranks and others from outside the company.

Vogel cautioned the stockholders, however, that although the company has "come a long way" under its new program, "we are not finished."

Germans At Odds On Common Market With Frcnce & Italy; Prospects Dim

Amsterdam, May 27.

The European Common Market film impasse between West Germany on one side and the French and Italians on the other has deepened to the point where, for the moment at least, the prospects of an effective common market setup for the picture business are virtually nil.

Curiously enough, it will be two non-producing countries—Belgium and the Netherlands—which in the long run will have the deciding voice on the crucial issue of "equalization" in any common mart setup. In order to get the concept going among the six participating nations, there must be a common level, with the French and Italians following the German example and dropping subsidies, quotas and taxes, or the Germans instituting a new system of subventions to equal those of their French and Italians.

The decision on who is to do what is to be taken at the meetings of the yet-to-be-established European Trade Commission which will operate under the CM framework. In that Commission, the six member nations—Italy, Germany, France, Belgium, Holland and Luxembourg—will be represented. It is obvious that Belgium and Holland will hold the balance.

Informed film "politicians," such as Horst von Hartlieb, head of the German distributors organization, say that any vote will be "technical" at best. Neither side is apt to give in.

The Bonn government has made it abundantly plain that it has no intention of dropping its "free trade" practices to accommodate the Italians and French. In fact, at the last CM confab, Ludwig Erhardt, German Minister of Economies, personally impressed on the Italians and French that the Adenauer government could not consent to restrictive practices. He pointedly reminded the Italians that the German industry had flourished since the abandonment of state subsidies, whereas the Italians had virtually collapsed with an abundance of state aid.

The French and Italians, on the other hand, refuse to even consider the notion of eliminating subsidies. Their argument is that they could not continue to exist without state aid.

Fact is that the Germans are having a lot of second thoughts on the common market for pix. Some of their producers have come to feel that it would tend to draw production away from German studios and into Paris and Rome, partcula ly if the subsidy part isn't satisfactorily resolved. German exhibitors also have been heard from and they now say that any reduction in the flow of U. S. films as a result of the common market would be injurious to them, even though this product may be replaced by pix from France and Italy.

Americans here at Cannes say they get the impression that the French, too, take a little more cautious approach to the common market now, but French sources deny this, holding that France is as eager for the common market as ever.

There are still those who dream of the day when Europe will be constituted as one huge trade mart, with all barriers eliminated. By implication, this means that Europe will be in a position to act as a single unit in its dealings with the Americans. It is now becoming clear that this dream is a long way from fulfillment.

Prisoners of War Say 'Kwai' Not Factual

London, May 27.

The Academy Award film, "Bridge on the River Kwai" (Col), has irked former prisoners of war in Japanese hands. Members of the National Federation of Far Eastern Prisoners of War Clubs, at a conference at Torquay, insisted the film falsely represented prisoners' conduct. They passed a resolution deploring that the pic was not described as fiction.

Lieutenant-General A. E. Percival, federation prexy, said that because the picture was not officially sponsored they knew nothing about it until it was in an advanced state of production. When they protested to the makers, it was too late for the pic to be re-shaped.

Lauds British Studio Setup But Raps Selling

London, May 20.

At a press luncheon to launch his new pic, "The Key," Carl Foreman, who came here for a few weeks and has stayed six years, praised British talent and technicians, but criticized the British methods of selling their stars and their product.

"You are too proud to sell them," he insisted, "why not take your stars to various countries and really sell them? It doesn't cost much. British pix have all it needs, but there's a vacuum. Nobody seems to do anything about building up new talent."

German Military's $1-Mil to Studios

Bonn, May 20.

Some of the German producers are in for a little added income this year, with the Federal government here having apportioned 4,000,000 German marks (about $1,000,000) for documentaries to be used as training films for the new German army and air force.

During last year, the first 50 training films were made in 16m, and mostly 15 minutes long. Prices paid by the German government including script, actors, and finished film with one print ranged from 40,000 German marks (about $10,000) for a black and white 16m documentary to 70,000 marks ($17,500) for a color pic of the same length.

Most were made by the German documentary film makers, and several were filmed at the Bavaria Studios in Geiselgasteig.

India Dubs Chinese To Balance Persia Loss In Part to U.S., Italy

New Delhi, May 27.

First Indian color film to be dubbed in Chinese will be Basant Pictures' "Hatim Tai" which was produced-directed by Homi Wadia. Dubbing is being done in Hong Kong. Footage (15,000) of the pic will not be cut.

Dubbing in Chinese may foreshadow a parallel process in other tongues—for example, Persian. One of India's most worthwhile film markets abroad, Persia (Iran) may not continue indefinitely so. While most foreign-language pix exhibited there have translations inserted at intervals of minutes, the trend now is to dubbing, a more satisfying process.

U.S. and Italian films are dubbed in Persian, and Indian film makers are called on to do the same to retain their hold in the Persian market.

1ST GERMAN-ROLE PIC BANNED IN POLAND

Frankfurt, May 20.

The first postwar cooperation in film-making between West Germany and Poland has run into trouble. It's on "Der Achte Wochentag" (The Eight-Day Week), with CCC Films representing the German interests, and Sonja Ziemann in the lead. Communist party leader Ladislav Gomulka has decided the film shows the weekday in Poland in a negative light. So not only cannot the pic be shown in Poland, but it also was withdrawn from the International Film Festival in Cannes, where at first was scheduled to be played as a Polish presentation.

Film was based on a novel by Polish author Marek Hlasko, and concerns a young working couple who fall in love in the bombed-out city of Warsaw at the end of the last World War.

Al Hughes, booker with United Artists exchange in Dallas, and a playwright in his spare time, will have his one act comedy, "The Wildest Woe," staged by a local acting group, the Entertainers.

W. Berlin Legit Still Thrives But Only Third Of Plays Are German

Berlin, May 20.

Berlin legit still has lots to offer, but two-thirds of the plays are of foreign origin. Of West Berlin's leading theatres only six of the 16 items currently on schedule are German. Most of the domestic creations are not new and are partly pure classics. The country lacks new authors. City-owned Schiller Theatre, a repertory house, last preemed Maxim Gorki's "Night Asylum." The piece is not very impressive any longer. Also on this theatre's current program are Ferdinand Bruckner's "The Criminals," Kleist's "Kaetchen von Heilbronn," plus Shakespeare's "Much Ado About Nothing," Dylan Thomas' "Under Milk Wood" and Lessing's "Minna von Barnhelm."

The Schlospark, also a municipal rep theatre, has Felicien Marceau's "The Egg"; two Osborne plays, "Look Back in Anger" and "The Entertainer," "Waltz of Toreadors" as well as Hasenclever's "Man of Distinction." Last-named, staged by Lietzau, just passed its 75th performance and is a remarkable success. Osborne's "Anger" may be regarded as quite a click.

The Renaissance Theatre, owned by Dr. Kurt Raeck, is registering a solid success with Oscar Wilde's "Importance of Being Earnest." Before that, Raeck had a stout success with Gore Vidal's "Visit to a Small Planet." He closed it while it was still playing to capacity. Apparently he had to do this since the stars had previous commitments.

A big success is reported from Theatre am Kurfuerstendamm with O'Neill's "Nearly a Poet."

Komoedie am Kurfuerstendamm has "Life With Father." This has nice appeal. Hebbel Theatre came along with Hugo Hartung's "Piroschka." This romantic comedy first was a novel, then a radio play, after that a highly successful film and now finally a stage show. It's a good draw.

The Tribuene has Gressieker's "Henry VIII and His Women." It's nothing special.

PAUL MERCUR-NERVION CO-PRODUCING 'FATE'

Madrid, May 20.

Paul Burton Mercur, Gotham film producer and foreign film distributor, contracted with Nervion Films of Madrid to coproduce "Violent Fate" in Barcelona this summer. Burton's Guild Hall Films is set to release Nervion's "El Vaquero and The Girl" in the U. S.

Limiting Yank contribution to the director, three or four actors and a script (Burton Mercur's based on his own original story), the former Hearst feature writer said Spain will provide everything else needed. Allied Artists will release.

Margarita Alexandre nd Rafael Torrecilla, who signed for Nervion, have jointly directed a number of Spanish pix, including "El Vaquero." Spain's first Cinemascope realization.

'Woman' Gets 'Restricted' Tag in New Zealand

Auckland, May 20.

"And God Created Woman" (Col) received a "restricted" certificate (under 16 years of age not admitted) by the New Zealand government film censor Gordon Mirams here. Mirams spared first nudie glimpse of Brigitte Bardot but pared later and nearly as torrid scenes.

New Zealand censor, noted even for his tolerance of the merely undressed, clips violence and suggestive sex heavily. In recent years he has passed "One Summer of Happiness" and most of the Martine Carol shows, including "Lucretia Borgia." Exhibitors here say sex and nudity is not necessarily good boxoffice, citing the poor returns from "Borgia" and "Garden of Eden."

Nippon Pix Snub TV

Tokyo, May 20.

Japan's Big Six motion picture producing companies decided to continue to give tv the cold shoulder as a result of studies made jointly and separately.

Feature films, both old and new, produced by the Japan majors for theatre distribution, will not be offered for tv. Same applies to indie productions under distribution wing of Big Six members. Contract players of these studios must have permission before making a tv appearance.

Exceptions are shorts not produced for theatre distribution and specifically-made tv films, although once one of latter group is shown in a theatre, it will be treated as other features.

India's Pair Set For Karlov Vary

New Delhi, May 20.

Mehboob Khan feature, "Mother India," which was one of the nominations for an Academy Award in Hollywood this year in the foreign-language-film category, will be entered for the international film festival at Karlov Vary, Czechoslovakia, opening July 20.

Film earned a Certificate of Merit at a ceremony here in April at which President Rajendra Prasad presented awards for the best Indian pix of 1957. A print of the Mehboob Khan production, with subtitles in English, will be flown from London for screening at Karlovy Vary.

Another Indian feature entry for the Czech festival will be Sreemati Pictures' "Andhare Alo," produced by Kanan Devi and directed by her husband, Haridas Bhattacharjee. "Andhare Alo" won second prize—an All-Indian Certificate of Merit and $2,500 in cash in the April awards here.

'Tempest' Biggest Film Ever Shot in Yugoslavia; Mixed Nationality Cast

Belgrade, May 27.

Filming on what is believed to be the largest mass scene ever undertaken has started on the plains of Dovolo, 40 miles from Belgrade, where director Albert Lattuada has assembled 3,000 persons on foot and horseback for a sequence in "The Tempest," Dino DeLaurentiis production for Paramount release.

Occasion for the panoramic scene is a recreation of the historic Russian 16th Century Battle of Cremburg. Five Technicolor-technirama cameras are being employed to catch the action.

The film, an Italo-Yugoslav (DeLaurentiis-Bosna Film) co-production, is based on two Alexander Pushkin novels. Cast of the $2,000,000 production, largest ever made in Yugoslavia, includes Van Heflin, Silvana Mangano, Geoffrey Horne, Oscar Homolka, Agnes Moorehead, Robert Keith, Helmut Dantine, Viveca Lindfors, Vittorio Gassman and Lawrence Naismith.

RENOIR CITES TV AS HELPING U.S. PIX BIZ

Paris, May 28.

In a talk before the French-American Club here last week, French-American film director Jean Renoir maintained that although Hollywood has been going through a crisis in recent years because of television, it is now tv which is helping the American film regain its footing. Renoir opined that tv output was falling in quality and the public was beginning to turn back to films. He said the film again was starting to perk in production and again is drawing the public which wants to get away from their tiny screens to the big ones in the cinemas. Renoir felt that more adult fare in the American films was also a potent factor in the boxoffice upswing.

Renoir will soon reissue the reassembled version of his 1938 hit, "La Grande Illusion." The negative was destroyed during the last war, but Renoir and scripter Charles Spaak assembled the first version of the pic from prints collected from several countries.

Zurich Busting Out With Arts

By GEORGE MEZOFI

Zurich, May 27.

Five legit plays in four languages, nine operas in German and Italian, nine ballets plus a program of pantomimes have been set for this year's Zurich June Festival, May 29-July 3, at Stadttheatre and Schauspielhaus. Latter tees off the five-week play lineup with a new production of classical German Heinrich von Kleist comedy, "Amphitryon," directed by Oskar Waelterlin. It will be followed June 7-8 by Italy's Paolo Stoppa-Rina Morelli company, presented by Luchino Visconti, with Carlo Goldoni's "Impresario from Smyrna."

France will send two major legit troupes, the Madeleine Renaud-Jean Louis Barrault outfit with Jean Anouilh's "Rehearsal, or Punished Love," June 10-11, as well as the Paris Theatre du Vieux Colombier production of a French classic, Jean Racine's "Britannicus," starring Marguerite Jamois and Daniel Ivernel, July 2-3. English-language contribution will be the Bristol Old Vic Co. presentation of G. B. Shaw's "Man and Superman," June 17-19. Same house has also skedded Marcel Marceau with a new program of pantomimes, June 29-30.

Zurich's opera house, the Stadttheatre, will newly mount Igor Stravinsky's "Oedipus Rex" (June 4 and 8) and Mozart's "Marriage of Figaro" (June 27 and 29). Repertory works with name singers will include "Fidelio," "Walkuere," "Magic Flute," "Abduction from the Seraglio," in German, plus "Trovatore," "Traviata" and "Tosca," in Italian. Guest stars will be, among others, Astrid Varnay, Josef Greindl, Leyla Gencer, Lucia Danieli, Ettore Bastianini, Virginia Zeani and Birgit Nilsson.

The ballet lineup at Stadttheatre starts June 4 with Stravinsky's "Firebird," done by the Zurich ballet troupe and on the same bill with "Oedipus." It will be followed by a six-day stint of the London Festival Ballet which will present three different programs, including "Nutcracker," "Les Sylphides," "Symphony for Fun," "Dying Swan," "Etudes," "Napoli," "The Witch Boy" and "Graduation Ball." Cast of dancers is headed by Alicia Markova.

YUGOSLAV SENDING PIX TO 6 FILM FESTIVALS

Belgrade, May 20.

Beside Cannes where Yugoslav documentary films already have been shown, Yugoslav pix will also take part in the Brussels Festival this year, From May 20 to June 13, the Belgrade omnibus-film, "Saturday Evening," which won a prize at last year's Pula Film Festival, will be shown there.

Yugoslavia will be represented by another feature pic, "Master of His Own Body." This won a high prize in the Pula Fest and will be shown at the festival in Karlovy Vary, July 12-27.

Yugoslavia-Film, main exporter and importer of films, decided to take part, too, on a commercial basis, besides the Cannes Fest, also the festivals in Karlovy Vary, Berlin, San Sebastian, Venice and Leningrad.

'3-Penny Opera' Remake

Frankfurt, May 20.

"Die Dreigroschenoper" (Three-Penny Opera) is making the complete around-the-world return to Germany, where it will be refilmed next year. Composed by Kurt Weill and Berthold Brecht in Germany in 1928, the comic opera ran consecutively for five years in Berlin at the little Theatre am Shiffbauerdam, and was filmed simultaneously in German and French versions by G. W. Pabst in 1931.

Banned by Hitler as immoral, it played outside of Germany during the war, with translations for Poland, Holland, Denmark, Russia, Hungary and France.

Often presented as a stage vehicle in postwar Europe, Gloria is doing the remake for release next year, with Curd Juergens as "Mack the Knife."

BUREAUCRATS AS EXHIBITORS

CDC Poll Shows 11% Decline At French B.O. Since Admission Tilt

Paris, May 27.

The poll undertaken by Jacques Dourdain, of the Institute of Public Opinion, for the governmental film body, the Centre Du Cinema, shows French filmgoing has declined 11% since the boost in admission prices early this year.

Further points developed affirm that other reasons for not going to the cinema are a lack of time, other forms of distraction, financial reasons, tele and lack of babysitters. Of those queried, 80% are influenced positively by a film in color and/or widescreen.

The things which bring people into film houses are the actors, the story, word-of-mouth, opinions of critics and the title in that order of importance. Film types preferred are sentimental tales, detective and gangster p'x, costumers (historical) films and adventure pix.

While the poll showed war films in disfavor, the top grossing pix in Paris this year probably will be "Bridge on River Kwai" (Col) and "Young Lions" (20th), both with war themes.

The French players with the top boxoffice draw are Michele Morgan, Brigitte Bardot, Danielle Darrieux, Martine Carol, Jean Gabin, Fernandel, Pierre Fresnay and Gerard Philipe. Foreign star favorites are Gina Lollobrigida, Ingrid Bergman, Sophia Loren, Maria Schell, Gary Cooper, Curd Jurgens, Raf Vallone and Burt Lancaster.

Davis Sees Yank Pix Brit. Must

London, May 27.

The British film industry, as operated here today, could not survive without an American film supply somewhere around the present level, according to John Davis, managing director of the Rank Organization. He told the annual conference of the Chartered Institute of Secretaries that he did not believe it possible or practicable for British pictures to supplant the American product. He gave as his reason there was not sufficient creative talent for it to be possible to support in Britain a film industry of the size that would be required.

Davis, commenting on the relationship between tv and the film industry, said the final stage, which had to come, would be a proper marriage between the two industries; a marriage of knowledge, techniques, and know-how, although the markets and the finished product would be quite different.

He added that tele would encourage the creative people to make better pictures to meet a public demand for something "different" from the theatre, and stimulate managements to use their knowledge to meet new conditions.

Tom O'Brien Foresees Municipal Theatres

London, May 27.

Although he feared that hundreds of smaller cinemas would close as the months passed, Sir Tom O'Brien, M.P., speaking at his Union's national delegate conference, said he saw no reason why, in a few years, every city and town of note in Britain should not have its municipal theatre as they had their libraries and colleges.

Addressing the National Assn. of Theatrical and Kine Employees, of which he is general secretary, Sir Tom said the entertainment industry would reshape itself. Also that soon there probably would be room for a virile living theatre, a rehabilitated virile theatre, and an efficient, expanding film production industry, with television to give a new concept of public and private entertainment.

Aid London Variety Club

London, May 27.

Nearly 100 British and Continental stars turned up for the 1958 gala opening of the Battersea Pleasure Gardens, an annual event sponsored by the Empire News and the Variety Club of Great Britain. The stars signed autographs and manned sideshows, proceedings being televised by Associated-British.

The Pleasure Garden promoters guaranteed the Variety Club $5,600 for the children's charities.

German Newsreel Cinema Biz Off

Frankfurt, May 20.

Business in the powerful German chain of newreels theatres, the AKI houses, has dropped about 15% this year as compared with the 1957 boxoffice receipts, according to an official of the group here. Most 15 AKI houses are located in the main railroad stations in Germany's key cities, and have programs running 50 minutes. Changed weekly, the shows consist of AKI-s clips from the four newsreels made in Germany, Blick in Die Welt, UFA Newsreel, Neue Deutsche Newsreel and Fox Newsreel.

While the houses generally had from 450,000 to 470,000 patrons a week during 1957, they have been selling about 400,000 tickets weekly since the start of 1958. Several reasons for the dropoff in attendance were given. No. 1 being the recently - enacted German law which puts strict age-control on cinemagoers. Children under six are no longer permitted in houses, those under 12 must be out by a certain hour and under 16 must leave the theatre by a set time.

The AKI chain used to serve as as a family babysitter, the official said, parents dropping in with the whole family. Now that the kids can't come, parents don't attend, either. He named tele as the No. 2 reason for fewer tickets being sold.

Final and least important reason for the drop in business he cites as the increase in admission prices. Ducats used to cost 50 pfennings (12c) but have been raised to 60 pfennings (about 15c). However, he didn't feel this has cost the organization much business.

French Producers Also Seek Foreign Locales; Needed for Co-Prods.

Paris, May 27.

American filmmakers are not the only ones seeking new foreign locales for their films. French film producers are also straying from home. But, unlike their Yank counterparts, it is usually for co-production reasons rather than for utilizing blocked funds or searching for unusual backgrounding.

Jules Dassin is making the prize-winning novel of Roger Vailland "La Loi" (The Law) in Italy because the story takes place there, and it is a Franco-Italo undertaking. French and Italian stars are appearing in this. Marcel Camus is making a modernized version of the Orpheus legend, called "Black Orpheus" in Brazil, while French director Yves Allegret is back in Paris after doing the German exteriors of "La Fille de Hambourg."

"Normandie-Nieman" will be made in Russia next month, while Czechoslavakian and Hungarian co-productions have recently wound up work. As the Common Mart begins to go into effect, it is believed there will be even more traveling for French producers.

UNIONS' NEW CRY 'NATIONALIZE 'EM'

London, May 27.

A demand for public ownership of the picture industry, made in the name of an executive resolution, was unanimously carried at the closing session of the national delegate conference of the National Assn. of Theatrical and Kine Employees.

The resolution declared it was expedient and necessary in the public interest and for the future of the British film industry that the government should appoint a committee of impartial and competent persons, with no financial interest in the industry and no special political affiliations to inquire into the present conduct and control of the film business.

The committee, it was added, should have powers to recommend to the government what course should be taken by legislation or other means to transfer the management and operation of the industry to a public corporation.

Past and present trade policies, the resolution noted, were largely responsible for the industry's plight. It lacked the necessary leadership to solve the problems of production, distribution and exhibition. The industry was out of step with current trends in entertainment, had shown a complete disregard of the need to re-orientate and rationalize itself to modern needs and to the national economic and political outlook, it charged. Finally, it was asserted, it had failed in its primary responsibility of affording an adequate standard of living for employees in all sections, notably in exhibition.

Madrid Studios 'Over-Rented' To U.S. Producers?

Madrid, May 20.

Spanish Producers Assn. voiced apprehension with regard to amount of studio stage space currently utilized by foreign companies and plan to act when the situation reaches what they consider to be the danger point for local producers.

Uneasiness was first expressed when U. S. producer Sam Bronston took over all six stages at CEA Studios for "John Paul Jones" early in January for a five-month period. News that "Solomon and Sheba" is expected to take over the same studio in June for another long-term rental left the impression that one of Madrid's two major studios had been sealed off this year to Spanish producers.

Of the remaining three studios, Sevilla has six stages, Charmartin two and Ballesteros two.

Meeting on the problem, producers' execs noted there was no danger at the moment but recognized that a further influx of foreign projects with studio schedules could constitute a serious obstacle for the home industry.

Copley Damage Suit Vs. Film Co. Settled

London, May 20.

An action brought by actor Peter Copley against World Wide Pictures, claiming damages for injuries which resulted after he had fallen from a rope suspended from a helicopter while filming, has been settled out of court.

Copley was making a children's film, "Peril for the Guy," when the accident occurred. In evidence for the production company, it was submitted that the enterprise was not unduly hazardous. Terms of the settlement were not disclosed.

New Venezuela Unions Strike For Better Cinema Work Laws; Sky's Limit

Checking Puerto Rico

San Juan, May 27.

Francisco Rossi, RKO Latin-American supervisor, expected in here at the end of June from home office in Panama.

Melvin Edelstein, Rossi's assistant, whose home office is in Havana, was here early this month for a looksee.

Pakistani Seeks Film Biz Changes

New Delhi, May 20.

Revision of the Pakistan government's policy of giving a monopoly for the import of United States and British features to foreign organizations in the country, so as to allow Pakistanis a share in the film import business, was unanimously demanded by a meeting of the Pakistan Chamber of Film Industry at Karachi.

The chamber also asked the government to encourage Pakistanis holding sole-agency film distribution rights, by granting them import licenses.

Other unanimous demands voiced by the chamber meeting included those for:

Allowance of restricted import of Indian movies into Pakistan and of free export of Pak pix to India in co-operation with the Indian government, in abandonment of the Pakistani government's policy of interlocking exports of Pakistani films with imports of Indian pix;

Arrangement for the training abroad of Pakistani film actors, directors, scriptwriters, and technicians, or appointment of foreign technicians to train Pakistani technicians;

Reduction of government tax, at least on the exhibition of Pakistani pix;

Setting up of a film finance corporation on British lines for Karachi and West Pakistan, with a capital of $2,000,000.

French Film Producers Fight Law on Author's Rights; Cut to Scribes

Paris, May 27.

A new French law on author's rights is being fought by film producers here. Though not in direct operation as yet, it is destined to become effective early next season. It will give all those engaged in screenwriting a percentage of the film grosses as is now done with composers.

Producers here feel it will cut into receipts and unbalance the rather precarious fiscal film setup. They also point out that this new law would give French properties easier access by foreign, and especially U. S., filmmakers who would be able to pay big cash outlays for a property while French producers could only give a guarantee plus a token first payment against future percentages.

Authors would have to wait three to four years for their payoff under the new French law and might prefer to market their wares abroad and settle for big purchase prices. French producers are asking for a delay in the operation of this new statute in re films until they can work out something with the Society of Authors.

Producers are pointing to the many French novels which are going to American companies since the promulgation of the law. Producers would like to keep the old status quo of either buying a property outright or else giving a percentage of the film to the writer. Talks are now continuing here on this problem.

Caracas, May 20.

In spite of the labor-management truce requested by temporary President Larrazabal, the syndicates, enjoying the new atmosphere of liberty, are forming and striking throughout Venezuela. Cine employees' proposed contract will be politely aired June 15 at the Labor Ministry. If they strike, many U.S. companies will lose 50% boxoffice and 90% administration costs.

Venezuela's syndicates parallel U.S. unions only in that they're asking for everything else but raises: Radio actors and technicians want complete abolishment of all censoring boards. Others request dismissal of executives connected with the past dictatorship or possessing "tyrannical personalities." IBM wants hospitalization for mothers, too, and many companies have agreed to pay fixed sums to new fathers.

Although the nationally consolidating theatre union is reiterating the Venezuelan custom of paying employees several months wages at Christmas and when employee leaves company, they request only $3 a day minimum for women, $4 for men (that's about what they earn now and $3 barely buys a hamburger at the Tamanaco hotel).

Strangely enough the Yank execs moan the loudest about unions, saying, "They want management to be sugar daddies and award them tinsel scepters. At least so far no union has requested a polo field equipped with horses as they did in Mexico."

Among paternalistic items on the cine employee's contract:

(1) Concubines and illegitimate children should also receive allowance during any wrongful jailing of employee.

(2) Illiterate members of employees' family must be taught in company classes.

(3) The company must give four days off with pay whenever the employee must be absent for death of spouse, common-law mate, grandparents, sister, etc.

(4) Company will give $600 a year to the syndicate so employees can buy school books for their children.

(5) The company will give money to syndicate to spend on weekends at workers' recreation camps.

(6) May first no one has to work; May 6 profits of the performance go to workers.

The extra special demands include:

The company gives syndicates 72 hours to find new employees (it takes practically half a day to get a phone call through in this tropical city) and the syndicate must agree to dismissal of any employee.

Company gives time off to employees engaging in syndicate activities.

Company reserves glass showwindows for syndicate use.

Company whittles union dues from all salaries into treasurer's lap.

Few contracts in the tropical labor wrangle provide incentives for good work or subsidized education for specialization.

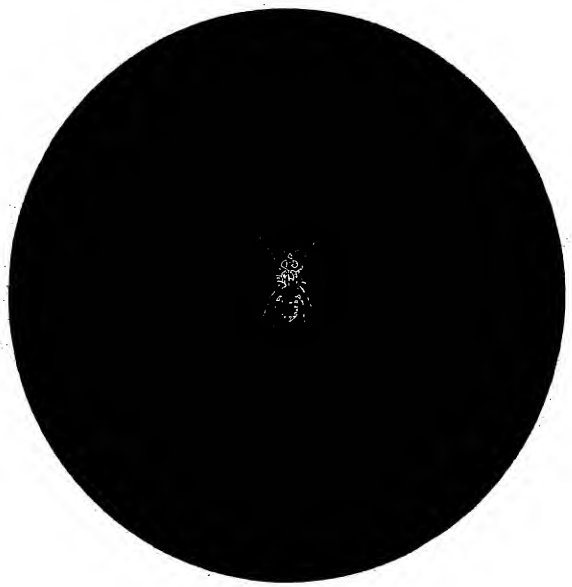
Union members predict a peaceful settlement and believe that the two major theatre companies will join with the few small theatre owners in making one contract for all employees.

Scots Group for U.S.

Dublin, May 20.

Scot vaude troupe, the White Heather Group, which has just completed a stint at 3,500-seat Theatre Royal here, will do a swing through the U. S. and Canada starting in September. Group has played U. S. on previous occasions.

Newcomer in outfit is tenor Gordon MacKenzie who has played N. Y. with the D'Oyly Carte Opera Co. While in Dublin, tenor Robert Wilson and part of the Group's comedy setup, Billy Crotchet and Dizzy, played late-night dates at the Georgian Room.



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the time to save: JULY
the place to call: 20th
the thing to watch: **the fly** YOU'VE NEVER SEEN ANYTHING LIKE IT!



Antitrust Plaintiff's Ordeal On Stand

[*Leland Dibble's Month Under Frisco Quiz*]

By WILLIAM STEIF

San Francisco, May 27.

The cross-examination of Leland C. Dibble, which has now taken more than a month, continued last week in the $8-million Embassy Theatre antitrust suit against eight major producer-distributors and National Theatres.

The cross-examining lawyer—Arthur B. Dunne for 20th-Fox, National Theatres and Fox West Coast—was different, but the pattern was the same. It consisted of a detailed attempt to discredit Dibble by showing inconsistencies in his story.

During the week a remark Federal Judge Edward P. Murphy dropped was probably significant:

"Now I want to say this: that we are now on the 32nd day (and 3871st page of transcript) of this trial and I have yet to hear any testimony of any kind or character relating to conspiracy. I am anticipating I will."

Dibble's and McLean's lawyer, Robert Raven, replied:

"Well, we would like to get to the merits of the case, your honor."

Whereupon the Judge castigated all the windy lawyers —Raven, Dunne, Eugene Bennett for Paramount, Loew's Warner's, UA and RKO, Macklin Fleming for Columbia and Universal and their half a dozen sidekicks—for the latest wrangle, which he characterized as "a fruitless effort to establish something I don't think is too important."

The wrangle, itself, bore on what appeared to be a Dibble understatement of his gross on "Action in the North Atlantic," Sept. 17-18-19, 1943. Dunne had led Dibble right into a trap and then shut the door. The lawyer showed that Dibble, in his own master chart of grosses, had grossed $2,156.84 for the Warner picture. Terms, according to Dibble's master chart, were $230 plus 50% of the gross over $1,950, less an allowance for a second feature and for the Embassy's legal lottery, Ten-O-Win.

Out Booby-Trapping

Dunne next hauled out the Warner contract and showed the contract had no allowance provisions. How did Dibble explain it?

A.—It isn't set forth on this contract. There must be something somewhere else to cover that.

Q.—Where else could it be covered?

A.—I can't answer that without reviewing my records . . . over the years there have been many adjustments. This may be one of them.

Dibble's copy of the contract was produced and revealed a pencilled notation, "Al agrees we may deduct cost of second feature and Ten-O-Win."

Q.—When did you put that notation on there?

A.— . . . it would be at or—at the time we played the picture or shortly thereafter.

Q.—Isn't it a fact that in your answers to (the pre-trial) interrogatories you stated that the terms permitted you a deduction of gross over $1,950, less cost of second feature and Ten-O-Win, because on that percentage picture, in making your return of your gross to the distributor, you made a false return?

A.—No, it is not . . . I can't reconcile these figures with my answers to interrogatories . . .

Q.—Who is "Al" referred to there?

A.—I don't remember the incident. In this case Al Grubstick was a salesman and Al Shmitken was branch manager. Normally I would think it would be Mr. Shmitken would be the one that would agree . . .

Dunne brought in the exhibitor's report (to the distributor) which showed a total gross of $1,833.44, pointed out there was no entry under "authorized deductions" and said that under "explanation of authorized deductions" were typed these words:

"Played $100.00 Ten-O-Win game on Friday night but no deduction is allowed for same nor for the second feature."

Dunne also explained there were discrepancies "in round numbers" in various reports on the number of tickets sold in different price classifications. All this riled the bland, bespectacled Dibble to the point where he said:

"I would like to say for the record that before we are through with this you will find I have paid all the film rental that was due on that picture on the terms that were agreed to."

Raven, however, felt Dibble's word might not be enough and so introduced the subject of this "great mystery" the next day, touching off the "fruitless" wrangle.

Dunne steered Dibble into claiming Shmitken allowed a $100 deduction for Ten-O-Win.

Q.—And if that was the only deduction you had, there still was an overage because it left the gross of the picture over $1,950, is that correct?

A.—That's right. After paying $630,000 (in film rental) in 12 years, I was trying to steal $53.09, according to your judgment.

This played into Dunne's hand. He showed the Warner cutoff card, saying "no overage," to Dibble and remarked: "I haven't expressed any judgment Mr. Dibble; I am trying to find out what the facts are."

Dunne's cross-examination also touched on Dibble's and McLean's purchase of the Wobber Brothers' 55% interest in the Embassy in June, 1940.

Re Herman Wobber

(Dibble had worked for Herman Wobber, then general sales manager of 20th-Fox, more than 15 years before the Embassy deal came along. Dibble took the Embassy deal to Wobber who, with his brothers, Ed and Will, became majority-interest "silent partners.")

Dunne took exception to Dibble's earlier, repeated statements that Dibble and McLean had paid the Wobbers $8,250 in 1940 "for nothing." The Wobbers had invested $1,750 in 1938 and Dunne brought out that the Embassy's books by the spring of 1940 showed "undivided profit" of pretty close to $8,000. Next, Dunne introduced into evidence the two $5,000 installment notes which Dibble and McLean had given the Wobbers. The Judge looked them over and said:

"I want to note for the record that they are not promissory notes."

The notes provided $300-a-month payments on the principal of the $10,000 debt, starting July 27, 1940. No interest was to be paid unless the $300 a month wasn't paid, and interest was then to be at 6 per cent. Dunne brought out that between April 28, 1941, and Nov. 4, 1941, no payment was made but no interest was charged, and that Dibble and McLean sometimes were late in their other payments but still paid no interest.

The Judge asked Dibble:

"When you signed these notes, you and McLean, you heard me make the observation that they were non-negotiable, did you not?"

A.—Yes . . .

Q.—How do you account for that?

A.—I don't know how . . . can't account for it. I didn't realize myself that they weren't negotiable.

Q.—Didn't it indicate to you a particular faith that those men (the Wobbers) had in you and McLean?

A.—I wouldn't have doubted that they had faith in me, but I didn't consider it from that standpoint because, very frankly, I have never realized that they were not negotiable notes.

Q.—Now, it has been testified here that Mr. Wobber would not approve anything that would in any way jeopardize his particular (20th-Fox) job; is that correct?

A.—I don't recall the testimony, but I don't think he would.

Q.—Now, with that in mind, don't you think that when he made you this loan or invested in this theatre and accepted your notes, that is, the negotiable features, that he believed you could operate the Embassy at a profit running second and third-run and moveovers?

A.—Yes, I think Mr. Wobber thought that. I haven't any idea if Mr. Wobber was trying to put over a fast deal and get some money—

Q.—I am not even remotely suggesting that, please understand me. But don't you think he must have felt you could have made a success . . . without the necessity, or without, rather, first-run?

A.—Oh, I think he thought we could have a certain measure of success without first-run.

Q.—Did he ever comment that to you?

A.—I don't recall such discussion ever taking place.

Crucial

This exchange between the Judge and Dibble, of course, digs right at the roots of the case, for it is the defense's contention (and, today, Wobber's) that Dibble and McLean never intended to operate first-run until they got a whiff of money from the Paramount case decision in the latter part of 1946.

Dunne went over much the same ground Bennett and Fleming had explored in their earlier, wearyingly long cross-examinations, but managed to bring out a few new facets, including:

(1) Dibble and MacLean offered their landlord, E. B. DeGolia, $250,000 for the theatre in October, 1941, but in October, 1942, offered to sell half their leasehold to Fox West Coast's Charles Skouras for $39,000 a year in a non-cancellable 13½-year contract—neither deal was consummated;

(2) Dibble denied Dunne's charge that he conspired with the 20th-Fox branch manager in mid-1942 to force the Nassers to buy at the 20th-Fox price for 58-day clearance and that in return Dibble got his 91-day clearance moved up to 71 days;

(3) Dunne challenged Dibble's oft-repeated claim that the first-run houses "burned up product" by pulling it off while it was still grossing $25,000 and $30,000 weekly—Dunne introduced figures showing that during the World War II years no picture on Dibble's list of "burned up product" had been grossing as much as each theatre's yearly average gross per week, with a single exception. Dunne also brought out that Loew's Warfield was then running big, live stage shows, which accounted for a part of the grosses;

(4) Dunne brought out that the Dibble-McLean rent for "theatre space" was $1350 a month, but that the partners in turn charged the Starlight-Sunlight Co. a rent of $650 a month—the Starlight Room is the bar in the Embassy building, the Sunlight Room is the coffee shop, and both were carved out of former theatre space in 1946 a few months after Dibble and McLean had received their 25-year lease on the Embassy.

Q.—At no time in supplying any of the film companies with figures with respect to the operation of the theatre . . . did you give any credit in your computations of expenses of operation of the theatre for a figure of $650 rental allocated or charged . . . on account of the Sunlight Room and Starlight Room?

A.—Certainly not . . .

(5) Dunne asked why Ten-O-Win tickets weren't given to children and the Judge interjected, "I suppose the obvious answer is that it would teach them to gamble," but Dibble hedged;

(6) Dunne brought out that 20th-Fox actually lowered the Embassy's film rental in the lower two brackets for the 1940-41 season compared to the previous season;

(7) Dunne goaded Dibble into saying he believes the size of a theatre doesn't enter into film rental. Dibble continued:

"I don't believe that there is any reason why the theatre that can pay the largest amount of film rental, gross the most, shouldn't be entitled to play the picture—buy the picture, to license the picture . . . I think the film should be sold on the basis of the man that can pay, the theatre that can earn."

The Judge asked:

"Wouldn't that rule out the little man?"

A.—No, if I understand what you mean. You mean could a theatre the size of the Embassy compete with the (4500-seat) Fox Theatre?

Q.—No, what I mean is that if you, as one of the owners of the Embassy Theatre, were able to pay that much and the Marion Davies (now the Esquire) wasn't able to pay that much, then that would rule them out, would it not?

A.—Well, the same as we would be ruled out if we couldn't compete in a free market with the Paramount or Warfield.

Dunne's expected to finish his cross-examination this week, leaving only redirect and recross. At the rate these thorough, zealous lawyers are going, this could stretch ominously into the summer.

Lawyers' Verbal Byplay

San Francisco, May 27.

The $8-million Embassy antitrust suit has been pretty heavy going, even for the lawyers, and one session last week was no exception.

Leland C. Dibble, one of the Embassy's owners and plaintiffs against the eight major producer-distributors, was asked to rate the eight majors' product in order of quality and grossing ability.

He said Loew's was the "best product" and 20th-Fox, Paramount and Warner's were all quite good and about equal, in a bracket just below Loew's.

Next he rated RKO and "next came Universal and United Artists, with Columbia somewhat below that."

Macklin Fleming, lawyer representing Universal and Columbia in Federal court here, jumped to his feet and said:

"Let the record show on behalf of my clients that silence is not acquiescence."

Whereupon Robert Raven, Dibble's attorney, remarked:

"I thought your opening statement agreed with this."

Fleming shut his mouth—firmly.

Italy Cooks U.S. New Paste-O

Continued from page 5

releases. This rebate may be raised anywhere up to 50%.

As American observers here see it, such an increase probably would be tied to exhibitor acceptance of one condition: the collection of rentals by the Italian ASCAP outfit, which has said it could do this at a cost of 1.2% of the amount collected. Advantage cited is that, if a government-accredited outfit, such as SIAE, does the collecting, the 3% turnover tax on invoices payable by exhibitors to distributors is eliminated. Exhibs so far have resisted such a move, though it would save them about $1,500,000 a year.

What would happen if the rebate is drastically raised in this: The Italian distributors, who are also producers, would of course benefit, and would agree to SIAE as the collection agency. That would leave the Americans in the position of seemingly sabotaging the switch. The U.S. companies have about $4,500,000 in rentals outstanding in Italy. One incentive being held out to MPEA is that—if it's done on a large scale—SIAE may drop its charge of 1% collections.

There appears, at the moment, to be little chance of any serious move to cut down the American licences in Italy, though mergers or company bowouts may change that situation. Fact is the Italian exhibitors need the films. At the same time, Monaco is obviously impressed with what the French were able to get out of MPEA via the right to divide a block of licenses. It's a concept that would please the Italians, who could use it as a club to get a production and distribution commitment out of the U.S. distribs.

Dallas' Melba on Grind

Dallas, May 27.

Trans Texas circuit will take over operation of the Melba Theatre for probable show use next season. Meanwhile house reopens Friday, June 13, with Allied Artists' "Macabre."

Cinerama occupied house before reversion to Trans-Texas.

Argentina Admissions To Rise?

Continued from page 5

set a 30c (12 peso) admission at its major "Opera" showcase, it would even be possible to give cuffo entertainment in working class districts.

Reversal of the government's attitude toward exhibitor interests came at an opportune moment, since many major theatreowners were so fed up about not getting a fair return on their investment that many of them seriously contemplated selling out to realtors.

The exhibitors, who have been subjected to political controls for almost two decades, are optimistic about the change in the overall atmosphere and the new government's respect for "free enterprise" as well as its understanding of exhibitors' problems.

They are aware that they have a responsibility in meeting the confidence of the new government. As a starter they plan charging a 30c top price instead of the current 20c for ordinary pictures exhibited in central firstruns. Beyond this they have full freedom to scale prices for exceptional pictures or for new systems of projection. A welcome aspect of the new price structure is that it will give theatremen the opportunity to put away coin for the installation of the new projection systems.

FRANK SINATRA *as* SAM LOGGINS



in "KINGS GO FORTH"

SOON . . . his extra-special excitement will mount to a new high!
In the most challenging love-story of our time . . . from Frank Ross,
the producer who gave you "THE ROBE"

UA

GALA WORLD PREMIERE

Updated Lexicon

Chicago, May 27.

Daily News' Sydney J. Harris, offers a "Layman's Lexicon of Show Business," in part to wit:

"Raw human emotions!" means a cast of characters who behave toward each other as inhumanly as it is possible to get away with.

"A gay and naughty French farce" commonly means the sort of infantile nonsense that the French public grew tired of two generations ago.

"And now, for the first time, Hollywood dares to . . ." means that the film is perspiring foolishly over some trite sexual situation that Chaucer tossed off in a couplet of his "Canterbury Tales" 500 years ago.

Those Wabash Blues Fade Away When Big Product Hits Indiana's Li'l Towns

Indianapolis, May 27.

Film business in Indiana is "as low or lower than it was in 1932'," according to a circuit chief in this state. However, he maintains that when the small towns get access to such pictures as "Old Yeller," "April Love" and "Peyton Place" early, when they are at the peak of their boxoffice potential, house records have and are being broken.

Point made by the theatre executive, who prefers to remain anonymous, is that if the small town theatres can obtain the right pictures at a suitable period of availability, the grassroots houses can chalk up respectable b.o. takes. His complaint is similar to that being made by operators of theatres in smaller communities throughout the country.

The main beef is that the big pictures are being withheld not only from the small towns but also in towns of 20,000 and up "until after the boxoffice potential is passed." In Indiana, it's stated, the pushing back of the availability is also affecting the smaller cities. It's pointed out that this condition has hit Muncie, with a population of almost 100,000; Marion, with 60,000, and others. If this policy is continued, it's said that the film company executives who have been advocating a shrinking in the number of the nation's theatres "will have their way in Indiana, since only the firstruns in such cities as Indianapolis, Ft. Wayne and Evansville will remain open."

Complicating the situation in Indiana is the unemployment situation, said to be the highest since 1946, with no reverse in the unemployment trend in sight. Kokomo, with a population of about 55,000, has more than 9,000 on the unemployment rolls, about 16% of the population. According to economists, a town is in serious trouble when 8% of the population is unemployed.

In spite of the general unemployment, however, it's felt here that theatres can still do business "when they get access to the bigger and better pictures at flexible terms—terms that fit the boxoffice performance of the individual picture." It's asserted that even when exhibitors agree to 60% terms with no review on big pictures, prints are not forthcoming until many weeks after the deal is set. It's charged that prints lay in the vaults of the exchanges "while the picture is milked by the Indianapolis firstruns on long engagements."

In summing up his views "from where I sit," the circuit executive declared that "never in the history of exhibition has so much frustration prevailed among exhibitors and not just among the smaller ones."

Boston a Sat. Nite Town

Boston, May 27.

Boston is becoming a Saturday night town in the picture biz and there just aren't enough film houses to take care of the customers—Saturday nights that is.

Recently, "Young Lions" at the Gary oversold and had to close the ticket wicket at 9 p.m. The Metropolitan up the street playing "Paris Holiday" (UA) nabbed the overflow.

Crowds roamed the streets Saturday night and all houses did cap biz. The Saturday night trend, which began to be noticed early this year, has been growing. However, Hub ops would like to see some of that Saturday night biz during the early part of the week!

Just Say You're Unhappy!

Minneapolis, May 27.

You must "enjoy", both pictures on the local Gopher's twin Metro bill, comprising "I Accuse" and "High Cost of Loving," or you see the show for free.

It's the first time in memory here that such a "double" money back offer has been made by a showhouse in its newspaper ads.

Schine 'Auction' Again Pull Zero

Glens Falls, N. Y., May 27.

Present unfavorable financial position of numerous small town houses, too high "upset" prices, or both, were believed to be the reasons no bids were offered at an auction held by Schine Circuit Inc. for its Strand in Hudson Falls, Ritz in Granville and Reger, in Amsterdam Saturday (24) in the Schine organization's refurbished Queensbury Hotel at Glens Falls.

After waiting a half hour past the deadline, Stephen A. McDonald, of Joseph P. Day Inc. proclaimed that no bids had been put in. There were only 10 persons in the ballroom of the hotel.

The only ones present, aside from three Schine representatives, were James Benton and Frank Williams, of Benton Theatres in Saratoga.

The pair explained they came in the hope of spotting a buyer for Benton's Capitol in nearby Whitehall, now conducted under a lease by Jules Perlmutter of Albany. Incidentally, the Benton interests were pooled with the Schines, at one time, in the Granville Ritz and several other area situations.

The minimum, or upset, price for the 860-seat Strand (and storeoffice accommodations) was $55,000. For the Ritz, a 540-seater (with stores and apartments), the "floor" figure was $45,000; for the Regent, dark for sometime and without equipment, the asking price was $40,000. The Regent is the only city property. Schine has two other theatres there.

The Schine men, and the auctioneers, seemed to believe that one, if not more, of the theatres would be sold later, for non-theatrical purposes. Under the consent decree, none is required to be continued as theatres.

In Rochester, where eight houses went up for auction a few days before, with no bidders, four of them must be disposed of—as theatres. Hope was expressed here that several of the Rochester spots would also be sold.

Representing Schine Circuit at the Glens Falls auction: Howard Antevil, home office attorney; Arch Levine, director of realty; George Pugh, group manager, with headquarters in Glens Falls.

The Strand, which has been a part-time operation, is slated to shutter for the summer, in early June.

Feed For Al Kellert

Albany, May 27.

Albany Variety Club held a dinner-dance in the Empire Room of the Sheraton-Ten Eyck Hotel Saturday night (24), honoring the retiring chief barker, Al Kellert—former sales manager of WOKO and now head of an advertising agency. It was the 15th annual affair. Tickets: $17.50 per couple.

Samuel E. Rosenblatt is present chief barker.

Owner of Jackson Park (of Memory) Out to Upset B&K's Chicago Ways

Chicago, May 27.

The celebrated Jackson Park case of more than a decade ago is back in the courts, the owner of the south side nabe seeking restoration of the original decree which knocked out the "Chicago system" of picture release.

Barristers for the film house went before Judge Michael L. Igoe in Chi Federal District Court yesterday (Mon.) to petition for a two-week limit on Loop firstruns, as originally provided, and redress of several other grievances. If the request is granted and stands, it will again expose the majors to wide open judicial beating elsewhere, an eventuality that could seriously impair or torpedo the concept of heavy budget pix as the trade's white hope.

It rates emphasis that as an antitrust action, the original suit, as is the latest chapter, was aimed primarily at the powerhouse Balaban & Katz circuit, kingpin of Chi exhibitors. Circuit dominates the Loop with five firstrun houses and has 29 nabe and suburban situations.

Besides the two-week Loop limit, the Jackson Park theatre wants to eliminate clearance on sub-runs, except in the instance of a one-week firstrun, in which case the waiting period would not exceed 10 days before pix would have to go indiscriminately to outlying houses solely on the basis of willingless and ability to meet reasonable terms. Again, the implications to the majors, not to mention the chipping away at B&K's lordly status, are quite evident.

Besides B&K, defendants are RKO, Loew's, Paramount, Warner Bros., 20th-Fox and Warner Theatres.

Suit was activated by Mrs. Hilda Kimbley, who inherited it from the original plaintiffs when she bought the Jackson Park in August, 1956. She was out for the property, though (with its office space), and not particularly an interest in show biz. She has other real estate holdings here, and once had a chain of nine small hotels, diminished now to one south side hospice.

Mrs. Kimbley said she supposed it was "through ignorance" that she hadn't availed herself of the courts earlier, explaining that she learned of her position and rights in the case indirectly when another exhib sought to buy the Jackson Park.

B&K won two modifications of the original decree, the last entered by Judge Igoe on Sept. 13, 1954, and which had the effect of virtually negating the 1946 directive. Since the last modification, firstruns in the Loop have played as long as warranted by the boxoffice. Further, as Mrs. Kimbley's petition points out, the waiting time between Loop and sub-run dates has often run to long periods. "Face in the Crowd" (WB), for example, closed at the B&K State-Lake on June 10, 1957, and wasn't made available for nabe showing until the following Sept. 20. Under the old Chicago release system, the first clearance was three weeks. Without using the term, the petition therefore charges conspiracy between B&K and the majors, and that nabe bookings are being "unreasonably delayed."

Petition also asks for an order that the Jackson Park and the nearby Jeffery (a Warner house) are no longer in direct competition because of population shifts in the district, and therefore should no longer be required to bid against each other. Biz at the Jackson Park, Mrs. Kimbley told VARIETY, has been bad.

It will be some time before anything firm evolves from the new action, as defendants will ask and receive time to file a reply before hearings start, and it's not unusual for numerous delays in proceedings of this sort.

Barney Balaban Luncheon For United Jewish Appeal

More than 350 persons last week feted Barney Balaban at a motion picture and amusement industry luncheon held at the Park Lane Hotel, N. Y., for the United Jewish Appeal. The Paramount prexy, accoladed for his exceptional service in behalf of the humanitarian organization, was gifted with an inscribed silver-bound Bible, handcrafted in Israel.

Event was part of UJA's 20th annual fundraising campaign, now underway in the N. Y. metropolitan area. Amusement industry alone, according to Fabian Theatres' Samuel Rosen, has raised $473,195 so far this year. But a need for further contributions was stressed by United Artists' Robert S. Benjamin who pointed out that more than 80,000 Jews will land in Israel this year. Funds are required, he said, to aid their resettlement.

"Barney Balaban has become the industry's 'Mister UJA,'" Benjamin declared, "and his testimonial is overdue as it is deserved. While his practice is to shy from testimonials, the Par topper said he accepted the designation of guest of honor "as a willing sacrifice on the altar of a good cause." Irving H. Greenfield of Loew's Inc., 1958 UJA chairman who made the Bible presentation, also noted that Balaban's devotion to the UJA was such that there's 'no wonder why we refer to him as "Mister Humanitarian'."

Atlanta Tent's Big Stunt

Atlanta, May 27.

Following a morning street parade Friday (16) members of Variety Tent No. 21 fanned out to collect, cajole and wheedle dough from all Atlantans during city's eighth annual Old Newsboys Day. Proceeds go to Atlanta's Cerebral Palsy School Clinic.

Co-sponsors with Tent 21 are Atlanta Journal and Constitution, which printed a special edition hawked by Old Newsboys in every strategic spot in city. This year's effort is particularly important since plans now are being made to erect a new school and clinic to administer to the needs of handicapped CP sufferers.

Drive was kicked off with a special night sale preceding Friday drive and door-to-door solicitation brought in a tidy sum to lend impetus to all-out Friday campaign. Fraternity boys, assisted by pretty girls, participated in collections.

Although no accurate figure was available, Variety President Leonard Allen announced that enough dough was reported to indicate that goal of $100,000 had been reached and passed.

Free Association

What hath Brigitte Bardot and "And God Created Woman" wrought?

Hammer Film Productions, British indie firm specializing in horror pix, plans a sequel to the "Frankenstein" cycle which will be called "Frankenstein Created Woman." If not Brigitte Bardot, at least a Bardot type will be sought for the lead.

Nat'l Screen To Stay With MPAA

National Screen Service is staying on as a member of the Motion Picture Assn. of America. Herman Robbins, president-chairman of NSS, disclosed in New York yesterday (Tues.) he has withdrawn his letter of resignation but gave no reasons for the change of heart.

As reported last week, NSS had submitted notice of the bowout for reasons of economy.

Now with the service organization remaining in the fold, Robbins will continue as a member of the MPAA board.

British Columbia IATSE Faces Threat of Wage Cut in 12 Ozoners

Vancouver, May 27.

First move toward strike action has been taken by British Columbia projectionists' Local 348 IATSE, over contract dispute with Odeon circuit, involving 12-drive-in situations. Circuit wants to slash boothmen's hourly rates, with union offering "to hold the line," at $4.01-$4.12 (according to size of theatre) with 18c cost-of-living bonus, "as over the past two year," states A. E. McManus, pres. of the 200-member local.

Local 348 has asked for government arbitration, resulting in R. G. Clements being appointed to umpire the negotiations, and if talks fail, union can and will then strike, McManus said.

Gerry Sutherland, circuit's headman this region, states, "It's just a renewal problem. We haven't exhausted discussions," and that the union had only asked for arbitration "to speed things up." McManus was "amazed," at circuit's demand, and that "we anticipated them signing without trouble." He said that several boothmen were "moonlighting," at other jobs, to get along, with one or two working full time in other employment, as well as at theatres. Contracts for the majority of hardtop film situations come up for renewal in May next year.

'Soon Enough and Cheap Enough'

That's the Rainbow in the Sky Which Allied States Wants to See

Baltimore, May 27.

The board of directors of Allied States Assn. has gathered here to tackle "the exhibitors' biggest headache"—the "inability to get access to the newer and bigger pictures while there is still life in them and on terms they can afford to pay."

The two-day session, which starts today (Tues.), will hear from reports from its Emergency Defense Committee which met yesterday (Monday) with Irving Dollinger presiding. The board session is being chaired by Horace Adams, Allied's new president.

According to Allied, it is receiving more and more reports of more theatre closing in small towns. There is "a trace of bitterness" among "the ruined exhibitors," says Allied, especially when they read about "the fine new pictures being shown in the large cities" and the reports of the upsurge in business. "They are convinced," Allied stresses, "that they too could have shared in the revival if the pictures had been supplied to them somewhere near their former availabilities."

Also on the agenda for discussion by the board is the proposed industry business building campaign and the subject of film sales to television. Allied is mulling the possibility of an economic survey by qualified investigators without industry connections to determine "whether further licensing of theatrical films to television is or is not in the best interests of the film companies themselves." Such a report, it's felt, "might be effective in cooling the hotheads who want to liquidate the film libraries."

L.A.'S HILLSTREET SOLD BUT RKO TO OPERATE

Los Angeles, May 27.

RKO Theatres has sold the RKO-Hillstreet Theatre Bldg., constructed here in the '20s, to Charles H. Kaplan & Associates.

Hillstreet Theatre will be continued by RKO under a leasing arrangement.

Clips From Film Row

PHILADELPHIA

In a realignment of duties by Stanley Warner chain, Bernie Brooks is now taking charge of Philly first-runs and A. J. Vanni was shifted to the circuit's Chester and West Chester theatres.

Andrew 'Bud' Freeman named branch manager for Screen Guild by prexy Jack Harris.

Leon Serin, manager of the Paramount houses here (Roosevelt, Tower, Nixon), upped to district manager, adding Poughkeepsie, Newburgh and Glen Falls, N.Y., to his string.

Ed Gallner, with Metro locally for 18 years, named publicity director for the eastern district.

Irv Blumberg, former Warner Bros. flack who joined the WFIL-TV merchandising staff recently, now with a N.Y. ad agency.

Danny Kaye will receive the Albert M Cohen Award of Variety Post 713 of the American Legion, for outstanding efforts in behalf of his fellow man.

Dan Endy, formerly with Tel Ra Productions, started his own commercial film company, Cine-Sports, Inc. First is a half-hour feature on the Milwaukee Braves for Miller Brewing Co.

Chuck Melvin, former film editor of Daily News here, joined Ball Associates, ad-publicity firm.

PITTSBURGH

Mario Battiston shuttered his Ritz in Export and placed it for sale.

Feldman-Kahn agency handling publicity and advertising for new Quality Theatre Group on its day-and-date foreign film policy.

Leo Carlin, treasurer of Nixon, where "South Pacific" is current, will take his annual leave beginning June 1 to handle the b.o. for Civic Light Opera Assn.'s season of outdoor shows at Pitt Stadium.

Frank Thomas, manager of Schenley, Stanley Warner naber, overseeing the Sheridan Square as well for last few weeks following the sudden death of Lysle Harding, the Sheridan manager and lifetime buddy of Thomas.

Charlie Bick, former Erie theatre manager and later with North American Films there, to join public relations firm in Buffalo.

Lund Theatre in Carmichaels reverted to Werner Lund after being operated under lease for three years by Louis Stuler and Durward Coe. Lund's father, retired exhibitor John Lund who has been living in Florida, will come back to run the house.

Dick Kemper, former Wheeling theatreman with the Dipson circuit, is now operating a film house at Pompano Beach, Fla.

Vantage Press has published a new novel, "Valuable Acquaintance," written by Francis Thomas, vet Film Row projectionist, and his son, Ronald Thomas, of National Theatre Supply Co.

Grance Outdoor Theatres sold the Super 220 Drive-In near Altoona to Richard Neff, manager of the Rivoli and Cambria Theatres Co., a circuit operated by George C. Wilson III.

Howard Froman resigned from the UA sales staff; no successor for him yet.

Max Arnold, part-owner of Maple Drive-In, assumed active management with departure of his brother-in-law, Jack Judd, for Texas as southwestern division chief for Columbia.

Archie Fineman and the Fleishman Brothers, Norman and Samuel acquired Regent Square Theatre under lease from Francis M. McKnight; house was shuttered for several months.

MINNEAPOLIS

City council excluding theatre licenses from a general boost nearly all down the line.

Lone new outdoor theatre of more than one year in this territory being completed by non-industry group. Started two years ago, it's five miles north of city.

M. A. Levy, 20th-Fox district manager, visiting Des Moines branch.

"Three Faces of Eve," "No Down Payment," "Sayonara" and "Giant" getting many repeat dates in local nabes which also are booking such reissues as "Seven Brides for Seven Brothers" and "Shepherd of Hills."

Circuit owner Bennie Berger back from visit with his son on West Coast and Casper, Wyo., tv station.

Dual screen to be installed by local 100-Twin drive-in.

Co-producer W. Burton Martin and exploiteer Duke Hickey back for opening of former's Mark of Hawk" at Gopher here and St. Paul Strand.

Universal transferred Shirley Turer from Milwaukee here to replace Howard Greenstein who resigned from the local branch's sales staff.

Local 7-Hi drive-in theatre has withdrawn demand for 28-day availability, same as four-wall houses in earliest clearance slot, and will continue with 35 days which is enjoyed by five other Twin Cities area ozoners.

Maple, Minn., theatre shuttered, but also in this territory, cinemas at Cloquet, Minn., and Rugby and Hannah, N. D., were re-lighted.

St. Paul fine arts Grandview brought back "Three Faces of Eve" to capitalize on Joan Woodward's Academy award and has done so well it's holding pic a second week.

High construction costs will keep United Paramount out of Huron, S. D., where its theatre was destroyed by fire 15 months ago.

COMPO wants circuit owner Ted Mann to be this territory's chairman, but he hasn't accepted yet.

Twin Cities area Navarre ozoner starting off right in where it left off last season with Saturday midnight "Spookathon" shows.

Universal held "Time to Love, Time to Die" invitation screening at local Uptown Theatre.

Allied Artists' "Macabre" set for Minneapolis and St. Paul RKO Orpheum day-date showings, opening this week, and is landing large number of bookings throughout territory.

On its earliest 28-day clearance break following its successful loop run, "Snow White," out on reissue again, went into eight of 10 local nabes in that slot.

LeRoy J. Miller, Universal branch manager, named industry cerebral palsy drive distrib chairman for this area.

Neighborhood Height's "big teenage moviethon" comprised a lineup of "Motor Cycle Gang," "Rock Around World" and "I Was a Teenage Werewolf" for Sunday.

High construction costs deterring United Paramount from building new theatre to replace one destroyed by fire 16 months ago at Huron, S.D.

"And God Created Woman" has seven weeks downtown and five in neighborhoods to its credit here.

Twin Cities' Navarre drive-in has midnight "Spookathon" every Saturday, same as last season.

LOS ANGELES

Fred Friedman steps us as assistant to Dan Polier, new head booker, in realignment of Fox West Coast Theatres booking dept.; Bob Weeks succeeds him as Metropolitan area booker.

In other promotions, Al Bruno moves up to Coastal-Orange Belt booker from L. A. City district booker, post now taken over by Jack Myhill. Jim Jannopoulos, formerly in film statistics dept., is set as Arizona district booker.

Allied Artists and the McGowans, Stuart and Dorrell, have acquired "Road Without End," indie produced by Hugh M. Hooker, via joint outright purchase. AA will distribute.

Universal closed multiple-pix distribution deal with Seven Arts Productions and Hammer Films Ltd., of England. First under arrangement will be "Horror of Dracula," now going into release on a big scale.

DALLAS

Andy Sisk, of Jefferson Amus. Co., left to join booking department at Empire Pictures here.

With its Wynnewood suburban deluxer being converted to Todd-AO process for "South Pacific" opening, Rowley United Theatres switched its matinee policy from the Wynnewood to its suburban Vogue, with openings at 1:45 p.m. daily.

Rex Van, manager of the Variety Club at Houston, has submitted his resignation.

ALBANY

Dark for more than five years, the 600-seat American in Troy was relighted as an arty house by Johnny Capano. Owner of subsequent-run State there, he had been conducting negotiations for a lease on the American for several months.

Lamont Theatres appointed Mearl Rose as manager of its Riverview Drive-In, at Rotterdam Junction, between Schenectady and Amsterdam; replaced Howard Cammer, who resigned to go with Civil Aeronautics Administration at Albany Airport.

'ART' POLICY CLICKS

Columbia House Experiment Now Standard Practice

Columbia, S.C., May 27.

Art films have proved to be the boxoffice salvation of a neighborhood theatre here.

Mgr. Robert Scott of the Five Points cautiously began booking the arts a couple years ago on a two-day basis only once a month. Now he's playing two or three films a month on a nine-to-12 day basis, and the lines are often out in the streets.

During June through August he will go into a summer schedule of twice monthly operations, with some re-runs of popular pix, but with at least a couple of new ones for his audience.

This art program has kept the 700-seater busy on many of the biggest tv nights during the past winter season.

Norton Ritchey Tells AA: 'Make Films Overseas'

Back in New York following his second round-the-world trip, Allied Artists International president Norton V. Ritchey is bent on encouraging the AA parent company into going international, production-wise, in a big way.

AA has teamed up with foreign film-making outfits in past, of course, along the familiar co-production lines. It's Ritchey's idea to expand on the policy and in pursuit of it he cited film projects pending in Singapore and Brazil.

Importance of the foreign market—which about equals the domestic boxoffice for many companies—is a factor. The internationally-flavored picture has particular appeal abroad and holds its own domestically as well, observed Ritchey. In other words, it has a head start in the all-important worldwide market, as distinguished from the strictly "American" picture.

In view of Ritchey's position as head of foreign distribution and v.p. and board member of the parent organization, there can be no doubt that his ideas carry weight. Meaning, more and more of that "internationalized" film-making activity.

Other factors militate for it. AA's Coast studio is limited to only three sound stages and consequently there's no overhead to worry about as production crews go traveling. Also, the company's distribution in many foreign outposts is through national franchise dealers and the relationship with them is augmented with the lensing abroad.

AA's business abroad is running 12% ahead of last year on the overall, despite a continued softness in France (because of quota restrictions, dubbing expenses, taxes, etc.) and a general industry decline in England.

Panama & Frank Will Travel

Norman Panama and Melvin Frank, writing-directing-producing team aligned with Paramount, have three new properties on their schedule which will take them to South America, Asia and Europe.

They have "The Trap" going in the Andes next February, "The Bamboo Kid" in Honolulu and the Far East the following spring and follow this with "Five Pieces of Maria" in Rome and Paris.

Vidor's Nijinsky Nod

Continued from page 1

Inception of legal proceedings halted the dickerings.

Following a short trial Justice Greenberg held that Vidor was the sole and exclusive owner of the motion picture and allied rights to literary works of Romola Nijinsky, the dancer's widow. These tomes include "Nijinsky" and "The Last Years of Nijinsky," rights to which Vidor asserted he obtained from Mrs. Nijinsky in 1954.

Serlin contended his "rights" were secured from the late Basil N. Bass who in turn got them in 1940 on assignment from Mrs. Nijinsky.

Amusement Stock Quotations

Week Ended Tuesday (27)

N. Y. Stock Exchange

1958 High	1958 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
19¼	14	ABC Vending	185	19¼	17⅜	18⅞	+1½
18	13	Am Br-Par Th	87	17⅝	17⅛	17½	— ⅛
32	24½	CBS "A"	102	32	31	30¼	—1⅜
31¾	24⅛	CBS "B"	29	31⅝	30⅞	30	—1⅝
18	12½	Col Pix	50	17¾	16⅝	16⅝	—1
16¼	13⅞	Decca	49	15¼	14¾	15¼	+ ½
24¾	14	Disney	177	24¾	22¾	24⅜	+1⅝
107⅞	97⅛	Eastman Kdk.	83	105	103½	104	— ½
5¼	3¾	EMI	75	5	4⅞	4⅞	— ⅛
7⅜	6¾	List Ind.	41	6⅞	6¾	6¾	— ⅛
17½	12⅞	Loew's	212	16¾	15¾	16	— ⅜
9¼	7⅜	Nat. Thea.	392	9¼	8¾	8⅞	+ ¼
38⅜	30⅝	Paramount	328	37⅞	36¾	37½	— ¼
17⅛	12⅜	Philco	106	15½	14⅝	15	+ ¼
69¼	43½	Polaroid	311	62⅝	60½	60⅛	— ⅛
35	30¼	RCA	307	34½	33	34¼	+1⅛
7⅛	5	Republic	45	5½	5⅜	5¾	+ ¼
11⅛	9½	Rep., pfd.	6	10¾	10⅛	10¾	+ ⅜
18	14½	Stanley War.	40	16	15½	15⅝	— ⅜
24½	20	Storer	50	25⅜	24½	24½	+ ½
30¼	21¾	20th-Fox	349	30⅛	29	29¾	— ¼
22⅞	15¼	United Artists	83	22⅞	22	22½	+ ⅝
22⅝	19	Univ. Pix	40	20½	20¼	20½	+ ⅛
71	58½	Univ., pfd.	*340	60¼	59	60	— ¼
19½	16⅞	Warner Bros	74	19⅛	18⅜	18⅞	+ ½
77⅜	67½	Zenith	52	76¾	74¾	76¼	+ ⅜

American Stock Exchange

3⅜	2⅞	Allied Artists,	62	4	3⅞	4	—
10	8⅜	Assoc. Artists	70	9½	9¼	9¼	+ ¼
1⅛	⅜	C. & C. Tele.	1536	1⅛	11/16	11/16	— 5/16
4⅝	3	DuMont Lab.	315	4⅜	3¾	4⅝	+ ½
3⅞	2½	Guild Films	1834	3⅞	3¼	3½	— ⅛
9¼	5⅝	Nat'l Telefilm.	149	9	8¾	8¾	+ ⅛
6	3⅝	Skiatron	29	4⅜	4⅛	4	— ¼
5⅜	3½	Technicolor	160	5⅝	5⅛	5⅛	— ⅜
4½	3½	Trans-Lux	7	4	4	4	—

Over-the-Counter Securities

	Bid	Ask	
Ampex	65¾	69¼	—
Chesapeake Industries	2	2¼	—
Cinerama Prod.	1⅞	2⅛	—
Magna Theatre	1⅝	2⅛	—
Official Films	⅞	1¼	— ⅛
Teleprompter	5¾	6⅝	—
U. A. Theatres	4⅝	5⅛	+ ⅞

* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

Briefs from Lots

Holywood, May 27.

Edward L. Alperson will produce a pair for 20th-Fox this year, including "I, Mobster" and "Texas Rose" . . . **Earl Holliman** has a top role in **Hal Wallis'** "Mrs. Gibson's Boys," adapted from **Will Glickman-Joseph Stein** stage play by **Herbert Baker** . . . **Edna Ferber's** "Ice Palace" will be produced for Warner Bros. by husband-wife team of **Art and Jo Napoleon**, just returned from five week trek to Alaska for background material . . . **Don Barry** set as heavy with **Mickey Rooney** in Fryman's "Andy Hardy Comes Home," for metro release . . . "The Monster," horror yarn by **Stephen Crane**, will be first picture on agenda of Mardi Gras Productions, filmed jointly with Svensk Filmindustri of Sweden.

Dolores Michaels and **Albert Dekker** added to cast of 20th' "These Thousand Hills" . . . **Mark Lipsky**, who formerly invested in feature and tv film production, bows as a theatrical film producer with "Daphnis and Chloe," to roll June 30 in Portugal under direction of **Tom McGowan** . . . **Rhoda Williams** will dub **Brigitte Bardot's** voice in Columbia Pictures' "The Night Heaven Fell" . . . **Jean Negulesco's** director pact was renewed by 20th-Fox, new deal calling for three pix in five years . . . "Quick Draw at Fort Smith" is new tag for 20th-Fox' "The Hell-Bent Kid" . . . **Sessue Hayakawa** joins **Jerry Lewis** in Paramount's "The Geisha Boy," enacting comedy takeoff of role in "Bridge on the River Kwai" . . . **Samuel Fuller** assigned **Eddie Dein** to adapt Voltaire's "Candide" with view to possible production."

Milton Sperling's United States Pictures will produce **Mildred Savage** novel, "Parrish," for Warner Bros . . . **Helen Ainsworth** optioned "Ariana," Cuban revolt yarn, for a Romson production to star **Guy Madison** . . . **Brian Keith** purchased "Three for the Money," original by **Peter Packer** and **Clark Reynolds**, for Mexican filming under his Michael Productions banner . . . **Yvonne de Carlo** takes over title role in "Maria Magdalene," to be filmed in Italy by Liber Films of Rome . . . **Gregory Peck** will narrate feature, "The Small World," 70-minute nature documentary turned out by producer **Robert Snyder** and lenser **Robert Crandall**.

Kim Novak's next film for Columbia Pictures will probably be "The Beach Boys," produced by **Roger Edens**, since actress is out of "The Mark Hellinger Story," at least for time being . . . **Macdonald Carey**, currently starring in **Samuel Bronston's** "John Paul Jones" in Europe, remains to take over lead in biopic of Father Damien, the leper priest, to be produced by Spanish **Barrull Martorel** under title, "Molokai" . . . 20th-Fox will roll six pix with budgets totalling $17,000,000 between June 2-23, including "The Hell Raisers," "Rally Round the Flag, Boys," "The Remarkable Mr. Pennypacker," "These Thousand Hills," "Flaming Lance" and "The Octupus."

Mirror's Daily Promotion For Screen Entertainment

The N.Y. Mirror is running a daily promotion piece plugging the motion picture industry.

In a one column box up front in the paper, the Mirror notes that "the big entertainment news is being made by New York cinema theatres, which currently feature an appetizing menu of spectacular movies. With giant screens and newest photographic techniques, today's pictures are more thrilling and dramatic than ever."

Paper asks its readers to glance at the amusement section to learn what's what and "where to enjoy these splendid attractions." And, as a kicker, it gives its readers this advice: "Go to the movies and get away from humdrum surroundings; enrich your mind with pleasure, relaxation and knowledge."

W. W. Lewis on Own

Dallas, May 27.

William W. Lewis resigned last week as general manager of Adelman Theatres, a five-house chain headquartered here. Lewis has opened his own theatre exploitation agency and is currently on an assignment for Allied Artists' exchange here. He's a former southern exploitation rep for both Warners and United Artists, and has been a special field rep for Metro and Universal.

Jack Crow succeeds Lewis as general manager for the Adelman Theatres.

BATTING CHAMP!



Trailers go to bat regularly in every smart manager's line-up because *trailers* lead the league in RBI's (receipts brought in) with a smash .429 batting average!*

No wonder you get the best BB (business building, not baseball) services at prices that are a steal . . . at a cost of pennies each time the Prize Baby gets up and slams a pitch right off your screen!

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

*Based on a survey of trailer impact for a group of theatre clients, Sindlinger & Co. states that trailers influence the expenditure of $429 out of every $1,000 taken in at the box office. Trailers also get "top mention" as the most reliable film advertising, according to Opinion Research Corp. of Princeton.

German Distribs Favor 'Life' Of Three Years for U. S. Features

Hacks given up the notion of effectively curbing the influx of new American films into West Germany, the German distributors now seek a limitation on the age of American films being released in the country.

Conversations to that end have taken place in Frankfurt between Horst von Harbou, head of the German distribs, and Leo Hochstetter, the Motion Picture Export Assn's new Frankfurt rep. The Germans would like to institute a policy similar to that being followed with the French and others, i.e. a three-year limitation on licenses.

German argument is strengthened by the fact that some 100 "oldies" from the U.S. have been shipped into Germany and are competing with the MPEA member company releases, being sold to the theatres very cheaply.

The exception that would be made by the MPEA to accept the age limitation idea, affects old films considered of unusual or historical value.

If agreement on a limitation is reached between MPEA and the Germans, German observers feel that the Bonn Government will not hesitate to act in line with such an agreement. The German producers and distributors in the past have argued that the "voluntary" MPEA limitation of 220 films per year is too generous and that U.S. films are a glut on the market. Now, however, with about 100 new houses on the scenes, this situation no longer appears to strike the Germans as too urgent.

Back to Elsie Janis

Hollywood, May 27.

Elsie Janis will be screenbiloged by Me ro, reportedly as a personal project of studio chief Sol C. Siegel.

Adela Rogers St. Johns and Ralph Wheelwright will collab on screen treatment, based on entertainer's autobiog, "So Far So Good."

Higher 'n' Higher Critics Up Target, Thinks Schulberg

Some of the "super" critical film critics, showing a tendency to "blast off" against serious pictures, may be destroying the very thing they are trying to create, says producer-novelist Budd Schulberg.

In N.Y. to join his brother Stuart in screening their "Across the Everglades" for the Warner Bros. brass, Schulberg said he had long been bothered by the fact that film scribes tended to raise the level of their demands on the more thoughtful pix. "My plea," he commented," is to find a way in which it's possible to be 'honestly' critical at a higher level and still retain a modicum of realism."

Schulberg cited the instance of Elia Kazan, with whom he collaborated on "A Face in the Crowd." "It's odd," he said, "but it's definitely a case of being more demanding of the demanding. Some of Kazan's work, for instance, with its serious overtones, hasn't been reviewed as well as some easier and much less significant films."

As Schulberg sees it, the critics give lip service to the great need for more adult screen entertainment, and when they get it, they go out of their way to become doubly critical discourage attendance for the very type of films they keep saying they want the public to see. "The creative film man really is hoisted by his own petard," he commented. "The better he gets, the better he has to do to please the critics."

"I'm not bitter," he stressed, "just philosophical. But I do think the time has come to reexamine the function of the film critic. I certainly believe that it's his duty to support the pictures that should be seen, the efforts to turn the screen away from formula entertainment. I don't believe a critic can or should be detached from the fact that it's in his power to get people to see films."

It's part of a critic's job to help create a public for the kind of works which he thinks worthwhile, Schulberg held, adding that "it's of course nothing one can be arbitrary about."

Schulberg noted that, apart from discouraging artistic efforts via super-critical writeups on a level not normally applied to run-of-the-mill films, critics also have a profound effect on the source of filmmaking, i.e. the financiers. If, as a result of poor reviews, attendance falls off, the bankers and studios are going to be much more hesitant to back such projects in the future, he observed. And here the vicious circle closes, with Hollywood fearful of tackling artistic works and the critics back on their old spot, crying for more films with social and contemporary themes.

Is the public really ready for the more mature films? "Three years ago I'd had have said yes," replied Schulberg. "Today, Im not so sure any more. But at least the market has reached the point where it is wide open. There are no more real barriers against serious films. Still, just because a picture is more demanding it doesn't mean it'll necessarily succeed. I think we are being helped by the growing sophistication among our youth."

Andre Brummer's Stereo System

Hollywood, May 27.

Andre Brummer, film composer-conductor, has developed a new stereophonic sound system, with speakers positioned vertically as well as horizontally, for use with the new widescreen, single-strip process, Cinema 160.

System, tagged CycloStereo, gets its first on-film test this month when demonstration film in Cinema 160 rolls. Sound will fill a theatre from speakers mounted on three levels—above the screen, below it and beamed from its center.

While this increased planal area was created expressly to provide fuller sound for the 160-degree screen, it additionally gives Brummer the opportunity to practice his theories regarding film orchestrations for stereo.

When sound films started, composers were pit conductors, and they wrote for films by using excerpts from the classics, Brummer pointed out. "Later it dawned on them that they could specifically write music because they were guaranteed synchronization."

Brummer explained further that the advent of stereophonic sound has brought little change in film music. "Orchestras are still being seated as if they were playing for a concert, and composers still are writing as if their music was coming from a single speaker." Filmusic, according to Brummer, can and should be composed to take advantage of the new stereophonic weapons.

Three separate techniques of composition in orchestral seating will be used by Brummer in his CycloStereo process, with the composer recognizing the difference between main title background music, sound effect music and dialog music. For title background, the orchestra will be seated as if for a concert. The orchestra will be seated in unorthodox fashion for sound effects, a trumpet here, a violin there, etc., to fit the situation. Music to heighten impact of dialog will be played by an orchestra divided into three equal parts, thus eliminating specific directional sound that would interfere with the thought of the scene.

System, now containing six tracks, will be usable on three speakers with minimum effect up to 15 speakers for maximum effect.

Plenty of Recreational Coin in Svenska Burgs

St. Paul, May 27.

Entertainment spending in Twin Cities apparently is on a level that makes many wonder what's all the recession talk about, it's being pointed out.

For example, although it marked the fishing season's opening that sent thousands to the many Minnesota lakes, the week-end entertainment spending here, May 17-19, exceeded $200,000, according to conservative estimates.

Contributing to this were the Metropolitan Opera's $110,170 takings; six baseball games, including a Chicago White Sox-San Francisco Giants' exhibition contest, $47,775; a U. of Minnesota-Alumni football game, $15,000, and a Hoad-Gonzales tennis exhibition match, $9,000.

Moreover, rain on Saturday is estimated to have cost the football game at least 5,000 customers, while a cold Sunday hurt attendance at the Minneapolis-Denver A.A. baseball doubleheader.

Relative to theatre attendance generally on this particular week-end, local exhibitors, who usually expect the worst at the time of the fishing opener, said it seemed "a little better than normal."

Mirisch Sees New Dawn; Overhead Problem Whipped

A revolution in the Hollywood production pattern within the next five years, which would result in a new era of prosperity, is predicted by Harold Mirisch. The prexy of the Mirisch Co., who sailed back from Britain last Saturday (24), forecast four major developments which, he averred, would have far-reaching effects throughout the world. He named them in this order:

(1) Eventual complete divorcement of production and distribution.

(2) Reorganization of the present major production companies into companies that will devote their efforts primarily to financing.

(3) Change-over of the physical facilities of the major studios to a rental basis.

(4) Increasing emergence of independent production organizations as the principal source of quality pictures.

When the major studios became primarily rental studios another element of pressure would be eliminated, Mirisch opined. Overheads would be cut and this would result in an automatic reduction in overall budgets and, all things being equal, this should lead to greater profits. The majors would devote themselves almost entirely to financing and the creative artists would be on their own. Eventually the dead-wood in the industry would fall by the wayside and it would be a case of the survival of the fittest.

The Mirisch Company, whose 12-picture deal with United Artists over a three year span has been extended to five years, is now shooting "Bat Materson" with Joel McCrea starred and is due to start rolling next month with "Man in the Net" with Alan Ladd. Due for early production is the new Marilyn Monroe starrer, "Some Like It Hot" to be directed by Billy Wilder. Wilder is also committed to make "My Sister and I" starring Audrey Hepburn in the Spring of next year.

Who's Gonna Be Next?

Toledo, May 27.

Fans of Joe E. Brown, former Toledoan who became a musical comedy and film star, were satisfied last Sunday (25) when the city formally dedicated a play area, until now known as Oakland Field, under the new title of "Joe E. Brown Field." The star flew to Toledo for the event, which included numerous festivities sponsored by the Fourth Ward Oldtimers.

Partisans of the Fourth Ward had been active on this project for about a year—ever since the city named a playground after another Toledo youth—Danny Thomas.

Soundtrack

Continued from page 7

tives), **Hugo Friedhofer** (music), **Harry Tytle** (short subjects), **John O. Aalberg** (sound), **George Seaton** (writers). **George W. Duning** (music) fills vacancy, for one year, created by resignation of **Robert Emmett Dolan.**

Preminger-Jaffe-Stuart Agency, Coast percentery, set 30 different pic and tv deals during April . . . Included were 12 contracts in the feature film field . . . **Darryl F. Zanuck** revealed in Paris that he has **Orson Welles** for "The Roots of Heaven," currently being filmed in France under direction of **John Huston** . . **Budd Schulberg** in Gotham after supervising the final editing on his "Across the Everglades" at the Warner Bros. studio.

Largest distributor of German and Italian films in Canada is an Hungarian immigrant, **Emy Steve Bod,** who also owns 450-seat Melody Theatre in Toronto's German-Italian section and 650-seat Melody in Montreal. As an importer, he grosses around $220,000 a year from 40 German films. Three of their chief outlets, besides his own houses, are Beacon Theatre, Winnipeg; Palace, Edmonton; and Rio, Vancouver.

"Sentimental escapism" sells to his German immigrant customers, he told **Frank Rasky,** editor of Liberty (May); and his regular reading includes VARIETY and the Berlin Film Blatter. "My Italian audiences boo and hiss the villian, but German couples bring their babies along and are more phlegmatic. The Germans love family pictures. I don't bring in sexy films because the censor in Montreal is very unsexy!"

Ottawa-born actor **Lorne Greene** says **David Witt,** agent for **David Wayne, Eli Wallach, Joan Greenwood** et al, got his start through **Franz Lehar.** Witt, son of the "Merry Widow" composer's dentist, met him in '33 and said he was going to the U.S. "Good!" said Lehar. "You can be my agent for the whole Western Hemisphere. They perform my music a great deal there." When Witt said he knew nothing about agenting, Lehar retorted, "Oh, it's very simple. As soon as you get there, sue the Shuberts."

United Artists registered "West Side Story" with MPAA Title Registration Bureau, to cover any deal which may be closed by Seven Arts Productions for acquisition of Broadway musical, now in negotiation stage . . . **Judy Holliday** will reprise her stage hit, "The Bells Are Ringing," for Metro, in an **Arthur Freed** production set to roll late this year . . . **Gregory Peck** is doing co-production effort, "The Virginia Raiders," with **James B. Harris** and **Stanley Kubrick,** to follow current "Porkchop Hill."

New **Sophia Loren** picture for Paramount release will be filmed entirely in New York at the Gold Medal studios in the Bronx . . . Producer **Albert Zugsmith** in Gotham to confer with Metro on release plans for "High School Confidential" . . . M-G has purchased "Worthless Young Man," a recent Saturday Evening Post story by **James Atlee Phillips** for filming by producer **Philip Barry Jr.** from a screenplay by **Ernest Kinoy** . . WOR, N. Y.'s "Long John Show," broadcast from midnight to 6 a.m., covered Universal's "midnight horrorthon" of "Horror of Dracula" yesterday (Tues.) at the Mayfair Theatre.

Mike Merrick, personal press rep for **Harry Belafonte,** to Coast over the weekend to confer with singer-thesp on exploitation plans for his first indie film, "End of the World" and to set publicity schedule for his forthcoming European concert tour . . . **Alan Bader,** former RKO publicist and previously film tradepaper reporter, named publicity manager of the Greater New York Fund . . . Cinema 16 to show the prizewinners of the Belgian international experimental film festival. **Dan Duryea** left New York over the weekend to visit several Pennsylvania cities to bally Universal's "Kathy O" . . . "The Big Train," new half hour film produced by MPO Productions for the N. Y. Central, will be available for public showings following screenings for Central's stockholders and employees. Modern Talking Pictures Service is distributing . . . **Samuel Goldwyn** conferring in N. Y. with **N. Richard Nash** on the playwright's screen adaptation of "Porgy and Bess" . . . Producer **Joseph Steiner** has completed filming on "Black Brothers," shot in Dutch Guiana.

Technicolor prexy **Herbert T. Kalmus** would probably have less trouble with stockholders at annual meetings if he attended one of 20th-Fox's sessions and observed **Spyros Skouras** in action . . . **Mike de Lisio,** Metro magazine contact, on a leave of absence for a six-week European jaunt . . . **Cary Grant** returned to the Coast after a one-week Gotham stay to help in ballying Warner Bros.' "Indiscreet," in which he costars with **Ingrid Bergman** . . . **Leland Hayward,** producer of "The Old Man and the Sea," will attend the International Film Festival at Stratford, Canada where the WB release will represent the U. S. . . . Its production of "Ben Hur" is even arousing interest behind the iron curtain, according to Metro. Film company says that Trybuna Iudu, Warsaw, Poland newspaper sent a correspondent to Rome to write a series of articles about the making of the picture . . . **Betty Comden** and **Adolph Green** will adapt their Broadway musical "Bells Are Ringing" for the screen. **Arthur Freed** will produce and **Vincente Minnelli** will direct for Metro . . . **Christopher Lee,** who plays Count Dracula in Universal's "House of Dracula," in Gotham from London for the New York opening. **Lester B. Isaac,** Stanley Warner Cinerama's director of exhibition, in Buenos Aires for the opening of Cinerama tomorrow (Thurs.) at the Cine Casino.

Marcel Hillaire, the Franco-American actor, into Columbia's "Wreck of The 57" which stars **Doris Day** . . . Rollins Broadcasting Co. of Wilmington surveyed Negro markets of N. Y., Chi., St. Louis, Indianapolis and Norfolk and while primarily concerned with consumer merchandise habits established that nearly 60% of Negroes go to film one or more times per month.

Lobby 'Carnival' for Nabes

Chicago, May 27.

Local neighborhood film houses seen coming full circle round.

Two and three decades ago it was bingo, palm reading, chinaware and other gimmicks. Now it's a lobby "carnival," unique here (and possibly elsewhere) via the Armitage, a 700-seat indie, which last week installed coin machines of the bowling alley genre—shuffleboard, pistol and rifle shooting, hockey, and, especially for tykes, a spaceship ride. Ted Stevens, who says the owners give him carte blanche as house manager, calls the lobby layout he conceived a "recreation centre."

Beauty of the carny touch, apart from its already-felt effect at the wickets, is that it's investment-free and hence gravy revenue. Stevens won't talk figures, but states that in their unveiling week, and sans any bally, the bally, the games took in a fourth again as much biz as the regular candy counter, two coin-operated candy units, and an automatic ice cream vendor. Revenue from the latter, though, has held steady.

Other exhibs hereabouts, according to Stevens, are mulling emulation of the Armitage scheme. "It seems especially well suited," he states, "to neighborhood theatres where you get a lot of family trade."

The family's all-important to Stevens, sensitive to the ethnic and religious makeup of his district. He books the house for all ages—no horror pix and none that have so much as been hobbled by the adults-only tag. His other b.o. maneuvers include a pitch to adults on Wednesday nights with gift merchandise certificates via number drawings, and to moppets at Saturday matinees with free balloons, on-stage stunts for surprise gifts, and similar angles.

"A QUESTION OF ADULTERY"

Adult Theme — ARTIFICIAL INSEMINATION

"A QUESTION OF ADULTERY"

Boldness — The first time a motion picture has dared to deal with this explosive subject.

"A QUEST ADULTERY"

Stars — JULIE LONDON
ANTHONY STEEL
BASIL SYDNEY

"A QUEST ADULTERY"

Controversy — The burning question currently being debated in the world's highest courts—"Is artificial insemination an act of adultery?"

"A QUESTION OF ADULTERY"

Word of Mouth — The furor about to be raised by this theme, and the film itself, will be heatedly discussed for years to come.

"A QUESTION OF ADULTERY"

Integrity — Months of painstaking research and discussions with outstanding legal and medical leaders have made this film an accurate and authentic drama.

VARIETY (Front Page)
Wednesday, May 14, 1958

Screen's New 'Boldness' Marked by Picture About Artificial Insemination

By HY HOLLINGER

Another indication of the screen's new boldness in tackling adult and previously controversial subjects is a full-length theatrical film dealing with childbirth via artificial insemination. The picture, "A Question of Adultery," was produced in England by Raymond Stross and is scheduled for release both in Great Britain and the U.S. shortly.

As far as is known, this is the first time that this topic, which has aroused considerable arguments in past 30 years in legal and religious circles, has been discussed in a motion picture. Stross pointed out that the British courts had labeled artificial insemination as adultery, but that there had been no official legal opinion on the subject in the U.S. It has been booked, he said, on the entire ABC circuit of 700 theatres in England.

BOXOFFICE!

Currently being prepared for U. S. release by

THEATRICAL PRESENTATIONS, INC., *509 Madison Ave., New York City, MU 8-4800*

Editors Told Theirs Is the Shame For Playing Up Lana Turner's Mail

Boston, May 27.

The Lana Turner letters were blasted and held up as a sin of the press by Oxie Reichler, editor of the Herald-Statesman of Yonkers, N.Y., guest speaker at the spring meeting of the New England Associated Press News Executives Asso. at the Parker House.

"Let's take a look at Lana Turner and the pack of letters she wrote in such colorful language. These were what are known in our shops as 'juicy,' perhaps too juicy, I suspect, for family dinner table discussion.

"These letters offered a most fascinating example of how the press allows itself to be misused. Here were documents that made no contribution to the information of readers, nor did they throw valuable light on a situation that already was shabby and ugly. What they did was to invade a personal and private area for the basic purpose of sensationalism.

"In this case one newspaper served the urgent desires of a character who somehow had obtained possession and saw their value for the combined purposes of revenge and for kicking the beautiful lady while she was in the gutter. Presumably he also got some money. Because of quick release to the great press service, hundreds of papers lent themselves to this shabby exercise.

"A few days ago the annual convention of the National Newspaper Promotion Association was told that 'hoodlums and dictators cringe only before the free American press.' Methinks in the Lana Turner letters episode, a racketeer handily used the American press for his personal purposes—to our collective shame.

"An editor who might not care to have such letters made the subject of dinner table conversation by his daughter in their home—because he has set himself a higher standard—may find himself doing some other soul-searching."

Reichler is holder of a George K. Polk Award for distinguished service in journalism, and first and only newspaperman to receive the La Guardia Memorial Award for Outstanding Achievement in Municipal Affairs. He has been a newspaperman since 1920.

ED DOWDEN SUES RANK ON EXPLOITATION JOB

Rank Film Distributors of America and Geoffrey G. Martin, the firm's ad-pub director, last week were named defendants in a $29,100 damage suit brought in Queens, N. Y., Supreme Court by Edward C. Dowden. A former publicity manager for Republic Pictures, he charged the defendants with fraud and breach of contract in failing to retain him as exploitation manager.

Dowden, who previously resided in Orlando, Fla., claims that prior to Jan. 6, 1958, he entered into an employment pact with the Rank outfit to serve as its exploitation chief at $300 weekly. All conditions of the agreement were performed by the plaintiff, complaint alleges, until Feb. 21 when he was dismissed.

Rank and Martin, it's asserted, made fraudulent representations to Dowden by falsely stating he was to fill the exploitation post when actually the berth was already occupied by Leo Pillot. On Feb. 21 he was told that Pillot wouldn't be replaced and there was no vacancy. Until that time Dowden promoted a number of Rank pix preems in the Pacific northwest.

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A NEW DISTINGUISHED AIR CONDITIONED 15 STORY BUILDING
BETWEEN FIFTH & MADISON AVENUES
3500 to 5000 SQ. FT. FLOORS
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20th to 'Intermission' Its Longies for Food Stands' Sake at Auto Theatres

Special prints for drive-ins—featuring intermissions on pictures "of longer than ordinary duration"—will be provided to ozoner customers this summer up 20th-Fox.

The two-hour and more pictures have been cutting in on concessions sales and 20th believes the intermission prints will enable the outdoor theatres to provide the time for the food and drink sales.

Among the 20th entries that will be issued with intermission prints are "Peyton Place," "The Young Lions" and "A Farewell to Arms."

TROY'S AD-COPY CODE MODEL FOR LEGISLATOR?

Albany, May 27.

The 10-point code of decency for amusement advertisers, which the Troy (N.Y.) Record Newspapers adopted in 1947 and for which publisher was recently cited by the Communication Arts Guild of the Albany Catholic Diocese, contains one provision that recently was, in effect, incorporated in a bill drafted by the Joint Legislative Committee on Offensive and Obscene Material and adopted by the Legislature, but vetoed by Governor Averell Harriman (although the latter agreed with its purpose).

The Troy dailies' code states:

"Court actions relating to censoring of motion pictures or stage performances or other censorship disputes are not to be capitalized in advertising."

Bauer-Younglove act, in more detailed language and including books, newspapers, recordings, etc., did not make any reference to "stage performances."

The Record Papers' code declares, among other things, that: illustrations and text in advertising "shall faithfully represent the production themselves;" no "false or misleading statements shall be used directly, or implied by type arrangements or by distorted quotations;" no text or illustration "shall ridicule or tend to ridicule any religion or religious faith; no illustration of a character in clerical garb shall be shown in any but a respectful manner"; the "history, institutions and nationals of all countries shall be represented with fairness."

Worth While Going On

Houston, May 27.

Iris Theatre, opened in 1919 by the late Will Horwitz, and named for his daughter, was closed last week for remodeling. With a new exterior, and a new modern lobby, new carpets and freshly painted interior, it is scheduled to reopen Friday.

Remodeled Iris will operate under a new policy of second run, double features.

Parent-Teachers Hear Media Men Discuss Kids

Omaha, May 27.

"There is only one way to prevent bombardment of young minds by offensive movies and that is don't permit the child to patronize them. It's that simple."

That was the message of Samuel Engel, v.p. of the Motion Picture Academy of Arts and Sciences, to the National Parent-Teachers Association Congress at the group's annual convention here last week.

Basil L. Walters of Knight Newspapers told the same group that, "There's more circulation in Lana Turner than in civic righteousness."

Another member of the panel, Irvin Gitlin of CBS, said tv and radio stations are finding an increasing appetite for information programs. He said fears that tv would have a harmful effect on children "have proven false."

Sew on Siegel's V.P. Braid

Sol C. Siegel, who was named Metro production chief on April 23, was handed v.p. braid by Loew's board of directors at its meeting last week. Siegel's official title is vice president in charge of production.

At same board session, directors confirmed the election of John I. Snyder Jr., chairman of the board and president of U.S. Industries, as a Loew's board member, succeeding Samuel J. Briskin, who resigned to become Columbia's production chief.

J. W. Gardner's Ozoner

Albany, May 27.

John W. Gardner premiered the Glen Drive-In, on the Glens Falls-Lake George Road, Friday (23). The 625-car was built in seven weeks.

The location is about four miles from Fort George Drive-In, outside Lake George Village (conducted by Jules Perlmutter). There are two other and smaller automobilers, in the same general area.

This Town Is a Peyton Place!'

[THEN ROOF FALLS IN ON MINISTER]

Ottawa, May 27.

"Peyton Place" (20th), now showing throughout Canada, is getting a lulu of a free wire-service ad from a northern Ontario mining town called Cobalt.

A young immigrant United Church clergyman there, Rev. Helmut Wipprecht, called the town "another Peyton Place" in a sermon Sunday before last. Last Sunday (18) a Roman Catholic priest, Rev. Thomas Kavanagh, attacked the Protestant cleric from his pulpit. "This two-bit character," he said before his sermon, "cannot come into this town and smear us. If he's not satisfied here there's a highway and there's a railroad."

Resultant publicity is being carried widely across the country, and will increase when a petition now being circulated is presented by a group of mothers, asking Wipprecht to apologize for saying that 12-14-year-old girls "are attending smooching parties with gas-pipeline workers." There's also a movement on foot in Wipprecht's own church to ask him to resign—although he has received much support.

Wipprecht is also fighting off an attack by Ontario's attorney-general, Kelso Roberts, an old Cobalt man, who said, "The good people of Cobalt don't merit such condemnation." To which Wipprecht cracked back, "I didn't condemn the good people — only the bad ones."

Specific charges by Wipprecht: "A number of church members have had premarital sex relations. One of my own parishioners said to me she thought there was nothing wrong with adultery. There have been cases in the area of attempted incest. I've been told, and I believe it's true, that 50% of our girls have sex relations while they are in high school. It is common knowledge that certain married men have liberal ideas of marital fidelity."

"I don't think Cobalt is Sodom and Gomorrah," says Wipprecht, "but it isn't heaven either. It is like Peyton Place, just as many other small towns are like Peyton Place."

Film Reviews

Continued from page 6

The Moonraker

is set in 1661. The Civil War is over, but the Royalists and the Roundheads are still at each others throats. "The Moonraker" has George Baker as a daring Cavalier with a price on his head, whose mission it is to get Charles II to the safety of France.

He arranges for a ship to pick up the king from a lonely part of the coast but Baker is discovered by one of Cromwell's agents and is betrayed by the fiancee of a Roundhead colonel. Surrounded by Roundheads, it needs all Baker's wit, daring and skill with the sword to fulfill his mission. He still has time to fall in love with the girl during the few hours he is at the inn.

The screenplay sags occasionally but there are enough clashes between the Cavaliers and Cromwellites to keep enthusiasm high. The acting, which is reliable rather than inspired, has the necessary degree of hamminess to make the proceedings amusing. Baker rides and scraps his way through the script with virility, charm and unflagging energy while Peter Arne scores as his chief protagonist. Richard Leech, Marius Goring, Clive Morton and Gary Raymond give Baker sound support. Paul Whitsun-Jones, as a fiery and portly Royalist, chips in with some unsophisticated fun. Sylvia Syms, the leading lady, looks pretty but cannot do very much with a colorless role.

David Macdonald's direction is straightforward. Max Greene's lensing is excellent. "The Moonraker" is very easy on the eye, the color being particularly good. This simple film will give a lot of innocent pleasure to many people. It has a theme song with a lyric so pathetically banal that it stands every chance of being a hit.

Rich.

Badman's Country

Fair oater, should reap good returns in action market.

Warner Bros. release of a Robert E. Kent production. Stars George Montgomery; co-stars Neville Brand, Buster Crabbe. Directed by Fred F. Sears; screenplay, Orville H. Hampton; camera, Benjamin H. Kline; music, Irving Gertz; editor, Grant Whytock. Previewed in Hollywood, May 21, '58. Running time, **85 MINS.**

Pat Garrett	George Montgomery
Butch Cassidy	Neville Brand
Wyatt Earp	Buster Crabbe
Lorna	Karin Booth
Bat Masterson	Gregory Walcott
Buffalo Bill Cody	Malcolm Atterbury
Sundance	Russell Johnson
Harvey Logan	Richard Devon
Mayor Coleman	Morris Ankrum
Marshal McAfee	Dan Riss

"Badman's Country" assembles practically the whole roster of the frontier west's famed law officers, including Wyatt Earp, Bat Masterson, Pat Garrett and Buffalo Bill, to defend the sprouting city of Abilene, apparently on the supportable theory that if the fans go for one heroic marshal they should go four times as enthusiastically for a quartet of them.

The Robert E. Kent production for Warners doesn't have any other novelties about it, but it is a well-plotted, suspenseful western of the non-psychological, or action, type. Not much soul-wrestling or insight about these characters, but plenty of action. George Montgomery heads the cast, which has been capably directed by the late Fred F. Sears.

The problem, in Orville H. Hampton's screenplay, is that a large collection of outlaws, headed by Neville Brand, is gathering outside Abilene to knock off a train shipment of gold worth half a million dollars. Montgomery, as Garrett, wants to suck the outlaws into town, where they can be more easily ambushed. He is supported by his fellow law officers, including Crabbe who looks remarkably like the real Earp, and Gregory Walcott as Masterson and Malcolm Atterbury as Buffalo Bill. The townspeople are shortsightedly opposed to this plan since it will involve a considerable amount of gunplay and they are chary of this even if it does mean the town will be cleaned up. They finally see the light, however, and Montgomery & Co. trap the gunmen, save the gold and free the town from the bandit's domination.

The picture does a good job of laying in the threads of the conflict so they can be knotted for a sharp, tight climax and then in prolonging the outcome until the final shoot-out. Suspense is achieved and so is excitement. In addition to those mentioned above, Karin Booth as the romantic interest, Russell Johnson, Richard Devon, Morris Ankrum and Dan Riss all contribute effectively.

Benjamin H. Kline's photography is able and there is a title song that might get some play to help in exploitation. Other technical credits are adequate. *Powe.*

Der Fuehs Von Paris

(The Fox of Paris)
(GERMAN)

Berlin, May 20.

Constantin release of Kurt Ulrich production. Stars Martin Held, Marianne Koch, Hardy Krueger, Michel Auclair; features Peter Mosbacher, Paul Hartmann, Viktor Staal. Directed by Paul May. Screenplay, Herbert Reinecker; camera, Georg Bruckbauer; music, Hans Martin Majewski; editor, Klaus Eckstein. At Marmorhaus, Berlin. Running time, **97 MINS.**

General Quade	Martin Held
Captain Euerstenwerth	Hardy Krueger
Yvonne	Marianne Koch
Major Wedekind	Peter Mosbacher
Von der Heinitz	Paul Hartmann
Colonel Toller	Viktor Staal
Andre	Michel Auclair
Francois	Jean Paul Roussillon
Yvonne's father	Jean Murat

Some 10 years ago, Paul May directed the Austrian pic, "Duel With Death," an impressive anti-Nazi film which centered around the underground movement in Austria during the last World War. "Fox" has a similar plot but any other comparison with his "Duel" would be unfair. May's latest opus is disappointing. Commercial prospects, however, may be just the opposite. While his "Duel" was a b.o. flop, this looks good enough to get adequate returns. It even looks to have some foreign chances, helped by the names of French actor Michel Auclair, Marianne Koch alias Cook (a Universal pactee) and Hardy Krueger, who was starred in Rank's "The One That Got Away."

Story has its locale in Paris, shortly before the Allied invasion in 1944. It centers on a young German officer (Hardy Krueger) who gets involved with the French resistance and simultaneously also with a German generals' plot which is aimed at saving the lifes of German soldiers instead of sacrificing them for (senseless) defense according to Hitler's order. The young officer becomes an innocent victim since treated like a traitor, and shot by the Germans.

Screenplay lacks the necessary conviction to make it suspenseful. Moreover, May's direction is quite wooden. Cast has a tough time making it believable.

Krueger plays the young German officer sympathetically. Martin Held enacts a German general with an overdose of noblesse. Miss Koch portrays a French resistance girl, speaking German with a Gallic accent which eventually sounds ridiculous. Hans Martin Majewski's score has quality.

Hans.

Incognito

(FRENCH; DYALISCOPE)

Paris, May 20.

Gaumont release of Odeon-Hoche Film production. Stars Eddie Constantine; features Tilda Thamar, Danick Pattisson, Gaby Andre, Dario Moreno. Directed by Patrice Dally; screenplay, Albert Siminon, Ben Barzman, Yvan Audouard, Dally; camera, Michel Kelber; editor, Claude Nicole. At Triomphe, Paris. Running time, **100 MINS.**

Stanley	Eddie Constantine
Barbara	Danick-Patersson
Blonde	Tilda Thamar
Redhead	Gaby Andre
Fernando	Dario Moreno

Yank actor Eddie Constantine again portrays an American G-man on the trail of dollar counterfeiters. It involves a fictional Latino power, plenty of good looking girls, fights and gags. This one is smoothly played and directed. Although story is familiar, it is easy to take. However, stacked up against Yank film counterparts, it rates only as a possible dual entry. Constantine has yet to make the pic to break the barrier into his home country where he is still an unknown quantity filmically.

Done in an anamorphic-coped process, this moves lightly. It is helped by Constantine's ease in his well worn role. Fights are well staged and some clever sight gags and pretty lookers enliven the pic. Technical credits are good and this looks to do well on the Continent.

Mosk.

New York Theatre
RADIO CITY MUSIC HALL
Rockefeller Center • CI 6-4600
"NO TIME FOR SERGEANTS"
Starring
ANDY GRIFFITH
A Warner Bros. Picture
and GALA NEW STAGE SPECTACLE

Can't Have It Both Ways

[IN AUSTRALIA]

American film company exec, recently visiting in Sydney, was confronted by officials of two theatre circuits who wanted to know if the Yank had any ideas about selling his outfit's pictures to television. "Because if you do," continued the theatremen, "you lose us as customers."

The American immediately recognized no alternative but to shun tv sales. For the two circuits are Australia's only major theatrical outlets and to lose them could hardly be compensated for by the skimpy money that could be brought in via the old pix sales to Aussie video.

Moral of the tale, of course, is the obvious one. American exhibitors, had they been working together and exercising collective power, might have prevented the tv unloading in the states which caused them so much hardship.

Wives Left at Home, Atlanta Exhib Conclave Strictly on Problems

By SAM LUCCHESE

Atlanta, May 27.

Conviviality took a back seat as delegates to the joint annual convention of the Alabama Theatres Assn. and the Motion Picture Theatre Owners and Operators gathered in Atlanta Tuesday and Wednesday (20-21). Eliminated was the elaborate printed program (replaced by a two-sheet mimeographed bare-bones outline), gone were the flashy social affairs at which owners and exhibitors formerly made merry with their ladies. This year the sex stayed at home, for the most part, probably tending the store) and the gents came to Atlanta with serious purpose.

Attitude of individual delegate seemed to be: "I'll do myself a lot of listening and see if I can learn something that will help me to sell tickets."

Convention had hardly come to order at call of J. H. (Tommy) Thompson, of Hawkinsville, president of Georgia group, before Ol' Debbil Television began to be whipsawed as being behind motion picture industry's primary difficulties.

E. G. Stellings, president of Theater Owners of America, was the principal speaker on the opening day (20) of the convention and he teed off with a blast at video.

"Basically and simply we need more film, better film and a steady flow of film," he told the delegates. "We must keep film for our theatres and not let it go to our greatest single competitor, television. We must promote our business on an industrywide level as well as locally. We must keep our theatres clean, in good repair and attractive so patrons will really enjoy a trip to the movies.

"In the matter of more, better and orderly-released product, a great job has been done by our TOA brother, Leonard Goldenson, of American Broadcasting-Paramount Theatres, his associate, Eddie Hyman, and other TOA leaders in contacting every producer to encourage them to make more pictures to insure that these pictures are released to us in an orderly manner.

"It has been reported repeatedly in our trade press that 105 big pictures will be coming from the major producers during the next 12 months.

"On stopping the release of films to television—and there is no question that the flood of flims last summer and fall was the cause of our horrible boxoffice tumble then—we have made a very positive gain in one area and an encouraging start in another.

"We engaged the Sindlinger Research Co. last December to help us prove that continued sale of film to television could put us all out of business. We sent these findings to every distribution company president and they got the message. Since the start of 1958 there has been no major sale of big packages of films to tv with the exception of the United Artists, who unloaded 65 films, virtually all of them foreign films or 'B' product."

Stellings outlined the TOA's "fight back" program, outlining the campaign to expend $2,300,000 to combat the b.o. sag. He said the radio portion of the drive will be launched July 1, to be followed by the newspaper advertising campaign scheduled to get under way Sept. 1. Exhibitors and distributors will split cost, he said.

"It will be a grassroots campaign," Stellings told delegates, "one that will reach your town through the larger daily newspapers in your state and through your radio stations."

He closed on an optimistic note: "We have won the battle against toll-tv, but not the war. Encouraged by recent government action, we can hope for eventual victory."

Details of the campaign were dished out by George Roscoe, TOA field supervisor and former Atlanta branch manager for Columbia Pictures. He advised that it would be a drive to build up business.

Sindlinger's Ticket-Selling Workshop conducted Wednesday (21) by M. L. ("Mike") Simons, formerly director of customer relations for MGM, was given careful attention by delegates. Spotlighted during workshop was a talk by Charles Tedwilliger on "The Importance of National Fan Magazines to Ticket Sales."

Delegates also heard talks by Bob Moscow, manager of Atlanta's Rialto Theatre, on "Product"; and by R. M. Kennedy, president of the Alabama group, on "Concessions"; and by J. O. Hoover on "More Profit in Concessions."

"Tommy" Thompson, head of Martin-Thompson chain operating in Georgia, was re-elected president of Georgia association for 13th consecutive term, a record for longtime presidents. Georgians elected the following to serve with Thompson: O. C. Lam, Rome, vice-president; E. D. Martin, Columbus, treasurer; and John Thompson, Gainsville, asst. treasurer.

Alabama association re-elected R. M. Kennedy to presidency and Dan W. Davis, James W. Gaylard and Rufus Davis, as vice-presidents and added J. A. Jackson as a v.p. Mack Jackson was named TOA representative; T. E. Watson was elected secretary-treasurer.

Although no social affairs were held during convention quarters of Atlanta Tent No. 21 Variety Club held open house for delegates and they were invited to be guests of Atlanta theatres.

Death of Nat Williams, veteran South Georgia exhibitor, was memorialized by convention.

Or Exhausted Touring?

Chicago, May 27.

Jealousy in the Russian "utopia?"

Moiseyev dancers turned down a bid to see the "Bolshoi Ballet" pic at the World. Abashed exhib Chuck Teitel says he understands from sources close to the troupe that intense rivalry between the two terp companies inspired the "nyet."

GERMAN BISHOP: 'AVOID IMMORALITY IN FILMS'

Munich, May 27.

Film producers were urged to "respect the likeness of God reflected in man" and not to degrade mankind, in a recent speech by Bishop Karl Leiprecht, of Rottenburg, episcopal sponsor of the German Catholic Film League. Speaking at annual huddle of latter group, Bishop Leiprecht praised the effort to avoid immorality in films. He warned, however, against giving a distorted picture of life by "confusing fantasy with reality" in film making.

Prelate condemned producers who entice people to attend pictures by playing up the lower passions at expense of what he called "the true dignity of humanity."

Conference, attended by 100 delegates, and headed by Cardinal Joseph Wendel, heard reviews of films by a committee of specialists, including producers, directors and actors and actresses of German studios.

One of the resolutions passed calls for more freedom of choice in features to be shown by exhibitors.

Telemeter Projects 'Live' Programs

Hollywood, May 27.

International Telemeter is in process of setting up a separate corporation to develop live programming on both the local and national levels for the toll tv system, Louis A. Novins, president, stated here.

Novins paid tribute to Henry Griffing for his experimental work in toll tv in Bartlesville and coupled this with the announcement that Telemeter will be in operation in "several communities" by the end of this year. He stressed that Telemeter, unlike the Bartlesville system, will provide subscribers with freedom of program choice via its use of a meter attached to the home video receivers.

'The Old Man & the Sea' Stratford's U.S. Feature

"The Old Man and the Sea," Leland Hayward's production of the Ernest Hemingway novel, has been selected to represent the United States at the second International Film Festival to be held in Stratford, Ontario, Canada, this summer.

The Warner Bros. release, starring Spencer Tracy, will be shown on July 12. Fest is the second at which the film will be shown, having previously been set as a U.S. entry at the Brussels World's Fair festival.

Leeka's Delayed Debut

Paul Gregory and Raoul Walsh have granted permission to Bill Leeka, who is under contract to their Grewal Productions, to participate in the five football games he's eligible to play for UCLA. Athlete-turned-actor had been scheduled to report to Walsh in Madrid for a role in a Jayne Mansfield picture.

Leeka will report to Gregwal for his first screen assignment upon completion of his academic year in the fall. It'll be a role in "Black River," which the indie firm will film in Mexico.

Suspension of Bartlesville Trial No Surprise to N.Y. Execs; Taught Pay-See Showmen Some Essentials

Boxoffice Taxes Dip

Washington, May 27.

The Government collected $10,784,000 in taxes on admissions to theatres, concerts, etc. in quarter ending March 31, compared to $11,238,000 in corresponding period last year, according to Internal Revenue Service.

Collections for fiscal year to date from this source have reached $40,733,000, down from $63,694,000 in initial quarter of 1957. This appears to be reflection of downbeat in nation's economy.

Toll Still Needs 'Selector' Meter?

Bartlesville, Okla., May 27.

Robert Getter, manager of Video Independent Theatres, recently reported here that as soon as a workable metering device can be developed for the Telemovies home-toll operation the system will be resumed. He blamed the failure on the lack of any device that might have given the public the opportunity of tuning in, on a pay-as-you-see basis, on programs desired.

Company claimed 800 subscribers for the wired tv. This was insufficient to sustain costs of the operation.

'ST. IGNATIUS' PLAYS DOWNTOWNER AT 90c

Albany, May 27.

"St. Ignatius," feature picture dealing with the founder of the Order of the Society of Jesus (the Jesuits), played the large, first-run Troy in Troy for three days last week—at 90c. for adults and 40c. for children.

Another picture with appeal to Catholics, "The Miracle of Marcelino," followed at the American, in Troy, which John Capano recently leased and reopened, after it had been dark for almost six years. Stanley Warner turned back the 800-seat house, located in the business section, to the owner several months ago.

Capano, who also operates the State in Troy, arranged Catholic tieups for the Spanish-made film. Scale: 90c. for adults, and 50c. for youngsters.

Dog Bites Dog

Buffalo, May 27.

Local management of Century Theatre has set up 25 stations throughout metropolitan Buffalo at which tickets for the current engagement of 20th's "South Pacific" may be procured.

Fillip of the unique (for here) publicity stunt is the fact that among the stations listed are the eight competitive sub-run theatres in the independent Basil Community chain.

Toll-television, as tested in Bartlesville, Okla., since last September, never had a chance. That the operation will be suspended in June, following a nine-months run, comes as no surprise to N. Y. filmmen.

This is no Monday-morning quarterbacking, for Henry S. Griffing, president of Video Independent Theatres, which put on this first major engagement of boxoffice video, admits he's made many mistakes.

Observers in the east commented this week that the economics of "Telemovies," as it was dubbed in Bartlesville, simply were unsound. Griffing himself acknowledges this.

A New York exec highly placed in the pay-see medium field related the results of a survey taken some time ago in Bartlesville. This pulse-taking make it clear that only a small minority would be willing to pay the $9.50 per month which Video charged at the start. (The survey was conducted by a well-heeled investor who had ideas about going into toll tv).

Meter the Need

It showed further that the majority might be willing to pay lesser amounts on the flat-fee basis. But the owners of 1,983 home receivers said they would go along with the new show business enterprise only on condition that they could select their own wired-in entertainment and pay for it only to the extent they availed themselves of the system. In other words, they wanted to be metered and Griffing couldn't accommodate them.

The circuit exec, in a prepared statement, admitted this.

It was learned further that many of those who said they would subscribe on flat fee became disenchanted. The number of subscribers dropped from 600 to 300. Griffing cut the price to $4.50 per month and the customers grew in number to 800. But this was not enough. At the same time a switch in operation was effected. Rather than using two channels for motion pictures, Video beamed out the pictures on one and used the other for background music.

According to Gothamites, Griffing was not able to acquire the best in film product on any kind of consistent basis and this, too militated against the system.

On the other hand, Par, with its International Telemeter, feel confident it will have the top pictures available to it from nearly all, if not all, distribs. 20th-Fox was the only one not to go along with Video.

Trade reports had it that the Video company sustained a loss of over $1,250,000 with its experiment. Outfit would have needed about 1,600 subscribers (there are 8,445 sets in the Bartlesville area) to break even.

Griffing stated he intends to resume operations again and for this reason the cable connections to homes will be left intact. But there must be a control box on the market in sufficient quantity so as to provide the public with the necessary freedom of choice in its entertainment.

Here's the blow-by-blow on why "Telemovies" went wrong:

(1) Public wouldn't accept the "package" at a fixed monthly rate.

(2) Not enough economy in the technical, including engineering, operation.

(3) Too tough to compete with free theatrical productions on tv.

(4) Motion pictures alone are not enough; there must be diversified programming.

TelePrompter's Can. Mgr.

Toronto, May 27.

R. S. "Bob" Wilson has been named manager of TelePrompter of Canada Ltd., a division of S. W. Caldwell Ltd.

Wilson, in his new post, will concentrate on the development of closed-circuit presentations in Canada and to the introduction of TelePrompter's device's for public speaking and sales meetings.

International Telemeter (Paramount) To Float Stock Issue In Near Future?

Look for a public stock issue to be floated shortly by International Telemeter, which is 90%-owned by Paramount.

Film company is angling to get the cabled pay-tv system off the ground before the year is out and reportedly already has sounded out Wall Street banking houses about the possibility of underwriting the public shares.

Exact amount of capital which Par president Barney Balaban, v.p. Paul Raibourn and Telemeter chief Louis Novins feel they need hasn't yet been determined. This will depend on the outcome of negotiations with the banking houses.

But doubtless it will run high into the millions if Int'l Tele is to blanket at least a couple of midwest cities with wired hookups before Jan. 1, 1959, as planned. Actual operators will be franchise dealers, mainly well-heeled circuits, with the home-toll company dealing in the equipment and facilities. So far as programming is concerned, special events likely will be prominent along with new, feature pictures.

Par execs are not put out by the fold of the Telemovies system which has been tried for the past nine months in Bartlesville, Okla. This enterprise built up to 800 subscribers but this figure proved substantially short of meeting overhead.

Any kind of enthusiastic reception was not achieved because, as it's generally felt, the system required a flat monthly fee—which recently was reduced almost in half to $4.95.

Par toppers believe Int'l Tele has the big advantage in that its system provides a meter through which subscribers can choose, and pay for, only what they want to see on the homescreen.

Talent Agents Burn Over TV's Bid To Snare Names at AFTRA Scale

Chicago, May 27.

Some of the Chi talent reps have had their heckles raised anew by tv—specifically, the live local video layout that's after name acts to toil for AFTRA scale or less.

The agents aren't objecting to nitery talent doing the broadcast interview bit cuffo for whatever the publicity value, but they're a nettled bunch when stars are sought to perform for something less than a commensurate fee. Commensurate allows for the fact a local show means a local budget.

Issue was revived again last week with the preem of a late-night five-a-week live stanza on WGN-TV, which uses a couple of station comics, a 17-piece studio orch, and Chi Tribune gossip columnist Herb Lyon. Station prefers celebs to augment interviews by strutting their stuff, but it's no secret that because of the show's production nut the station figures it can't afford more of an outlay than scale for guests. WGN-TV, by the way, is frequently cited by agents for bypassing them when nitery talent is wanted for guesting.

Some agents feel that to accede to the station on the issue of just fees would, among other things, jeopardize smooth relationships with WBBM-TV's "In Town Tonight," another cross-the-board big-nutter, which usually pays substantially over scale for the different vocal and instrumental artists who guest on it nightly. (Now and then, it's true, the recompense is scale, but almost always because the act's eager for the value it's believed will accrue.)

It's pointed out that the amity prevailing between the agents and WBBM-TV also obtained when deejay Howard Miller's daytimer was carried by NBC-TV. One agent who's dealt with both Miller and "In Town Tonight" opines, "there was never any question about reasonable fees on those programs."

First two outings for the new WGN-TV entry toplined Tony Bennett and Rowan & Martin (both acts current at the Chez Paree). Former belted several tunes, and it's understood he appeared for scale. The comics, however, only went for the question-and-answer route which, of course,

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No Woes for Steverino

Things are looking up to Steve Allen. Up to last week only Greyhound had pledged renewed allegiance to the Sunday night 8 to 9 NBC-TV showcase for next season, but the show now appears to enjoy a three-quarter-sold status.

Along with Greyhound, Polaroid will also be on hand when the fall curtain goes up and NBC is now in process of wrapping up a deal for RCA participation.

Buick had some overtures toward sponsorship, it's understood, but on the basis that Allen shift his show to another night since the auto company didn't want to get into conflict with Chevrolet, which sponsors Dinah Shore in the post-Allen 9 to 10 Sunday seg. Allen stays where he is, sans Buick.

CBS-TV Reported Eyeing Com'l TV Operation in Italy

Rome, May 27.

CBS-TV is reported here as interested in a possible Italian commercial television venture to be set up in this country within the year. Talks to this effect have been held by CBS International officials and Oreste Cacciabue, the Italian financier who is said to be trying to set up the project. CBS rep now reports back to New York, with final decision on a go-ahead up to the board of directors.

On the Italian side, matter has been kept under wraps because of national elections. Rather than attempt to force a decision via test cases or other such route used by such other "second channel" proponents as "Tempo TV" or "TVL," Cacciabue is reportedly trying to work out an agreement directly with Italian officials.

As the other commercial tv ventures in this country have found out to date, it's highly unlikely the government will revoke its pact with RAI-TV and allow another network to function in competition with this government-subsidized organization. Rather, it's felt likely that in the three areas contemplated in the current proposal (Milan, Rome, and probably Naples), current RAI-TV facilities will be used via a twinning of transmitting facilities. In this way, RAI retains its grant, while at same time the high expense of new telecasting facilities in this country would be in very large part avoided via a RAI-TV "rentout" of limited second channel facilities.

NBC recently turned down or postponed a similar proposal to lend know-how and equipment to a local television effort, principally

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Cooper-Fischer Hot on 'Twofers'

Hottest "twofer" package-talent agency around today is the Frank Cooper setup (with Sy Fischer partnered in the expanding operation but corporate title remaining same) now that the agency's two major daytime entries, "Dotto" and "Verdict Is Yours" both on CBS-TV, also get nighttime exposure as well. "Dotto" while daytime CBS, becomes a Colgate entry nighttime on NBC with "Verdict" playing CBS both ways, and nighttime show expanded to full hour.

Under expanded setup, Cooper-Fischer is buying out the Peter Witt roster of agency representation, with Witt joining the company June 1 and shuttling both Coasts, reporting to Fischer in the east and Cooper in Hollywood.

Cooper-Fischer setup is splitting the org down the middle insofar as the handling of packages as a separate entity, with talent (writers, directors, performers, etc.) representation under different unit.

BBC'S 140G OFFER FOR ATHLETIC MEETS

London, May 29.

A deal worth more than $140,000 is being negotiated between the BBC and the British Amateur Athletic Association. If the pact is cemented it will mean that the BBC will have exclusive tv rights for five years to cover all principal athletic meets at the White City Stadium, London.

It is understood that commercial tv were also given the opportunity to make a bid for the exclusive coverage rights.



JIMMY NELSON
DANNY O'DAY AND FARFEL WITH FTATATEETA
Opening Copacabana, New York June 5, 1958
Currently TV Spokesman for the Nestle Co.
Management
Directional Enterprises
Booking: William Morris Agency

'SHOCK' GOES AUDIO

WOR Radio's 'Horror of Dracula' Soundtrack Pickup at Preem

Now radio has joined the horror programming bandwagon.

In a unique tieup with a motion picture premiere, WOR Radio, N. Y., last night (Tues.) aired the entire sound track of "Horror of Dracula" on the "Long John Show" beginning at midnight. The pic, at the time of its airing, had its world premiere at New York's Mayfair Theatre. Following the sound track, host Long John Nebel held a panel discussion in the wee hours of the morning with Peter Cushing, who plays the vampire-killer in the pic, and Jim Carreras, producer who specializes in horror pix.

The horror swing in broadcasting was sparked by Screen Gems' with its release of "Shock" and the "Son of Shock," package of horror vintage pix.

R. J. Reynolds Mulling Shift to 'Public Enemy'

ABC-TV and R. J. Reynolds are dickering a shift of the cig sponsor's Sunday biz from one Warner Bros. series to another. Difference is that "The Lawman," which Reynolds now owns (for fall) at 8:30, is only a half-hour, while "Public Enemy," which would begin at the same time, is 60 minutes long.

Probable move is hinged to a much-favored theory at ABC that three hourlong shows back-to-back next season are potentially stronger audience fare than two hour shows separated by two half-hours. Orson Welles' telefilm anthology, until now, was targeted for 9 p.m., after "Lawman," but the status of that show is up in the air; a pilot has not yet been presented for sale.

New ABC Sunday sked would read: "Maverick" at 7:30, "Public Enemy" at 8:30, and the CBC-TV hour of live dramatics from Canada at 9:30.

BBC & Com'l TV Ain't Lovey-Dovey

London, May 27.

For a couple of years BBC-TV has been taking knocks from its commercial counterpart without a murmur. Pointed gags have been levelled at state tv in a variety of indie tv shows and it appeared that the jibes were being intentionally ignored. But no! Apparently the national network had been saving up for a crack back.

Opportunity to come out into the open with some scathing observations came when BBC-TV aired a documentary show entitled "The Golden Egg," the story of an advertising campaign.

Show began with the invention of a new beverage which combined instant coffee and powdered milk made by an imaginary firm. During its 60 minutes, scripter John Elliot disclosed, with a more than fair share of satire, how the $840,000 campaign money went.

Cat was let out of the bag when the agency's tv director disclosed to the wide and uninitiated tv audience that actresses and not housewives were used for making commercials, although he added, the testimonials were genuine. Then came the filming of the commercial. The BBC's idea of a commercial was facetiously naive.

Climax came when viewers were prepared for the screening of the BBC's first commercial. Scene showed a bored producer seated at his control desk watching a mythical commercial tv show. Show's emcee, in a mock American accent, was reminding his viewers not to forget to look in "at the same time next week when the jackpot will be"—and then a quick glance at his cuff to find out just what it would be. Finally, the producer cued in the commercial with its close harmony jingle: "The Big Tin With The Milk In."

Howard Phillips' Year-After-Year Microscopic 'New World' Probings

By JO RANSON

The recent airing of the "Who Killed Michael Farmer?" documentary on CBS Radio sharply pointed up the fact that the "New World A-Coming" program on WMCA, the Gotham indie at the top of the dial, has been doing a similar job for far more years and is heading into its 15th stanza with another batch of microscopic probings into social and economic cancer sores.

In a measure, much of the success of "New World A-Coming" is due to Howard Phillips, producer-director of the program since its inception. It is one of the few remaining live dramatic documentaries on indie outlets on a regular basis, in this instance, the last Tuesday of every month. In the past it was a weekly feature, but no matter its frequency, "New World A-Coming" in terms of original script, live casting, original music is frequently likened to radio in the lotus land days of Norman Corwin and Irv Reis.

Phillips, one of WMCA's mainstays and possessed of a rich background in drama study (George P. Baker's 47 Workshop at Yale U.) did the "Five Star Final" for years. Both in "Five Star Final" and "New World A-Coming" he has always been in a position to call upon some of the top actors largely because they believed in

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Pioneers Elect Weil

Ralph N. Weil has been elected president of the New York Chapter of Broadcast Pioneers.

Weil is executive v.p. and part owner of Station WOV.

IBEW Expels 15 Who Kept Working During CBS Strike

Fifteen New York technicians were expelled by Local 1212 of the International Brotherhood of Electrical Workers for continuing work during a national strike against CBS recently, it's understood. Action was taken by a seven-man trial board Friday (23), and is rougher yet than the treatment accorded strikebreaker's by the union's L.A. local.

In a simultaneous action, the board took IBEW "withdrawal" cards away from several CBS technicians classed by the network as engineers-in-charge. The men function in an executive capacity for CBS, but the union invariably extended to them withdrawal cards entitling them to pick up active membership in the union at any time.

The punitive action can be appealed before a board from IBEW's international office in Washington. But at the moment, there is no word that an appeal has been filed by the ousted technicians.

Prior to the New York action

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Haight to Coast In McC-E Shifts

In a realignment of the McCann-Erickson television production and programming executive toppers, George Haight reportedly will shift to take command of the Hollywood office and Tom McAvity dittoes over the New York (home) office. Both will report to Terry Clyne, the agency's tv-radio topper, who plans a Coast visit in two weeks.

Haight's production creativeness makes the Hollywood spot important, especially in light of McCann-Erickson's expanded programming originating more and more from the Coast.

Tom Greenhow, on programming, and Nell Regan, administration, heretofore both reporting to Clyne, now will report to Haight.

McAvity's administration in New York thus will give the creative (Haight) and business (McAvity) team a better coast-to-coast coordination, under Clyne. In addition, production-wise, McCann-Erickson, for example, produces on its own shows like "Sky King" and "Death Valley Days," along with future pilots for other clients.

The Fred Astaire idea for the "Club Oasis" Saturday spot is not dead yet, and when Clyne gets to the Coast he may go into it anew but, for the moment, the field is wide open for a new program format. A situation comedy and a "Club Durante" idea have been alternate program proposals.

David Susskind Parlays Anger Into $9,000,000 Windfall For 1958-59

David Susskind, television's "angry young man" (typical observations: "We're going through the age of the mediocre man"; "this is the year of the miserable drivel"), isn't at all concerned over what the tv network program execs think about him "and they think plenty"). As far as Susskind's concerned, there has to be a turning point for the medium, when quality and lustrous live production will count above all else "and when the networks will stop thinking that the public IQ levels off at the age of 12." "We (meaning his partnership with Al Levy in Talent Associates) have that quality and some day it's going to be back in big demand. Only let's hope that it'll come before the advertiser runs out on tv because it's fed up with the kind of pap medium continues to dish out."

Susskind—and Levy—are perplexed by the current "indifference to qualitative programming," citing for example the case of the two-part Kraft Theatre presentation of "All the King's Men", concluded last week, which invited critical hosannahs and letters of applause from the top tv dramatists. "Yet you would suppose that even a single agency would call up to express interest in latching on to a series of lofty and ambitious hour shows of this nature. But not on your life."

For all his anger, Susskind and his TA partner are committed to a $9,000,000 live production schedule for next season and the most ambitious roster of programming to date. With a little luck, it'll go to $12,000,000 on the basis of some other potentially promising series. First off they're doing 26 weeks of "Armstrong Theatre", which definitely comes back next season to alternate with U.S. Steel in the Wednesday night 10 to 11 slot on CBS-TV. Then there's the seven Du Pont "Show of the Month" specs ("we've got some exciting properties lined up for this one"); also seven Rexall specials and two Sheaffer Pen specs, "Gift of the Magi", to be done at Christmas time, and "Little Women" in October.

There are two hot half-hour live series exciting agency-network interest. These are "Too Young to Go Steady" ("despite what NBC thinks about me, they're pulling hard for this one"), and a new Martha Scott series, "Young Mr. Middleton", which is under option to ABC-TV.

Also DeSoto, says Susskind, is hot about a series of one a month specials, similar to the Du Pont drama series, with an eye toward a Sunday night 9:00 to 10:30 showcasing on ABC-TV. BBD&O, agency for the automaker, is pitching for this one.

Among the 60-minute Rexall entries next season will be "Swiss Family Robinson", "Our Hearts Were Young and Gay" and Agatha Christie's "Ten Little Indians."

JWT'S $115,000,000 TV BILLINGS

Danny & the Critics

Danny Seymour, radio-tv boss at J. Walter Thompson, which, for the first time in a dozen years goes to the post next season without an hour dramatic show on its client sked, cops a plea for the demise of "Kraft TV Theatre" and shifts the blame on the critics. Seymour admits that for a long period he tried to salvage it, particularly in view of the lift it's been getting since David Susskind and his Talent Associates assumed the production helm, but the sponsor (National Dairies) would have no more part in it.

"And in a way you can't blame them," says Seymour. "I blame the critics. The very same critics who blast and rant over the passing of tv drama are the very same ones who, week after week, have subjected 'Kraft TV Theatre' to unmerciful drubbings. Not that I say they're wrong in their evaluation. Most of them are frustrated drama critics and an hour tv drama showcase is their dish of tea. They go to town on it and make no allowance for that fact that, week in and week out for 52 weeks a year, it's impossible to measure up to Broadway standards. Yet the tv critics demand it.

"How would you feel as a sponsor plunking down $6,000,000 a year, only to wind up with a roomful of pannings. Kraft would have been a lot better off—and probably still be on the air—if the critics had just ignored it and let the people decide."

Radio's Answer to Madison Ave.: 'Buy Ratings, Not Personal Opinion'

Radio and television have the same public relations problem. And, if possible, it's more pressing in radio, radio people say, because of two-and-a-half frequently misused and misconstrued words—rock 'n' roll.

Three weeks ago in VARIETY, tv packager Dan Enright said essentially that the homescreen audience prefers a good tv quiz to quality drama, and that it's not a question of what the public ought to want but instead what it does want.

Substitute the words "top 40" for "quiz," and the problem applies to local radio, other execs claim.

Critics of "top 40" audio have mounted a new wave of attacks, touched off this last time by the now famous Mitch Miller speech at the Storz-sponsored first annual deejay conclave in Kansas City. Since then, other disk people, certain publishers, networkers, and—from the most troublesome and meaningful quarter — some ad agency folk have joined in.

Contention is "top 40" is directed solely at teenagers, who have relatively little purchasing power. Madison Ave. is being told, in effect, to stop nourishing that kind of radio, for the good of the industry at large.

But from indie radio quarters comes the reply. First of all, they say, a look at most ratings will bear out that top-pop stations draw the same large audiences when kids are in school. Perhaps more significant from the overall industry standpoint, however, is the fact that it is difficult to lump very many stations as "top 40" and talk about them as a class.

By no means are all Storz, McLendon or Plough radio stations alike. Neither are the Westinghouse and Bartell stations alike. The latter don't consider themselves "top 40" operations, but others in the trade figure they qualify on the basis of their music skeds. But the main point is that

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Swezey Blasts Solons

New Orleans, May 27.

Decision of the Louisiana Legislature to go into secret session regarding state's fiscal situation affecting teachers' salaries was denounced here by Robert D. Swezey, executive veepee and general manager of station WDSU.

Swezey charged the lawmakers' decision as infringement of freedom of information and violation of the spirit and purpose of the "state's public meeting law."

"The excuse that the Legislature can accomplish more in this fashion is the same excuse that totalitarian governments use to justify secrets and censorship," Swezey said.

He said it was impossible to have a secret meeting of so large a body and urged the lawmakers to renounce this practice and to resolve against its repetition.

Kidspecs Are No Longer in Favor; None Set for '59

Apparently the kidspec vogue is over. There's not a single special in preparation for next season designed specifically for the moppet trade (as in the case of the current season, with its round-robin of "Pied Piper," "Hans Brinker," etc.). The agencies and the sponsors, goes the word, have had their fill of them, just as the yen for vocalists died even before the season ended.

One major series of kidspecs is still running. That's the Shirley Temple Storybook filmed cycle. But it's understood that the co-sponsors of the series, Breck and Sealtest, though committed until the end of the year, plan to call it quits at the termination of the '58 semester.

Neville Brand's 3-Yr. Wallis Deal

For 10 years Neville Brand had been kicking around Hollywood doing bit parts in films, mostly oaters, with an occasional minor role in tv. In casting this two-parter, "All the King's Men," for Kraft Theatre, exec producer David Susskind recalled Brand's performance four years ago in a half-hour vidfilm entry, "The Buckskin." Susskind offered him $1,500 (plus expenses from the Coast) to take the Willie Stark role in "King's Men." Brand jumped at it.

Last week 20th-Fox, Paramount and Hal Wallis were hot on Brand's trail for pic commitments. He took the Wallis deal, to star in one film a year for three years. The tv two-time one-shot did the trick.

Rock 'n' Roll Hot In Britain as TV Format

London, May 27.

Two big rock 'n' roll programs are being planned by ABC-TV. Programmers state that the offerings, entitled "Oh Boy," will have a strong accent on noise. Choral rock 'n' roll, backed by a presentation of 50 artists and musicians, will be featured in the two 35-minute shows, to be aired on June 15 and 29, in place of the late night offering "Top Numbers."

"Oh Boy" will be produced by Jack Good and scripted by Trevor Peacock, who until recently collaborated on the BBC-TV teenage show "6-5 Special."

REGAINS NO. 1 AGENCY LAURELS

With the exception of a still-unpurchased half-hour on behalf of Lever, J. Walter Thompson is now all locked in on next season's tv network schedule, with an unprecedented $115,000,000 billings on behalf of its multiple clients, restoring the agency to its No. 1 status among the 15%ers.

Among the top half-dozen or so (McCann - Erickson, B B D & O, Young & Rubicam, Ted Bates, Benton & Bowles, etc.), JWT is thus the first, in an otherwise late-buying season, to commit itself right down the line on its seven nights a week programming fare. In daytime alone, Danny Seymour, agency's tv-radio factotum, has negotiated for 64 quarter-hours of network fare—all types and sizes.

For next season, JWT will be responsible for all the Lever Bros. tv bookings, although billings in some instances will be siphoned off to brands moving through other agencies. Lever lineup: "Father Knows Best," shifting over from NBC to CBS Monday nights at 8:30 (with Scott Paper, another JWT client, co-sponsoring); "Price Is Right," Wednesday at 8:30 NBC; Groucho Marx, shifting from Thursday 8 to Thursday at 10; the "Lux Video Theatre" half-hour spinoff from "Schlitz Playhouse," with which it will alternate on Fridays CBS. Also "Have Gun Will Travel" Saturdays CBS. As previously mentioned, a half-hour still to go. Also a flock of Lever daytime entries. (Accenting the onward-and-upward JWT tv push, this formidable Lever lineup compares with its two-show commitment only three years ago, "Lux Video Theatre" and "Big Town.")

For Scott Paper: "Father Knows Best" skip-week sponsorship and four and a quarter hours of daytime programming.

For Quaker Oats: Half of "Ozzie & Harriet" and half of "Naked City," both on ABC.

National Dairies: Milton Berle's "Kraft Music Hall" Wednesdays at 9 NBC parlayed with "Bat Masterson" on behalf of both Kraft and Sealtest at 9:30, the twosome displacing the longrunning Kraft TV Theatre.

Pan American: "Meet The Press" renewal for next season.

Eastman Kodak: Half of "Ozzie and Harriet" and co-sponsorship of Ed Sullivan.

Ford: Half of "Wagon Train" ($5,000,000 alone) and full sponsorship of Tennessee Ernie Ford.

Seven-Up: Rides again with "Zorro" next season (ABC).

Sylvania: Rides again with "Real McCoys" (ABC).

Seymour concedes there's nothing revolutionary (except the bigness of it) in the agency's buys, but he has that "wait till '59-'60" gleam in anticipation of a full year of preparation for an allout effort on JWT's part to vest tv with a whole new set of showmanship values and take the medium out of its present slough. Seymour thinks the time is now ripe to "get rolling" and is of the belief that the other major agencies are equally alerted to the need. His battle cry: "Watch '59-'60."

BRITISH COM'L TV'S 70% AUDIENCE GRIP

London, May 27.

British commercial tv is maintaining its grip on viewers. During April, according to Television Audience Measurements, 70% of the total time spent watching tv in homes with a choice of channels went to the indie outlets.

A breakdown of the indie tv area share was: London 71%; Midlands 77%; Northern 72%; Scotland 70%; and South Wales and the West of England 61%.

CBS, Bates & the 'Louisville Story': B&W's Lewis Exacts Pound of Flesh In Battle Over TV Ciggie Conflicts

By GEORGE ROSEN

A contingent of CBS-TV brass topped by prexy Lou Cowan, and some of the Ted Bates agency higher echelon trouped down to Louisville last week and had themselves a hot and heavy scrap in the sanctum sanctorium of bossman Emory Lewis of Brown & Williamson. It was, as far as Lewis was concerned, a "battle of principles," not only for B & W but for all tv advertisers.

For CBS it was a tug-of-war to prevent some $8,000,000 in billings from flying the coop. Back in N.Y. both NBC and ABC were "sweating it out," hoping that in the event of a defection they could move in for the kill and capture the lucrative billings. But by the time the meeting-of-the-minds broke up, everybody went home happy—or reasonably so—with CBS retaining the B & W biz but paying a penalty for the error of its ways, and ciggie king Lewis happy in the knowledge that honor has been vindicated.

It all started over the Friday and Saturday night sponsor commitments for next season. Brown & Williamson, already established on the Friday "Lineup" show, suddenly found itself competing back-to-back with rival P. Lorillard, which had bought into Ed Murrow's "Person to Person." To compound the conflict, CBS had sold an alternate-week of the Saturday at 9 Gale Storm show to Lorillard, despite the fact that B & W was committed to sponsorship of "The Texan" in the period immediately following. Skip-week sponsorship patterns prevent direct product conflict, but even so there's always a cross-plug and the networks guarantee no protection on back-to-back competition.

Threatened 100% Pullout

B & W was hopping mad. It threatened to pull out of everything on CBS, including the Doug Edwards show and some lucrative spot biz, along with a still-to-be-bought half-hour show, aggregating some $8,000,000 in billings, taking the position that, by permitting Lorillard to move in, the B & W commercials would be rendered valueless. And anyway, Lewis reminded CBS, what about B & W's option to buy the full "Texan" sponsorship, which would create a direct product conflict on the skip-week when Lorillard and not Nestle, its co-sponsor, rides with Gale Storm.

That was the dilemma. Lewis said he was fighting for all tv advertisers; demanded a modification which would henceforth protect all clients who, where a single product is concerned, would be given proper protection, as in the case of B & W

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The Real Stuff

Daytime weepers will no longer be taped, effective June 2 on CBS Radio. Henceforth, the sobs will be live.

Reason for discontinuance is that it will give advertisers more flexibility in placement of commercial copy. Plan also will supposedly result in greater script flexibility and more simplified production.

$9,000,000 Into NBC-TV Coffers Via Daytime Biz

NBC-TV snared some $9.000.000 worth of daytime biz, including a $2,000,000 order from Pillsbury, within the last 10 days from six national advertisers. Five were new advertisers and one was a renewal. Simultaneously, the Bob Sarnoff-prexied outfit revealed that gross time sales for the initial quarter of 1958 amounted to $12.9 million as compared with $9.8 million for the similar period of 1957, thus representing an increase of 32%.

The $9,000,000 in gross daytime revenue came from the following advertisers: Alberto Culver Co. for periods in "The Price is Right," "Tic Tac Dough," "Today Is Ours," "Queen for a Day," "Treasure Hunt," "Truth or Consequences" and "Lucky Partners"; Chesebrough Ponds Inc. for segments in "Price is Right," "It Could Be You," "Haggis Baggis," "Queen for a Day," "Treasure Hunt," "Truth or Consequences," and "Lucky Partners."

Mentholatum Co. will be presented in some of the above-mentioned programs as will Miles Lab. Latter is the renewal order. Pillsbury Mills also ordered a 52-week daytime ad schedule totalling $2,000,000 with sponsorship of alternate-week quarter-hour segments of six daytime programs starting in the fall.

Pillsbury Mills' biz was placed via Leo Burnett Co. Goeffrey Wade Advertising is agency for Alberto Culver and Miles Lab. J. Walter Thompson represents Chesebrough Ponds and Mentholatum, and Ted Bates is agency for Standard

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Joe McDonald Exiting NBC for D.C. Law Firm

Joe McDonald, v.p. and asst. general attorney of NBC, is resigning to enter law practice in Washington. On July 1 the firm of Segal, Smith & Hennessey becomes Smith, Hennessey & McDonald, when the NBC exec formally checks in.

McDonald, former treasurer of the network, has been with NBC since 1931 (both Red and Blue skeins in days before divorcement), save for a several year-span when he went to ABC as v.p.-general counsel. He left ABC to return to NBC in '52.

Poster to CBS

Henry R. Poster, former director of sales development, promotion and research for MBS, appointed director of sales presentation for CBS Radio.

He'll report to Louis Dorfsman, head of the dept.

Jaffe Gets Nod On AT&T Specials

Henry Jaffe has been given the nod to turn in the four full hour tv specials for American Telephone & Telegraph Co. next season. They will be budgeted at $150,000 each, with an equal amount for time, bringing the total outlay to $1,200,000.

For a while it was a tossup whether the production deal would go to Jaffe or David Susskind (Talent Associates), with N. W. Ayer, agency on the AT&T account, bringing in the final recommendation in favor of Jaffe. They'll be musical specials with accent on top virtuosi in both the longhair and pop fields.

Network has yet to be designated.

Despite All the 'Hold That Line' Talk, Sooner or Later (Mebbe Sooner) Post-'48s Will Hit TV

By MURRAY HOROWITZ

The year 1958 shapes up as the year of decision on the release of post-'48's to television, when the ground rules for the eventual tv exposure later-day flickers will be blueprinted.

Battle lines are being drawn with the opposing forces, representing producers, Hollywood talent guilds, distributors and motion picture exhibitors.

In the midst of this alignment, United Artists has stepped in with a fresh principal on releasing post-'48's. UA maintains that pictures which wound up in the red in their theatrical release are not subject to talent guild demands for a share in the tv residual grosses. UA's fresh package of 65 pix is composed of 20 of UA's, 20 from J. Arthur Rank and 24 from other non-Yank filmmakers.

The 20 initially released theatrically by UA include those which lost money in their theatrical run, topped by such pictures as the Katherine Hepburn starrer "Summertime" and "Ambassador's Daughter."

If UA's position is successfully adopted by the other major picture companies, a whole crop of new post-'48's could be opened for tv exposure. They could be added to the post-'48's made overseas which do not come under the jurisdiction of U.S. talent guilds, and therefore excluded from tv residual demands.

UA, though, unlike the other Hollywood majors, does not have a studio production arm. It's strictly a distribution company making individual deals with producers. Other major studios dependent on their own production are much more vulnerable. The guilds have a provision in their contract giving them the right to strike if post-'48's are sold to tv, a right which presumably would not be exercised if a residual formula would be agreed upon for cinematics made after the cutoff date of August, '48.

It's understood that in negotiations with the Screen Directors Guild, Screen Actors Guild, et al., the majors have asked that pix which failed to recoup costs theatrically should be exempt from residual payments. Report in N.Y. is that some guilds reacted favorably,

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C&C's Net Loss Of 205G in '57

C&C Television had a net loss of $205,257 for the year ended Dec. 31, 1957, due to the non-television operations of the company, according to Matthew M. Fox, prez.

In the company's annual report to stockholders, Fox stated that the net income from tv operations amounted to $937,323 for the year. This profit, though, was dissipated by a loss of $1,013,115 for the first seven months in the non-television area. C&C's non-tv operations was "spun-off" in July. According to Fox, C&C looks forward to continuing profitable operations "free now from offsetting loss factors."

In an accompanying proxy statement, a special meeting of stock holders was called for June 17 in Wilmington, Del., to act upon a number of management proposals. They include a recommendation to reclassify and combine each 10 outstanding shares, 10 cents par value, into one share, $1 par value, thereby reducing the number of shares outstanding. Management also asked stockholders to change the name of the company from C&C Television to Television Industries, Inc.

Salaries of top execs who received over $30,000 during the year, as listed in the proxy, were as follows: Fox received $47,599; Erwin H. Ezzes, v.p. and director, $31,200; and Arnold C. Stream, v.p. and director, $36,000. As a group, all officers and directors earned an aggregate of $172,272!

Roberts' Europe Swing On NTA's Fall Campaign

Martin Roberts, director of promotion and sales service for National Telefilm Associates, leaves today (Wed.) for a three-week tour of Europe, visiting NTA's newly opened offices in Paris, Rome, Brussels and London.

His plans include the setting up of fall promotion campaigns for NTA's tv series and feature films being released in Europe. In Brussels, Roberts will represent NTA at the World's Fair Feature Film Festival where "High Noon" and "My Darling Clementine," two of NTA's westerns, will be exhibited. In London, he will confer with Vernon Burns, managing director of NTA, Ltd., to discuss promotion plans on "The Adventures of William Tell," a coproduction.

Sam Marx Turns Huckster on 'Min'

In a switch, Metro TV's production chief Sam Marx made the Madison Ave. agency rounds pitching the studio's pilot "Min and Bill."

Charles (Bud) Barry, the subsid's topper, who usually does the peddling, remained at the studio, huddled with Loew's management about contemplated studio changes. (He's due in this week to pick up where Marx left off.)

After spending a week talking to agency execs, Marx waxed very high on the need for telefilm production execs to make periodic visits to N. Y. He said his feeling is shared by execs at Screen Gems and Desilu.

The producer of the show, Marx pointed out, can answer all sorts of agency questions regarding the property, questions which would either stump a salesman or force the latter to evasions. He added that he knows of "borderline" shows which would have been sold this season had the producer been around for requested information.

Following a screening, queries regarding plots, characterizations, talent and possible longevity of the story line continually pop up. An off-the-cuff response by a salesman unfamiliar with the details of the property hardly suffices, according to the Metro production topper.

As to "Min and Bill," Marx felt that the pilot came in a bit late and at this point he found a higher interest in action-adventure telefilm fare. On the drawing boards for the season after this, Metro TV has "Father of the Bride," "Fastest Gun Alive" and "Skagway 98." Only "Father," though, is fairly definite.

For next season, "Northwest Passage" has been sold to NBC-TV, with the renewal on "The Thin Man" still iffy.

COLGATE ANKLING KTTV METRO DEAL

Hollywood, May 27.

Colgate is ending sponsorship of the old Metro pix on KTTV in mid-June when the current cycle runs out. For two years the sponsor has been bankrolling "Colgate Theatre" Friday nights.

Feeling is that the best of the lot has been unspooled on the station. Colgate will continue as a KTTV client, may buy syndicated half-hour shows for a five night weekly strip.

Revue Ups Donnelly

Hollywood, May 27.

Paul C. Donnelly, former production aide to late Carl F. Hickey, succeeds him as production head of Revue Productions.

Prior to joining Revue five years ago, Donnelly was an assistant director at Columbia Pictures for 10 years.

$100,000 Participation Pix Billings for WPIX

The participation trend as opposed to the telefilm program buy continues at WPIX, N.Y., which recently inked over $100,000 in new biz.

Three heavy spot schedules were signed with Colorforms, Armstrong Tire & Rubber, and Beneficial Management Corp. Colorforms took a schedule of Monday through Friday live participations in "Popeye." Armstrong signed for a schedule of 19 participations and Beneficial Management in seven.

Skeins involved in the spot campaign include "Amos 'n Andy," "Whirlybirds," "Twentieth-Fox Hour," and "Kingdom of the Sea."

B&A Reruns Fetch $1,000,000 in 3 Cities; WCBS-TV Pays 720G

Three CBS-TV owned & operated stations reportedly paid $1,000,000 for the local rights to 240 Burns and Allen half-hour reruns. Screen Gems, which recently bought the entire package from McCadden Productions for $6,000,000, made joint deals with WCBS-TV, New York, WCAU-TV, Philadelphia, and WHCT, Hartford.

WCBS alone, in the biggest of the three markets, is said to have paid $720,000 for the rights. At this price, the Gotham flag paid a premium $3,000 for each of the 240 half-hours. Station has slotted the situation comedy films on a Monday-Friday strip basis, starting Sept. 15 from 5 to 5:30 p.m.

Vidpix Chatter

Irve Tunick, Jerome Coopersmith and **Marjorie Duhan Adler** penning further scripts in Guild Film's "Light of the World" series. . . . Modern Talking Pictures is distributing "The Big Train," new half-hour tint documentary made by MPO and bankrolled by N.Y. Central . . . **Herbert B. Pearson** named eastern division manager for Guild Films . . . **Leonard H. Goldenson,** prez of American Broadcasting Paramount Theatres, was guest of honor at Thursday (22) luncheon of ABC Film Syndication. ABPT subsid held a sales clinic throughout last week . . . WPIX film program manager **William Cooper** leaves on a month long tour of Europe tomorrow (Thurs.) in a search for unusual footage for station's historical documentary projects, similar to that of "The Russian Revolution" . . . Cooper is presently working on WPIX's second project "The Private Life of a Dictator" . . . **Alex Sherwood** has been named south and southeast account exec for ABC Film Syndication. Sherwood formerly was with RKO Television . . . **Allen Hundley** has ankled the Dallas office of the Katz Agency to join Gross-Krasne as southwest division manager . . . **Peter Del Negro,** formerly midwestern sales rep. for UPA Pictures, named midwestern sales representative for Metro TV's commercial department . . . **Howard L. Kany,** manager of CBS Newsfilm, elected prez of the New York chapter of Sigma Delta Chi, national honorary journalism fraternity . . . **Arnold Stone,** formerly of Cousens Blair Productions, appointed head of production of Pintoff Productions . . . KUAM-TV has purchased Encyclopedia Britannica Films via Trans-Lux Television . . . "Thoroughbread Racing," film recap of the day's top local race results, had its debut on WPIX, N.Y., Monday (26) at 11:25 p.m. Five-minute segment will be stripped Monday through Friday . . . **Faye Emerson** hosted Friday's (23) afternoon feature show on WJAR-TV, Providence, R.I. She was in Providence in connection with Life Magazine and the "You Auto Buy Now" campaign there.

Milton A. Gordon, prez of Television Programs of America, and **Manny Reiner,** foreign sales v.p., have returned from Europe . . . "Flight 1960," a filmed inspection tour of the modernization of New York's International Airport, was telecast by WPIX yesterday (Tues.) evening. It was produced by the Columbia U. Graduate School of Journalism . . . WSJV-TV, Elkhart, Ind., has bought the Encyclopaedia Britannica film library . . . **Jimmy Oster,** a teenager, just completed a role in "The New Citizen," an episode in "New York Confidential."

Top 20 National Syndicated Shows

(Based on U.S. Pulse's Spot Film Report for May)

Compilation of the top 20 syndicated shows in the U.S. is based on 22 basic markets, representing about 16,391,500 tv homes. Pulse, in compiling the list, utilizes a weighted average keyed to the number of sets in each of the 22 markets. The weighted average takes in only the markets in which the program has been telecast. In order to qualify, a property must be telecast in at least ten of the 22 markets. Total number of the 22 basic markets included in the rating compilation for each series is listed in the brackets.

The markets include Atlanta, Baltimore, Birmingham, Boston, Buffalo, Chicago, Cincinnati, Cleveland, Columbus, Dayton, Detroit, Los Angeles, Milwaukee, Minneapolis-St. Paul, New Orleans, New York, Philadelphia, Providence, San Francisco-Oakland, Seattle-Tacoma, St. Louis and Washington.

	No. of Basic Markets	Telecast	Dist.	Natl. Wght. Rtg.
1. Highway Patrol	(22)		Ziv	19.9
2. Sea Hunt	(20)		Ziv	18.7
3. Honeymooners	(18)		CBS	18.6
4. Silent Service	(21)		NBC	16.6
5. Death Valley Days	(17)		U.S. Borax	16.5
5. Mike Hammer	(12)		MCA	16.5
6. Sheriff of Cochise	(19)		NTA	15.0
7. Popeye	(16)		AAP	14.7
8. Annie Oakley	(19)		CBS	14.2
9. State Trooper	(20)		MCA	13.5
9. Whirlybirds	(18)		CBS	13.5
10. Boots & Saddles	(17)		NBC	13.4
10. Cisco Kid	(11)		Ziv	13.4
11. Harbor Command	(20)		Ziv	12.8
12. If You Had A Million	(10)		MCA	12.6
13. Code 3	(11)		ABC	12.5
13. Sky King	(21)		Nabisco	12.5
14. Frontier Doctor	(15)		HTS	12.3
15. 26 Men	(18)		ABC	12.1
16. Gray Ghost	(17)		CBS	12.0

Biz Perkin' at OF; 'Invisible Man,' 'Robin Hood' & Lots of Syndication

Official Films, chalking up a network sale with CBS-TV on "Invisible Man" and getting a renewal from the same net for fourth year production of "Robin Hood," appears to be heading towards a healthier season.

Additionally, Official will be syndicating 100 episodes of "Robin Hood," comes September. The off-network series will be retitled "Adventures of Sherwood Forest" for syndication. Telefilmery already has Boston, Detroit, San Francisco and Los Angeles inked on the 100 "Sherwood Forest" episodes, accounting for about $750,000 in biz, with deals close in New York and Philadelphia. RKO o&o's in Boston and in the Detroit-Windsor exercised their option on "Forest," with WOR-TV, N. Y., expected to fall in line shortly.

CBS-TV will be slotting "Invisible Man" Wednesdays at 7:30 p.m., replacing the "I Love Lucy" reruns. Net is taking a gamble with the slotting in the hope that the offbeat nature of the show will be sufficient to swing viewers away from the opposition nets' blockbusters, "Wagon Train" on NBC-TV and "Disneyland" on ABC-TV.

Official's prexy Hal Hackett and Hub Robinson, CBS-TV's program exec v.p., will confer in London next week, getting "Invisible Man" in production. Series will be produced by Ralph Smart, who

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WHDH 'Inmate' Film Gets WNTA-TV Ride

Boston May 27.

WHDH (Channel 5), Boston's newest tv outlet, is making its strongest bid for Hub hoopla since its November debut via "Inmate", a half-hour public service documentary filmed locally by station staffers.

The segment, filmed in Massachusetts' maximum security Walpole Prison, was presented as a one-shot on May 7, but the station is ballyhooing Gov. Foster Furcolo's personal request that it be scheduled for rerun.

In the meantime, WNTA-TV in Newark, N. J., provided the station with a promotional plus through securing "Inmate" for a June 1 airing.

WPIX Film Buys Invite a Discount

WPIX, N.Y. in an effort to corral higher sponsor expenditures and offer greater flexibility has adopted a new discount structure. Station, though, has retained its same rate card, the basic A time rate remaining at $2,000 per half hour.

Under the changed structure, weekly gross program expenditures for half-hour filmed programs may now be combined with weekly gross announcements and participation expenditures to earn volume sales plan discounts on announcements and participations.

Half-hour filmed programs will be subject to their own discount schedule. Announcements and participations under the plan can now earn discounts up to 50 plus 20%.

Heretofore station had a discount on announcements and participations up to 50% for $3,000 in weekly expenditures. Monies spent over $3,000 weekly in spots were not subject to discounts over 50%. Now the advertiser can tally his budget for half-hour filmed progams into his spot campaign in order to qualify for greater discounts. The over 50% discount on spots is earned with an expenditure of $4,000 and more. At $4,000, the advertiser gets a 50% discount, and an additional 10% off from the balance.

$1,000,000 Sales On RKO Post-'48's

RKO Teleradio's "Showcase Package" of 18 pix most of them post-'48's, has racked up almost $1,000,000 in sales with deals set in 27 markets.

Stations buying the cinematics incude: KTVU-TV, San Francisco; KFJZ-TV Dallas-Ft. Worth; WTIC-TV, Hartford; KENS-TV, San Antonio; WNAC-TV, Boston; WCAU-TV, Philadelphia; WOR-TV, New York; KCMO-TV, Kansas City; KHJ-TV, Los Angeles; KUTV, Salt Lake City; and KIRO-TV, Seattle-Tacoma.

Included in the package are "The Blue Veil," "Payment on Demand," and "Clash by Night."

LATE NITE PIX PULL ON WANE?

Station Option Time Holds Up Sales

Many syndicators find that station sales have taken a nose dive these past few weeks, blaming the decline at the unsettled network fall programming schedule.

A major syndicator complained that affiliates don't know whether they'll have the 7 to 7:30 p.m. and the 10 to 10:30 p.m. periods. Morning and afternoon midweek and weekend schedules also are not firmed up.

In light of this uncertainty now, many stations throughout the country are holding back on buying skeins, according to the syndicator. Stations want to know what they'll be carrying on the nets before firming up local syndicated shows for the fall. That situation is especially true of indies. Although the indies are numerically few, many of them are in major markets. They're holding off their buying until the nets firm up their fall schedule. Only then can they attempt to program competitively with newly bought properties.

At Least Dozen New 1st Run Shows To Hit Syndication Marts in Fall

Syndication looks like it will have some 12 new first-run properties available for airing this fall, a count which is about equal to that released last year.

The roundup doesn't take into account off-network properties, such as Screen Gems' "Burns and Allen" and Official Films' "Robin Hood," which will swell the total of properties fresh to the syndication mart.

Sticking to the "made for syndication" trademark, virtually all of the indie producer-distributors, as well as the others, will have representation with fresh properties for the market-by-market field.

It's a bit early to take a final count on what will be available for fall airing, with the plans of a few telefilmeries hinging on whether or not a national sale is inked. Other producer-distributors have a few properties which go into the "probable" classification for syndication this fall.

Nevertheless, the pattern is clear for the fall season in syndication. In terms of new properties, it will be about the same as last season.

Here's a rundown of fall plans, company by company.

CBS Film Sales, one skein, perhaps "Silent Saber," and perhaps a go-ahead on second year production of "Gray Ghost"; Television Programs of America, "N. Y. Confidential"; Ziv, "Dial 999"; Official, possible second year production on either "Decoy" or "Big Story," or both; Screen Gems, "Rescue 8," and possibly "Ivanhoe" sometime later.

National Telefilm Associates, "George Jessel's Showbusiness," and "Walter Winchell File" (Latter will consist of 13 new episodes with 26 others off-network); California National Productions, "Danger Is My Business," airing dates on which can begin this sum-

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AAP '58 Billings Going Up & Up

Associated Artists Productions is still adding to its billings take for the early part of 1958. A week ago, the distribbery indicated that it had made a record take during the first two months of the year, largely on sale of the Warner Bros. flicks, and since then it has added 10 other stations for Warner and various other properties it handles.

Newhouse stations WSYR-TV, Syracuse, and WABT-TV, Birmingham, Ala., each added 350 Warner films, thereby giving them the entire Warner library. Groups of 52 Warner pix wre sold in Green Bay, Wisc.; Cincinnati; Pueblo, Colo.; Duluth; Schenectady, and Joplin, Mo. Further features were sold in Springfield, Mass., and Knoxville, Tenn.

AAP released an amended gross figure for the first two months of $4,000,000, a goodly portion of which came from Warner sales to Storer's Ohio outlets and to Hearst's Baltimore and Milwaukee keys.

Krugman to NTA

Lester Krugman, formerly v.p. in charge of marketing for Emerson Radio, has been named exec director of advertising, promotion and merchandising for National Telefilm Associates.

Department heads will report to him. Kermit Kahn, advertising director for NTA and the NTA Film Network, will broaden his activities to include other company divisions. Martin Roberts continues as promotion director.

A vet of 20 years in the advertising field, Krugman was publisher of the "Cooperative Advertising Newsletter" before taking on his new NTA post.

Film Producers, IBEW Iron Out Pattern on Tape

A new agreement on video tape jurisdiction was okayed late last week by the International Brotherhood of Electrical Workers vis-a-vis the Film Producers Assn. of N. Y. An FPA spokesman said the pact, which "replaces the existing basic contract with individual members," becomes effective retroactive to May 22.

FPA said the new agreement is simply a "reaffirmation of jurisdiction in video tape and draws the lines for an experimental period," due to end Dec. 31, 1959. Between now and the end of next year, both FPA and the union will explore tape usage to establish wages and working conditions for technicians. Since the new agreement runs until Dec. 31, 1960, the wages and working conditions will only become part of it during the last year of its existence.

IA's Richard Walsh and FPA's Walter Lowendahl ironed out the basic differences by last Friday (23). At issue was what to do about tape subcontracting by FPA members. Other issue was whether FPA members should be allowed to sell off or form subsidiaries and

(Continued on page 52)

'LANCELOT' RIGHTS REVERT TO NBC

U.S. syndication rights to "Sir Lancelot" is held by NBC-TV, under Official Films initial deal with the net two seasons ago.

NBC-TV, which also owned a share in the skein, reserved the syndication rights when the skein was sold for network showcasing. When it was dropped on NBC-TV, Kellogg picked the skein up for a rerun adventure strip on ABC-TV, along with "The Buccaneers." The skein will revert back to NBC-TV comes November, when Kellogg's sponsorship ends.

SEE CHI STORY AS HARBINGER

By LES BROWN

Chicago, May 27.

Signs are clear in this market that the gilt is rubbing off of those latenight feature films. Blockbusters will be blockbusters, but the garden variety Hollywood oldies are beginning to lose their magic as cornucopias of ratings. The situation has sent one station, and possibly a second, scurrying to the drawing boards to dope out a live replacement should the bottom drop out entirely.

Perhaps the most significant development of recent weeks is that NBC-TV's "Jack Paar Show" has begun making serious inroads into the audience that was once devoted to the late hour pix. Paar's ratings, according to the April ARB, have climbed to 10's and even 12's giving WNBQ 10:30-midnight supremacy at least two nights a week versus three feature films on competing stations. What's more the NBC anchor is having no trouble selling local participations in the 90-minute Paar stanza, while the features in the main are hurting for spot biz.

Trend, in fact, now seems to be towards singly sponsored cinematics. There may be more money in a participating structure, but plainly you gotta be able to sell the spots. WGN-TV now has four singly sponsored latenight films, as against three participating. WBKB has two sponsored shows and the equivalent of a third in Libby Furniture's thrice weekly part sponsorship. And WBBM-TV, entirely participating, is thinking of chucking the whole idea.

Leo's Whimper

It's fairly an understatement to note that the CBS station's buy of the huge MGM package, at a cost of over $2,000,000, has panned out. Save for the weekend blockbusters, which still get fat ratings, the WBBM-TV film library, unquestionably the largest in town, has been practically impotent on weeknights. Ratings are in the two and threes, and the spots are getting sparser and sparser. It's a secret, but hardly a well kept one, that the Columbia o&o is planning to retire the old pix to the can when it is ready to launch a new live offensive.

True, the WBBM-TV pictures begin at 11 p.m., an hour later than WGN-TV's or WBKB's; still one supposes the stay-up-laters would hold out for the well known MGM stars like Clark Gable, Jean Harlow, Franchot Tone, Cary Grant, etc. Fact that the ratings are down points up again that old truth about contemporary live performers—that they often suffer from over-exposure.

A check of local station execs has unearthed the following speculative "reasons" why latenight features may be on the wane here. In general it's felt the audience has reached a point of surfeit where oldies are concerned, and that the films themselves have lost what-

(Continued on page 52)

Syndicators Bide Time On '59 Convention Plan

The meeting of telefilm syndicators, slated when they were barred from attending the annual conventions of the National Assn. of Broadcasters, has been postponed indefinitely. It probably won't take place until the fall.

Currently, syndicators are busy attempting to line up national sales. With the summer in the offing and the vacation schedule for execs unwinding, it's considered unlikely that a meeting will be set until September.

Meet was supposed to take up the problem on what to do in wake of the NAB ruling, as well as scout the possibility of forming a new telefilm trade organization, and of perhaps staging a national telefilm convention for broadcasters.

Scranton Corp.'s $12,500,000 Buyout Of Roach Studios; Retain Jr. as Head

Man in Action

Actor Allan Swift suddenly became an all-around guy recently, produced, wrote and acted in 18 regional commercials for Jax Beer of New Orleans. From his point of view, the three frantic weeks he spent were worth it. He made $53,000.

Swift's beer spots are for Jax's "Game of the Week" telecasts in the southwest area. Paul Ashley made the puppets to Swift's specifications. Allen, a radio actor, says he did 36 different over-camera voices, and he designed the settings for the blurbs. Actual shooting was done by Sarra Studios in New York.

In a deal described to be "in excess of $12,500,000" the Scranton Corp., of Scranton, Pa., acquired all of the outstanding stock of the Hal Roach Studios. Hal Roach, Jr. will remain as head of the studio operation as part of the deal.

The Scranton Corp. made the deal as part of its diversification program. Scranton is an old lace manufacturing firm that has moved into electronics and other fields. Recently, controlling interest in Scranton was acquired by F. L. Jacobs Co., a leading manufacturer of automotive parts.

Roach Jr., who sold out his stock interest, said Scranton would bring new capital into the studio operation for both motion picture making and greater telefilm production and distribution. The composition of the $12,500,000 paid for the outstanding stock was said to be in cash, stock and longterm notes. Roach, who will operate the studios as a wholly-owned subsid of Scranton, was given a stock interest in Scranton, making him the second largest single stockholder in the company. The largest holder is the F. L. Jacobs Co., stock of which is traded on the New York Stock Exchange.

The Hal Roach Studios plans to get into telefilm syndication, either via acquisition of a present syndication firm or the formation of a syndication arm, according to Roach.

As to Roach's reentry into motion picture production, the first film is expected to roll in about two months, with a total of six pix slated over an eight-month span. Roach declined to name the properties, saying they currently were a matter of negotiations.

In 1948, the studios converted to the production of films exclusively for television, the first major indie studio to make this move. Roach Jr. acquired ownership of the studios from his father in 1955.

Roach put the gross of the studios for the 1957 fiscal year at about $10,000,000.

Included in the acquisition are the physical studio plant in Culver City, all existing tv and motion picture properties and the entire film library of the Roach organization. Roach has a five-year employment contract to continue as head of the studio operation with options to renew. He also will become a director in the Scranton Corp.

The F. L. Jacobs Co., parent organization, recently acquired the Symphonic Electronics Corp., manufacturers of conventional and high fidelity phonographs.

WRCA-TV's Goal: 'Art House of Air' Gina, Brigitte Too

Rather than joining a nose-to-nose feature slugfest with similar Hollywood product, WRCA-TV is adopting the offbeat cinematic approach, and, via its latest acquisition, has the potential for becoming the "art house of the air" in the New York market.

WRCA-TV bought seven upper grade foreign pix from Flamingo Films, including "Rififi," "Mr. Hulot's Holiday," "Wages of Fear," "Gold of Naples," "Please Mr. Balzac," "Frisky," and "Scandal in Sorrento." Stars in the lineup include Gina Lollobrigida and Brigitte Bardot.

Some of the pix have delayed telecasts from 60 to 90 days, not having completed their theatrical engagements as yet. The NBC N.Y. flagship paid good dough for the seven, ranging from $10,000 to $12,000 per pic, in a multi-run deal.

Station plans to telecast 'Rififi" and "Wages of Fear" on its "Movie 4" Saturday and Sunday night showcase during June rating week, accompanied by a lot of hoopla and local newspaper advertising. Feeling is that New York more than any other city in the country is an art house town, with a large potential even among the usual non-art house patrons. WRCA-TV, when it telecast "Anna" and "Bitter Rice" last March kicked up some rating dust.

Starting June 30, its daytime feature showcase will start at 5 instead of 5:30 p.m., allowing 90 minutes of playing time. Gabe Pressman, as a result of the reshuffle, will have a 10-minute segment starting at 6:30 p.m., with weather features from 6:40 to 6:45 p.m.

RUSSIA SELLS PIX TO W. GERMAN TV

Frankfurt, May 27.

DEFA, the Russian-controlled film-making organization in East Germany, has sold five of its films to West German TV, to be aired over the Munich station. Deal was arranged by Westfalen Films.

Pictures are "Ehe in Schatten" (Marriage in Shadows), "Rotation," "Aladin's Wunderlampe" (Aladin's Magic Lamp), "Affaere Blum" (The Blum Affair), and "Frau Holle."

Just when they will be shown is not yet decided. An interesting sidelight is that the films are still playing in East German film houses.

Writers Guild's Own Vidpix Series

Hollywood, May 27.

Writers Guild of America is planning a half-hour telefilm series, and has already allocated funds to buy scripts for the show from members.

WGA has written its members asking them to submit teleplays within 90 days. Guild will pay an option price of $250 for each of 13 scripts picked. Option would be for one year, and if option is exercised guild would pay no less than $2,500 a script—far above the guild minimum of $1,100.

Judges will select the scripts for the series. First members of the guild will judge the yarns; next panels of five writers each selected by the council will choose, and third, judges from various fields in the industry will make the final selections.

WGA would not produce the show physically, but would retain creative control over the series.

SCREEN GEMS ANNOUN

NEW FIRST-RUN ACTIO

39 HALF-HOUR TV FILMS OF P

"R



ICES A POWER-PACKED

ON SERIES! AVAILABLE FOR REGIONAL AND LOCAL SPONSORSHIP!

ULSE-POUNDING EXCITEMENT!

ESCUE "8"

Produced By HERBERT B. LEONARD



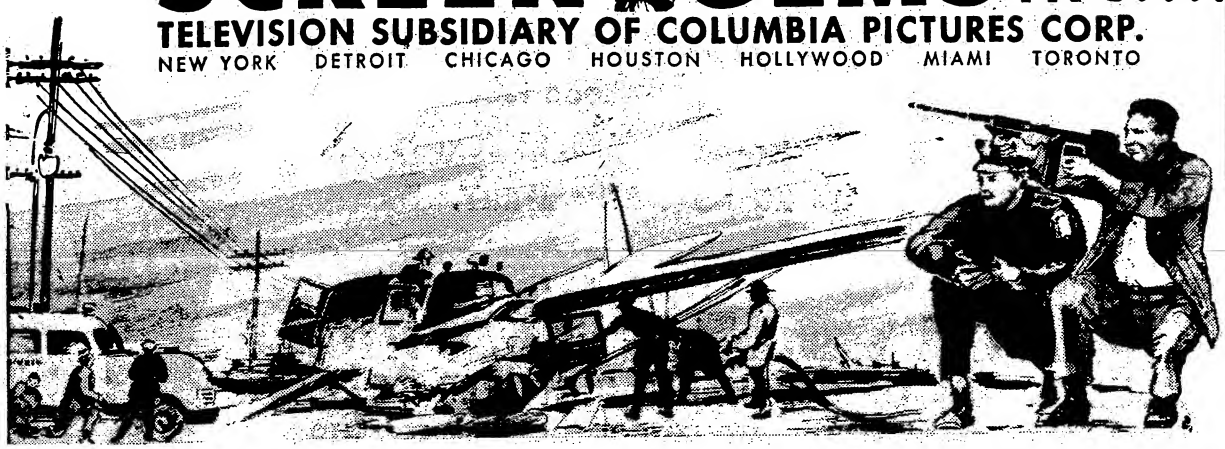
Out of the heartbeat of Los Angeles' famed rescue operations comes this continuing human-drama adventure series, starring JIM DAVIS as Wes Cameron, and a thrilling newcomer to TV...LANG JEFFRIES, as Skip Johnson

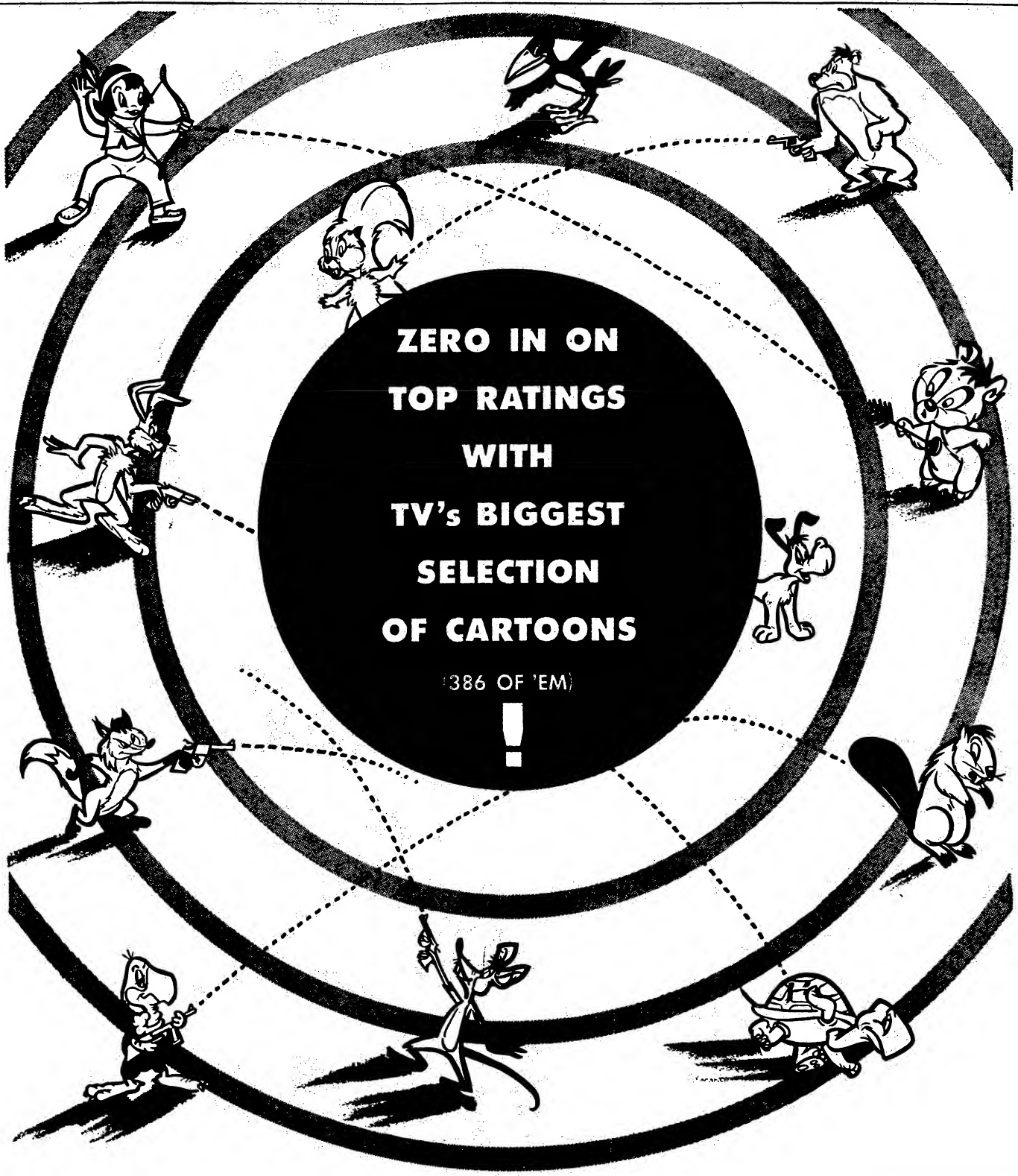
TAKE "ACTION" NOW! *CONTACT:*

SCREEN GEMS INC.....IN HIGH GEAR FOR OUR BIG YEAR

TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.

NEW YORK DETROIT CHICAGO HOUSTON HOLLYWOOD MIAMI TORONTO





Right on target: a top-scoring success for station after station, and sponsor after sponsor across the nation! Draw a bead on the snap-happiest cartoons that ever cavorted across a cathode tube: 52 POW WOW adventures, 52 PHANTASIES, 93 AESOP FABLES, 81 SCRAPPY, 75 KRAZY KAT, 13 CUBBY BEAR and 20 TOM AND JERRY.

THEY'RE ALL AT

SCREEN GEMS INC.

TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.

NEW YORK DETROIT CHICAGO HOUSTON HOLLYWOOD MIAMI TORONTO

IN HIGH GEAR FOR OUR BIG YEAR

FCC & 'BATTLE OF DAILIES'

Harris: 'Cut Out Those Big Profits'

New Britain, Conn., May 27.

A bill to prevent sale of tv stations for large profits will be introduced by House Legislative Oversight subcommittee, chairman Oren Harris (D., Ark.) said in a speech here past week before Connecticut Association of Broadcasters. Harris, at same time, criticized monotony of tv programming and stated broadcasters might find people shunning their sets within a few years.

Harris, putting himself on record as opposing "excessive prices" paid for tv channels, suggested that FCC determine actual value of stations' assets, fix added value of good will, and then direct that excess payment of station go to the government.

Arkansas Democrat compared broadcasting to auto industry, pointing out that standard patterns in car design have "taken the excitement" but of buying. He warned the same thing could happen with the tv dial.

Harris applauded the NAB appeal for editorial approach on radio-tv as one forward step toward added appeal in programming.

Calif. Station Wars on Police

Refusal to Disclose Location of Radar-Equipped Patrol Cars Cues KFOX Action

Long Beach, Calif., May 27.

KFOX has publicly accused the local gendarmerie of being "guilty of entrapment" by its refusal to disclose the location of radar-equipped patrol cars detecting speeders. Station has declared open war on the cops and on the air the other day offered ticketed Long Beachers KFOX reporters to testify against the legality of the secreted radar cars.

Indie says police in many other cities provide radio stations with reports on the location of their radar cars, but Long Beach police rejected such a request by KFOX. Pat Michaels, station news chief, told listeners, "If you get a radar speed ticket and want to fight it on the basis of entrapment, KFOX reporters would be glad to testify to the fact the Long Beach police department refused to reveal to a public medium the location of its cars."

"In order for them to operate legally," Michaels said, "the public would have the right to know a cop is not behind the next billboard or the bush."

Accas Exits ABC For Grey Agency

Gene Accas is quitting ABC-TV's executive ranks to join Grey Advertising on June 16 as associate media director. He'll be No. 2 media man at the agency, reporting to media chief Dr. Lawrence Deckinger.

In leaving the network Accas gives up a vicepresidency. For the past several months he was sal presentations veep for the web and he dreamed up ABC-TV's basic sales pitch for the 1958-'59 selling season. Before moving into the presentations area, Accas was an administrative v.p. under the web chieftain Oliver Treyz. In February, 1957, he followed Treyz back to the network, where they both had worked before, from a vicepresidency at Television Bureau of Advertising.

One of the interesting angles of the Accas shift is that at Grey, he'll probably be working on the NBC account, since all the agency's accounts eventually fall under media's purview.

Tennessee Ernie Ford Set for CBS Radio Ride

Tennessee Ernie Ford returns to CBS Radio on the "Ford Road Show" Monday, June 2, at 5:05 to 5:20 p.m. and will be heard Monday through Friday, sponsored by Ford Division of Ford Motor Company. Ford was previously host of his own show on CBS Radio from March, 1954 to December, 1955.

Doris Drew and Molly Bee will alternate as girl vocalists. Jack Fascinato will direct the orch.

'Wheaties Sports Page' As TV Summer Entry

General Mills, Inc. has bought a quarter-hour show, "The Wheaties Sports Page" to precede major sports events on NBC-TV during 1958-59 season. Program will relate story of famous player, game or team via film clips and interviews with sport figures. Theme for each show will come from event the program precedes.

Show will be launched June 14

Sam Slate: 'Radio Stands Indicted' On Many Counts

Athens, Ga., May 27.

Broadcasting industry can be indicted on many counts, Sam J. Slate, general manager of CBS Radio, told an audience at fourth annual "Education Industry Conference on Advertising" at Henry W. Grady School of Journalism, U. of Georgia. Slate advised audience how to make radio advertising more effective.

Among the indictments were:

Over-commercialization of the station—putting five or six commercial announcements in a 15-minute time period.

Improper presentation of commercials—"and now a brief message from our sponsor" type thing.

Accepting questionable advertising which in long run will downgrade the commercial acceptance of station in the community.

Improper programming or programming to a specialized audience the nifty 50 or rock-'n'-roll type operation.

Overlong commercials or allowing commercials to interrupt a show in such a way that will irritate listeners.

Slate said that agencies and advertisers are at fault for the following reasons:

Cost-per-1000 time buying.

Lack of knowledge of markets.

Poor commercials.

Confinement of radio purchases to morning and afternoon rush hours.

Improper analysis of research information which is available, or improver understanding or misuse of such information.

Improperly trained time buyers.

'Jig Time' Tops Scot TV

Glasgow, May 27.

"Jig Time," a Scot indie tv program transmitting Fridays, has been named No. 1 in Television Audience Measurement ratings on the Scot network.

Program deals with Highland dancing and song, and features an Auld Lang Syne band,

HUB, ST. L. CASES & GOV'T BIGWIGS

Washington, May 27.

A "battle of newspapers" shaped up as Oren Harris' House Legislative Oversight Committee dug into the Federal Communications Commission's Boston channel award to the Boston Herald-Traveler Corp.

The snowballing probe also has some sensational overtones, with the names of President Eisenhower, his assistant Sherman Adams, Postmaster General Summerfield and former Attorney General Brownell entering the St. Louis phase of the Springfield-St. Louis case.

Yesterday (Mon.), the Boston Herald-Traveler, winning applicant for Channel 5, refused point-blank to honor a subcommittee summons for records, with Harris asserting he would not "stand for" the refusal. If neither side recedes, that could mean a court test of the subpoena powers of Congress.

In St. Louis, it wasn't a case of a "battle of newspapers," according to testimony developed yesterday, but the Globe-Democrat figured in the shuffle involving Channels 4 and 2.

In Boston, the Globe is fighting a hot battle for the advertising dollar with the Boston Herald-Traveler. The Globe joined the court battle against the H-T's acquisition of WHDH, filed by the losing applicants for Channel 5. The Globe charged that the Herald-Traveler would use the station to drive the Globe out of business, a charge denied by the Herald-Traveler, a strong editorial supporter of the Republican Party.

CBS was alleged to have bought St. Louis Channel 4 for one-quarter of the value of the station, $2,500,000. CBS had already won Channel 11, but faced court action by the losers attempting to reverse the decision, and turned 11 over to all but one of the losing applicants. The Globe-Democrat, one of the owners of Channel 4, bought into Channel 2. Latter had been switched from Springfield, and the winning applicant, WMAY, was accused of aiding, rather than fighting, the switch.

The names of Eisenhower, Summerfield and Brownell entered the picture with allegations that the Globe-Democrat officials had contacted them for aid in the newspaper's original fight for St. Louis Channel 4. Adams was shown to have been interested in the Channel 4 contest. Letters from the FCC to him and a letter from him to the FCC on White House stationery made this the only established point in the whole situation. But Adams apparently merely inquired about the status in the case.

Subpoenas have been issued for principals in WMAY, and they are set to testify tomorrow (Wed.).

The House's subpoena for records of the Boston Herald-Traveler related to telephone calls made by the publisher, Robert B. Choate, or any other officer, director, counsel or employee, between Boston and the following cities: Washington, Cincinnati, St. Louis and Manchester, N.H. Attorney for the Herald-Traveler challenged the relevancy of such data, contending the subcommittee's representative had "refused to state what the subject matter of his proposed questioning" of the publisher would be, "or to make any other statement regarding the scope of the proposed questioning."

L&N Absorbs Frisco Agency With $4,000,000

Lennen & Newell, with estimated billings of $61,000,000, will add another $4,000,000 in business as of June 30 when they take over Merchandising Factors, San Francisco-based agency.

Merchandising Factors prexy, Marshall Weigler, will become a senior veepee at Lennen & Newell in charge of the San Francisco office.

The Factors accounts are chiefly in household products, paper accounts and local banks.

Wm. Morris, Others Now 'Casting' For Com'ls; Blurbing Now Big Biz With Top Names Going for Loot

By ART WOODSTONE

The television commercial is big business for actors. Besides providing record amounts of coin for legit and motion picture thespians, the vidblurb has brought a lot of them back into prominence.

Importance of commercials as personality vehicles has grown so much in the past several months that William Morris is getting into "general casting," meaning that in order to get a finger in the sizable commercial pie this major talent agency is no longer just handling performers only on an exclusive contract basis. General Artists Corp. is reportedly considering the same step, and MCA has been into casting of blurbs for some time now.

An indication of just how quickly commercial casting has expanded is found in the Schwartz-Luskin Agency. Company, whose principal enterprise is commercial casting, has in just the five months of '58 matched its billings for the full year of 1957.

Parallel advances are reported for other major blurb placers, namely Chuck Tranum, Grace Lyons & Hartford. "This is only the beginning," an optimistic Len Luskin (of S-L) said the other day.

At this point no billings figures are available—partially because its hard to get a collective tally at midyear, partly because the talent agencies guard their takes carefully—but in light of the Morris entry, etc., and the altered attitude of top name actors, insiders anticipate "astronomical" returns this year for players doing blurbs. The word astronomical is, of course, relative; placement of actors in video (both live and film) blurbs was always a comparatively small industry compared to most straight show biz enterprises.

Largely because of the high residual payment demanded by unions for actors, advertisers at least two years ago began figuring that the additional cost asked by big business namers was worth it.

Continued on page 47)

Claims 'Playhouse 90' Script Was Plagiarized

Los Angeles, May 27.

In plagiarism suit filed against CBS by Ray Bradbury in Federal Court, net is charged with lifting writer's novel, "Fahrenheit 451," for a "Playhouse 90" teleplay.

Bradbury claimed his material was used in segment, "A Sound of Different Drummers," written by Robert Alan Aurthur and telecast Oct. 3, 1957.

Mutual Yanks Its Drama & Mystery For More News

Mutual is dropping its drama-mystery midweek night programming bloc and replacing it with two fresh "news concept" shows, as requested by the net's affiliates.

The two fresh shows will be "The World Today," with ex-March of Time commentator Westbrook Van Voorhis doing the narration. It will be directed by Sanford Marshall and in essence the 25-minute show will be a newsreel wrapup of the day's news events featuring live pick-ups of major newsbreaks. The other 25-minute Monday-through Friday replacing strip will be "Capital Assignment," highlighting reactions mainly from Washington, D.C. to major news developments.

The changeover is effective June 9. Both shows will be under the overall production reigns of Robert F. Hurleigh, MBS v.p. "The World Today" evening cross-the-boarder will be for network sale and "Capital Assignment" will be for affiliate sale, under Mutual's swap program contract format with affiliates.

The cancellation of the drama-mystery bloc is another step by the net to upbeat news programming, special events and sports in lieu of entertainment shows. The mystery-drama bloc had been on the air since 1955. The morning stripped "Kate Smith Show" of 25 minutes is virtually the only remaining commercial entertainment show on the net. There are a few chatter shows and sustaining dramas. But in terms of commercial programming for the net, it's the five-minute newscasts on the half-hour.

The following shows, stripped Monday through Friday from 8:05 to 9 p.m., are being dropped: "True Detective Stories," "Lives of Harry Lime," "Squad Room," "Adventures of Scarlet Pimpernel," "Exploring Tomorrow," "Horatio Hornblower," and "Secrets of Scotland Yard."

Net says the following participation sponsors are changing with the switchover: Ex-Lax, Hudson Vitamins, and Quaker State Oil Refining.

Desilu Stock for Staff

Hollywood, May 27.

Desilu Productions is allowing selected personnel to buy shares in company. Total of 19 employees last week were given opportunity to acquire an interest in fast-growing concern.

Stock distribution policy will be a continuing program so as to permit further participation by employees. This may be a prelude to a public stock issue, according to insiders.

Max Factor Plum For K&E Agency

Kenyon & Eckhardt has been appointed to handle the lion's share of the $4,000,000 Max Factor account. Sharing the billings with K&E is the Anderson-McConnell Agency.

The appointment of K&E ends a nearly two-month search for an agency by Factor. The account had been handled by Doyle Dane Bernbach for the past seven years, with smaller agencies having a piece of the business. The resignation of the account on March 31 was termed by both Doyle Dane execs and Factor officials as "a mutual difference of opinion."

The Los Angeles office of K&E will handle the account, according to Davis Factor, chairman of the board of Max Factor. K&E picked up the following accounts: Max Factor Hair Spray, Hi Fi Fluid Make Up, and Fragance lines. A K&E spokesman stated that other products would be appointed later. The appointment is effective June 2.

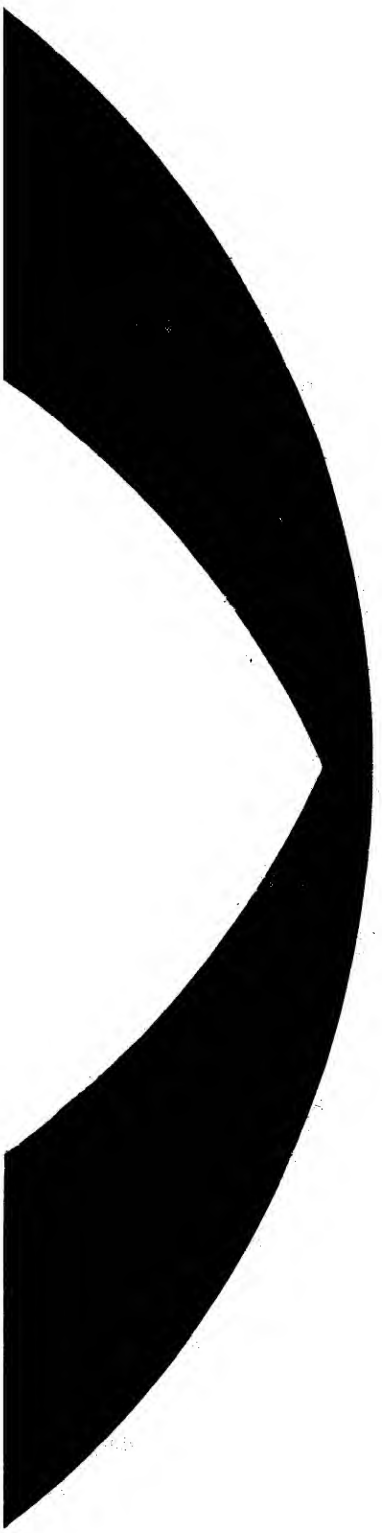
Anderson-McConnell will continue to handle the hair products, which are: Curl Control, Facial Bath, Creme-Puff and a new lipstick to be announced at a later date.

The additional billings to K&E will make them a $90,000,000 agency.



*December Bride, Dick Powell's Zane Grey Theatre and the Danny Thomas Show, which has been in the Top Ten ever since it moved to the CBS Television Network.

**The Ann Sothern Show.



General Foods asks for a fourth helping

No one in the food business does more advertising than General Foods. No one in the food business uses more television. And no one in the food business has more customers.

For the past six years General Foods has consistently placed most of its television advertising on the CBS Television Network—where this season it presented three of the most popular nighttime programs.* *Each of these programs attracted a weekly average of more than 30 million people.* Combined, they brought General Foods 235 million advertising impressions a week through the October-April season.

Next season General Foods will add a fourth program** to this nighttime schedule. Its reasoning is simple and direct: The more people reached as potential customers, the better its chances for sales. Television offers the biggest potential audience, so television gets the biggest share of the company's advertising dollar.

And since the television audience keeps on growing each year, it is only natural that General Foods' investment should grow too.

Like General Foods, other leading advertisers such as Westinghouse, U. S. Steel, Prudential, Procter & Gamble and General Motors' Delco Division will also profit by the expanding television audience. They have joined an impressive wave of renewals on the network which for 68 consecutive Nielsen Reports has provided the largest nationwide audiences in advertising.

CBS TELEVISION NETWORK

Sig Mickelson Offers Five-Point Frontal Attack to Combat 'Unequal' Status of Broadcast Journalism

Tv isn't as free to cover the news as is the press and other media, Sig Mickelson, veepee of CBS Inc. and general manager of CBS News told the Connecticut Broadcasters Assn. at their annual convention last Friday (23).

Referring the Herbert Mitgang's report for the Fund for the Republic on CBS' interview with Nikita S. Khrushchev, in which the writer pointed out that tv is not as free as other media, Michelson admitted Mitgang was right. Similar interviews in the American press would occasion no special comment, but on this caused a storm "that blew for many days."

Among the other barriers to tv coverage Mickelson cited rulings preventing tape recorders and mikes from Committee rooms of Congress, N.Y.C. Council, American Bar Assn.'s Canon 35 and discriminatory assignments of space facilities at such events as the upcoming nuclear tests at Eniwetok. These, he said, were some of the examples of "unequal" status of broadcast journalism.

The CBS news chief said he had five recommendations for improving the situation. First, better personnel. "Many stations are doing a superb job of covering the news," he said, "but I am afraid that there are still too many ex-disk-jockeys, former saxophone players, or inexperienced recent college graduates to provide a quality news service."

He also urged better original reporting and less relying on rewrites of the wire services. "There is no substitute for personal contact, he said. He also called for "quality performance at all times . . . if we don't have integrity, if we are not objective, if we don't have some sense of showmanship, then our job of purveying information is helpless."

A news department of a broadcast station which can operate on a break even or profit basis is in a better position to serve the community, than the money loser and can cover more news in greater depth, hire better personnel, operate better facilities Michelson asserted.

He said the Radio and TV news Directors Assn. had been effective on many fronts but that it was not getting sufficient support from management and that its membership of some 400 "is pitifully low when compared to the total number of broadcasting stations in the United States."

He observed that the broadcasters need an organization similar in stature to the American Society of Newspaper Editors "but as of now we don't have it and prospects for the immediate future do not seem very bright."

With better support from management the RTNDA's prestige could be enhanced, he said.

Minding the Store

Chicago, May 27.

Chi bureau of Mutual Broadcasting System, which was down to one man a couple months ago, now is down to one secretary. Bob Jones, head of the office, resigned a week ago, and John Finley, who had been hired as second man, departed several weeks before.

Mrs. Lenore Borash, Jones' secretary, continues until MBS sends a man out from New York.

WMCA Overhauls Its Program Sked

Another big overhaul in New York independent radio is due to take place on June 2, when WMCA inaugurates an extensive change in the program schedule. A few weeks ago, WNEW revamped its own sked, but the WMCA moves which include the return after four years of Ted Steele—caps the list of the many changes having taken place recently in New York.

The longtime early morning team of (Roger) Gallagher and (Joe) O'Brien is being split up. O'Brien is taking on nighttime assignments as a solo performer. Herb Oscar Anderson, who joined the station recently, is being shifted from his current afternoon slot to the Gallagher and O'Brien 6 to 9 a.m. strip.

The several rapid manuevers were blueprinted by Peter Straus, WMCA's new program boss. Actually, the blueprint has yet to be firmed, but the tentative sked as of June 2 looks this way on weekdays:

Anderson from 6 to 9; Bob Callan, 9 to 11; Ted Steele, 11 to 1 p.m.; Callan again, until 3; the newly signed Scott Muni, from 3 to 5; Steele (in a show pitched at teenagers), from 5 to 7; The soloing O'Brien until 8:30; Muni picks up again at 8:30 and he, O'Brien and a third gabber are due to split in some way the workload until midnight, when Barry Gray's talk show comes on.

Straus has plans for his jocks to make as many personal appearances as possible. Purpose is twofold: with new names, it's important to get them and keep them in the local market's eye Then, there are apparent advertiser ramifications.

CBS Radio News Sales

CBS Radio contracted with Kent Cigarets and Jell-O for 24 weekly news periods both for weekday and weekend broadcasts.

P. Lorillard Co., for Kent, purchased 24 weekly news periods, for 52 weeks starting June 30. This marks Lorillard's return to CBS Radio after five-month absence.

Jell-O Division of General Foods signed for 24 weekly news periods during 18 alternate weeks starting this week.

ABC Radio's Hub Affil

Boston, May 27.

ABC returns to Greater Boston area on June 2 when WTAO becomes the local outlet for ABN shows, which Hub has been without for several months. Latest move by WTAO is seen as in keeping with its plan to tailor programming to overall adult taste.

The 250-watt station recently revised its music shows, eliminating certain types of rock 'n' roll. Acquisition of the ABC outlet is also seen as improving WTAO's position on the competitive Boston radio band.

N.Y. TV Outlets Cite Hefty Hike In Spot Billings

On the assumption that New York's constantly growing army of jobless have more time to watch tv, Madison Avenue's ad agency time buyers are purchasing an extraordinary amount of spot biz on Gotham's major tv outlets. Both WRCA-TV and WCBS-TV, despite the employment slowdown, are registering record grosses, considerably in excess of last year.

Business for the second quarter of this year at WCBS-TV is reportedly running well ahead of that placed during the second quarter of 1957, Norman Walt, general sales manager of the CBS flagship outlet reveals. Max Buck, director of sales and marketing at WRCA-TV, has a similar story to relate. NBC's video outlet in Gotham had the most successful April in its history with a 13% increase in total billings over same month last year, and a new record high is anticipated for the second quarter.

WCBS-TV's biz for second quarter of this year is running nearly 20% ahead of that pulled in for the comparable period last year. Last year's billing was about 5% over 1956.

Both outlets see an even greater trend toward spot tv biz in months ahead and this should also be reflected on video channels across the country during the latter part of this year. Buck attributes his station's soaring billing to many factors, including revenue from new types of advertisers such as legitimate theatres and an increase in business from sponsors trying to combat the anti-recession movement.

WCBS-TV's Walt says his outlet's upbeat swing is due, in a measure, to the new rate card designed to accommodate more different advertisers in more different ways. He points out that more different advertisers are now using prime time than have in the past.

Accounts new to WCBS-TV and existing accounts which have substantially increased their expenditures for the second quarter include General Mills (Hi Pro); Emerson Drugs (Bromo Seltzer); Standard Oil of N. J. (Esso); Toni; Colgate Palmolive (Ajax, Dental Cream, Palmolive Soap); Lever Bros. (Pepsodent, Dove Beauty Bar); Procter & Gamble (Zest, Jiff and Clorox); International Latex, Ford Manufacturers Assn.; California Oil Co., American Tobacco Co., Socony and P&G Ivory Soap.

New biz at WRCA-TV includes Canada Dry, King Kone Corp., DuPont, Ladies Home Journal, Royal Crown Cola, "Li'l Abner," "Jamaica," General Foods, Parry Labs and Sal Soda.

Bert Lee Jr., Art Ford Divvy Up 45 Hours Of WNTA Air Time a Week

The two busiest men in the WNTA camp are Bert Lee Jr. and Art Ford; they may even rank as the busiest men in all New York broadcasting. They do about 45 hours a week between them.

Here, briefly, is a rundown of their activities. First sportscaster Lee; In radio, he has a 7 to 7:30 p.m. strip, another from midnight to 1:30 a.m. (including Saturday); on tv, he does "Celebrity Bowling" from 8 to 9 p.m. and segues into "Sports-O-Phone" from 9 to 10:30. Plus that he does a 10-minute warmup prior to baseball and a 15-minute baseball windup.

Ford's even busier. He does an 11:30 a.m.-to-1 p.m. strip in radio, and another from 4:30 to 6 p.m. Again in radio, he works Sundays from noon to midnight—straight through. On WNTA-TV, he hosts a 9-to-10:30 jazz show on Thursdays. On rival WABD, he's still doing a Friday 10-10:30 "Greenwich Village Party" variety show. Finally, he's program director for WNTA-AM-FM.

Radio's 'Count Me In, Census'

Washington, D. C., May 27.

In response to industry requests and to pressure from Sen. Spessard Holland, Chairman of a Senate Appropriations Subcommittee which has been holding hearings on commerce and related agencies, the Census Bureau is taking another look at its refusal to include household radios in its Federal census.

Florida solon is strongly advocating a national tally of both radio and tv receivers in homes, though he nixes the NAB suggestion that portable and auto radios, brand preferences and other data be included.

Robert Burgess, census director, had already included count of tv homes in his planning on basis that 1950 census figure on radio set saturation was still valid and that such a count was not "technically feasible."

Holland stressed value of radio statistics for civil defense agencies, and for industry, pointing out wide segments of the country sans video are dependent on radio for weather, agricultural and other data.

TV-Radio Production Centres

IN NEW YORK CITY

Frank Cooper Associates set **Coby Ruskin** to produce new "Musical Bingo" on NBC-TV . . . **Lucile Mason** is new prexy of N.Y.C. Chapter of American Women in Radio-TV . . . **George J. Rapp** joining CBS-TV spot sales office in Chicago as account executive . . . WCBS Radio Sales Manager **Buck Hurst** to Chicago for week's visit with sponsors and agencies . . . WCBS Radio's **Galen Drake** to emcee annual meeting of National Multiple Sclerosis Society, Nassau County Chapter, June 6, at Salisbury Park County Club . . . Actress **Lilia Skala** in Estes Park, Colo., doing pilot film for CBS series "The Gamblers" being brought in by **Gilbert Ralston** with **Don Medford** directing. Vet thesp due back in N.Y. end of month.

Paul Rosen, CBS-TV Business Affairs Dept., to London on business trip . . . **Bob Martin,** CBS-TV casting director, to address Mace School for Professional Children at Hotel Statler June 12 . . . **Fred Coe** searching for seven potential scripts for "Playhouse 90" shows he'll produce next season . . . **Nancy Malone** signed for running lead of Babby Dennis in CBS-TV soaper "Brighter Day" . . . **Anh Loring** into "Love of Life" soaper on same web . . . Pianist **Van Cliburn** to get the **Ed** Murrow "Person to Person" treatment Friday (30) . . . **Louis Dorfsman,** director of art for CBS Radio, named to Executive Committee of N. Y. Art Directors Club . . . **Joseph Julian** and **Genelle Gibbs** into cast of CBS Radio's "Road to Life" . . . **Jeanne Elkins,** CBS Radio actress, married non-pro Rich Naish at St. Malachy's Church Saturday, May 24 . . . **Arthur L. Topol,** executive time buyer in Donahue & Coe's radio-tv dept., weds Phyllis Barbara Teich July 3 . . . **Ronald Dawson** started a week's run as one of the leads on tv's "Modern Romance" and is set for two more shots on the recorded "Objective" . . . **Dwight Hemion,** director of "Steve Allen Show," flew to Europe Monday (26) for two week vacation-biz trip. Allen show of June 1 will be directed by associate producer **Jim Elson** . . . **Mort Rubenstein** named art director and **Marvin Fuchs** production manager of the Advertising and Sales Promotion Dept. of CBS-TV stations. They report to **John Cowden,** veepee of advertising and sales promotion for the division . . . **William N. Davidson,** general manager of WRCA-WRCA-TV, awarded citation from Boys Club of America . . . **Mark Richard,** assistant producer in tv at Benton & Bowles, back to work after brief stay at hospital . . . WRCA-TV studio supervisor **Pete Calabrese** engaged to Dora Pace. They'll be married in August.

"Today's Business," five-minute financial and business news shows sponsored by Bache & Co., celebrated its sixth anni on WOR Radio Monday (26) . . . Mutual has again received the Certificate of Achievement from the Army for "The Army Hour" broadcasts . . . WOR Radio's "Music from Studio X" will present its first venture into stereophonic music reproduction today (Wed.) between 10:15 and 11 p.m. One half of the split stereo signal will be broadcast over **WOR-AM** and the other half over WOR-FM via commercial stereo tape . . . Pianist **Frank Glazer,** who has appeared as a performing guest on NBC-TV and CBS-TV, is an artist in residence for the fourth summer concert season at the U. of Wisconsin-Milwaukee . . . **Cort Steen** set as director of the Perry Como summer sub and **Coby Ruskin** as producer of "Musical Bingo," both on NBC-TV . . . **Frank Gianattasio** to WOV sales from Ogilvy, Benson & Mather . . . **Zel deCyr** completed series of radio spots for Triple "S" Blue Stamps . . . **Thelma Carpenter** into WABD's "Night Beat" tonight (Wed.) . . . **Hermione Gingold** guesting on CBS-TV's "Sez Who?" Sunday (1).

Jean Darling, former "Our Gang" star, set by Schwartz-Luskin agency on telefilm blurbs for Instantine and Crisco . . . **Myron McCormick** and Britain's **Peter Cushing** on **Joe Franklin's WABC-TV** "Memory Lane" today (Wed.) with **Johnny Desmond** and **Lou Nova** appearing May 30 . . . Singer **Betty Grove** to do "Finian's Rainbow" in musical barns this summer . . . **Art Van Horn** of "Ad World" to do a show for the BBC . . . "Big Payoff" vocalist **Judy Lynn** at Supermarket Institute convention in Atlantic City yesterday (Tues.) . . . **Wick Crider** transferred back to N. Y. from Coast by Young & Rubicam.

Fernando Lamas left for the Coast over the weekend to rehearse for CBS-TV's June 5 "Climax!" show . . . **Bonnie Novick,** formerly with "Omnibus" as casting director, has joined the staff of agent Lucy Kroll . . . Moppet **Claudia Crawford** doing a "N. Y. Confidential" segment . . . **Sue Ane Langdon** back from Green Bay, Wis., where she did a cerebral palsy marathon stint over WBAY-TV last Friday-Saturday . . . **Nina Reader,** last seen on Broadway in "Genius and the Goddess" joins the cast of "Search for Tomorrow" on CBS-TV.

IN HOLLYWOOD .

Sam Fuller, erstwhile NBC-TV producer and program exec, partnered in the town's newest deluxe hotel-cafe . . . **Pete Kortner** giving up his associate producership of CBS-TV's "Playhouse 90" to create his own shows for the network . . . **Bill Kayden** can't resist all that talent on the Las Vegas strip and overturning the Sahara's **Stan Irwin** and **Larry Sloane** for an NBC spec for next season. Theirs from the desert spa have been acclaimed the most successful . . . **Jack Simpson,** now national director of broadcasts for Foote, Cone & Belding, looked around at the availables but found little to excite his interest. He has it figured out there'll be 30 westerns on the skeins next season but allows they won't all be of the pure brand . . . **Earl Rettig,** prexy of **NBC's California** National, is high on **Jack Pickard** of "Boots and Saddles" as next season's new western star . . . "Country America" closed out a year on KABC-TV and Sandy Cummings, program boss at the web's western terminal, is plumping for a network spread through the summer . . . **Bob Oakley** dropped his talent agency to pick up a veepee berth with Dimensional Pictures . . . **Doye O'Dell,** who pioneered western variety shows on tv eight years ago, is gathering up the town's best range talent for an hour network show . **Jack Douglas** (KCOP travel packager), raised $8,000 for National Council of Jewish Women with two showings of "Dead Sea Scrolls." He's their man-of-the-year . . . Now that the copyright is running out on "The Virginian" and other Owen Wister adventure tales, the rush to public domain will recall the uranium pilgrimages to Utah.

IN CHICAGO . .

Harry Miller, brother of deejay **Howard Miller** who has been in the WGN Inc. employ for over three years, has been promoted to assistant to **Brad Eldmann,** general sales manager of WGN-TV . . . First day of "Bingo At Home" on WNBQ reportedly drew 2,800 cards from player-viewers . . . **Bill Lawrence** off for two weeks and being subbed for on WBBM by **Len Dresslar, Celal Ince** and **Billy Leach** . . . **Robert Stebbins** upped to production facilities supervisor, vice **George Petterson,** at WGN-TV . . . Deejay **Spider Webb** has signed on with WJJD . . . **Cliff Johnson** doing five minute taped travel reports from Europe for WMAQ's "Phil Bowman Show" . . . **Gordon Weisenborn,** ex-Encyclopaedia Britannica Films and a multiple award winner, joined Colmes-Werrenrath Productions here as producer-director . . . **Geraldine Kay** to sub for **Dorsey Connors** on WNBQ for four weeks when latter leaves for Europe next month . . . "Ding Dong School" being shown from

(Continued on page 38)

JOHN BULLISH ON U.S. DRAMA

Nielsen's Top 10 in Britain

(Week Ending May 11)

Take Your Pick (AR)	73%
The Army Game (GRANADA)	73%
Sunday Night at the London Palladium (ATV)	71%
Television Playhouse—"Blood on Whose House" (ATV)	69%
Wagon Train (GRANADA)	66%
Emergency Ward 10—Fri. (ATV)	66%
Armchair Theatre—"Hanging Judge" (ABCTV)	65%
European Cup—Manchester United v Milan (Second Half) (BBC)	64%
The Sunday Serial—"The Truth About Melandrinos" (ABCTV)	64%
Emergency Ward 10—Tues. (ATV)	62%

In Frisco 'Navajo's' a Dirty Word

So Don Sherwood Is Cut Off as 'Crusade' Backfires Into Dead Air

San Francisco, May 27.

Don Sherwood got himself cut off of tv last Friday (23) night because he said the word "Navajo."

Sherwood, far and away Frisco's most controversial radio-tv personality, has been "crusading" for the Navajos since he returned from Gallup, N. M., six weeks ago. He claims they are in a sorry state and blames the Federal Bureau of Indian Affairs.

He's used both his daily KSFO deejay stint and his twice-a-week KGO-TV half-hour to deliver his message repeatedly.

On May 16 Glenn L. Emmons, commissioner of Indian affairs at Washington, D.C., wired John H. Mitchell, KGO-TV general manager and an ABC vice-president, and William Shaw, KSFO general manager, claiming that Sherwood's broadcasts were "provocative, dogmatic and grossly unfactual." Emmons said Paul Jones, Navajo council chief, Norman Littell, the tribe's general counsel, and Wade Head, a Navajo who is the bureau's Gallup, N.M., director, would be in Frisco last week and wanted to present rebuttals to Sherwood.

Mitchell met with the Navajo officials and agreed to give them a chance to present their views. Then, last Friday night during rehearsal for Sherwood's show, Mitchell sent program manager

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META's Reprieve For the Summer

New York's Metropolitan Educational Television Assn. (META) got a reprieve from shuttering, raising sufficient monies to keep it in reduced operation through the summer. Chief source of income was a sizable contractual arrangement with the Educational Television and Radio Center of Ann Arbor, Mich.

Other monies came from grants from private and independent sources. META, though, still needs an operational budget of $200,000 to stay in business through December. The organization, which is chartered by the state's Board of Regents, also expects to play a central role in the Regent's tieup with WOR-TV. The Regents, beginning in September, will utilize the daytime hours at WOR-TV for educational telecasts.

The reduced summer operation has resulted in 13 layoffs of META's staff of 46, encompassing all departments. Dr. Brown, in a statement made at an emergency staff meeting, and an on-the-air broadcast over WPIX, paid tribute to commercial tv and radio stations as well as newspapers for their help in META's appeal for emergency funds. WMCA, WCBS-TV and WRCA-TV have cooperated in the campaign.

META, which has been telecasting live shows via WPIX, during the mornings, will give up these regular telecasts this week. Summer WPIX telecasts will be confined to kines and films of META.

FCC Back at Full Strength

Washington, May 27.

The FCC is at full strength for the first time since the forced resignation of Commissioner Richard A. Mack.

Newly confirmed commissioner John S. Cross was sworn in at the weekend by FCC chairman John C. Doerfer in a ceremony witnessed by many leading government officials.

Cross has served in electrical communications with the government for nearly 25 years, since 1946 with the State Department.

ANA Study Warns Of Existing Abuse In Triple Spotting

An important segment of advertisers are victims of triple spotting abuse in television, according to a survey of members of the Assn. of National Advertisers.

The study showed that of the 115 advertisers replying to an ANA questionnaire, 32 complained of triple spotting in recent months. "Ultimately, it would seem that what is needed," the ANA said," is a revision of the NAB code and an agreement, between the networks and their affiliates, as to the amount of time that is available for sale by local stations, after a network program has been bought by a network advertiser.

Oliver Treyz, prexy of ABC-TV, stated, "ABC is very much aware of the adverse effects of triple spotting, and it has been discussed with our affiliates on many occasions. Last January the managers of all ABC affiliates were alerted that triple spotting poses a serious problem and if it continues is bound to have an adverse effect on all of us.

The ANA study cited figures on monitoring activity: Of the 32 members who complained about triple spotting, 20 monitor their programs. Ten of these members have informal systems of checking programs through their own advertising personnel, distributors or salesmen.

WGN-TV's 6% Hike In April Billings

Chicago, May 27.

Recession or no, WGN Inc. is claiming a 6% increase in gross billings for April over the same month a year ago. This represents, reportedly, an all time high for the month of April for both WGN and WGN-TV.

WGN-TV is also boasting audience growth of 48.5% since October, 1957, based on the A. C. Nielsen reports from October through April. The other local stations also registered audience gains, but WGN-TV's average of increase is higher than the others.

WRITERS GETTING BIG PLAY O'SEAS

With the decline of live drama on U.S. television, writers are finding a lucrative source of income in the British market, both on BBC and the commercial tv skeins. Canada, too, is becoming a revolving door for U. S. video dramatists whose sources of income have been seriously depleted with the demise of such entries as "Studio One," "Kraft Television Theatre," "Matinee" and "Climax."

In reverse ratio to the decline in drama interest in the U. S., the upbeat in England is one of the major phenomena of the season on overseas tv, with the shows pulling toprated audiences. Both BBC and the independent commercial operators are on a constant prowl for properties here. True, the approximate $1,000 average fee per script is far below the norm for U. S. showcasing, but at least the writers are being treated to a kind of audience respect that's been on the wane here for several seasons.

Even U. S. legit fare is getting a big play on the British tv screens, as witness, for example, the demand for Arthur Miller plays. His "All My Sons" was a major showcase on the Granada TV skein last week, enjoying not only a big audience pull but an extravagant production, as was the case six months ago when "Death of a Salesman" was produced abroad.

"Cheering," says writers representative Blanche Gaines, are recent sales out of her office of scripts emanating from her stable, with three to England and one to Canada. The BBC has bought "High Blown Lady" by Joseph Schull; ABC-TV, the commercial outlet there, has gained the rights to Rod Serling's "Noon on Doomsday," presented in the U. S. a couple seasons ago, and "Homecoming" by Nelson Bond. Also, the Canadian Broadcasting Corp. has acquired "In the Cornfield" by Lucile Duffy. (On the domestic side, the "U. S. Steel Hour," termed by Mrs. Gaines "one of the stalwart survivors of the hour holocaust," has bought a new script by Helen Cotton, "The Climate of Marriage," for July production.)

Some British drama segments do not regard the 60-minute pattern as "standard"; several programs run 75 minutes and upward, thus allowing more elbow room for writers. There are other differences that contrast with U. S. programming. In the case of "Noon on Doomsday," for instance, Serling's original treatment called for a bit in which Coca-Cola was mentioned. The sponsor objected, saying that would pin the locale too definitely as being in the American south (although the locale was fuzzily thought to be New England). The Britons, of course, would have no such restrictions in the reprise treatment of "Doomsday."

$9,000,000 ESTATE LEFT BY McDONALD

Chicago, May 27.

The estate of Comdr. Eugene F. McDonald Jr., board chairman of Zenith Radio Corp. who died May 15, has been estimated at close to $9,000,000, most of it in shares of Zenith stock. McDonald's 100,000 shares in the corporation are worth around $7,500,000 on today's market. He had, besides, real estate in Canada and Michigan, a yacht, and other personal property, including jewelry, which together are valued at nearly $1,500,000.

All personal effects, under terms of his will, will be divided between his son, Eugene F. McDonald 3d, and his daughter, Mrs. Jean Marianne Weissenberg of Philadelphia. The only other heir is Eugene M. Kinney, a nephew and a Zenith viceprez, who received McDonald's property on Mackinac Island and 10% of the income from a trust fund. The trust fund is to be distributed between McDonald's children when they reach the age of 40.

SAG Proposes to AFTRA That Meany Arbitrate Tape Issue

Hollywood, May 27

Seeking to avoid a jurisdictional clash with AFTRA in the field of television tape commercials, Screen Actors Guild has formally proposed to AFTRA that the dispute which has caused a wide rift between the two actor unions be arbitrated by AFL-CIO prexy George Meany. But both unions should agree in advance to abide by Meany's decision, said SAG national exec secretary John L. Dales in announcing SAG's board of directors had unanimously endorsed such action.

Dales said the SAG move came following AFTRA's rejection of its proposal that differences in the tape field be ironed out by discussions, adding the vote was taken after AFTRA had publicly announced "open war" against SAG.

"The guild board felt that any such 'open war' would be against the best interests of all actors, the labor movement and the general public," he said. SAG's proposal was airmailed Sunday night to the AFTRA board in N.Y. and its Chicago and L. A. sections.

SAG has collective bargaining pacts with producing companies, studios and ad agencies covering actors, singers and announcers in filmed and taped tv blurbs, except when made by tv network and station studios. AFTRA, which has jurisdiction over live tv and radio, including players in taped blurbs made by stations and webs, challenges the area covered by the SAG pacts.

In its letter to AFTRA, SAG said ". . . we are not going to allow the jurisdictional diffrence between us to deteriorate into a name-calling, bitter actor-versus-actor fight. At this moment we two actors' unions are faced with a division of opinion as to how to divide our negotiating activities in the video tape television commercial field.

"SAG has proposed that AFTRA cover all such work done at tv stations and networks and that SAG cover all such work done outside tv stations and networks. You disagree. However, the area of our disagreement is not great. In recent informal discussions between us you have recognized that the guild should cover all video tape tv commercials produced by motion picture studios as we have recognized that AFTRA should cover all such commercials produced by tv networks and station broadcasting studios. We propose that this division be mutually confirmed. This leaves as the only area in dispute between us: Taped commercials produced by studios devoted to this purpose and not engaged in production in either of the above excluded areas.

"It seems to us that it would be regrettable if our organizations

(Continued on page 38)

CBS Trims Coast Staff

Hollywood, May 27.

Due to the summer seasonal slack in production, CBS has begun paring its production staff, in a process which will probably continue until mid-July, at which time it's expected the sked for next season will be known. Altogether from 10 to 15 employes at Television City will probably be pink-slipped as a result of the lax production time.

Those affected by the cutbacks include readers, assistant directors, assistant producers and secretaries.

Ike Dedicates NBC's $4,000,000 Studio in Capital

Washington, May 27.

Broadcasting, which has been browbeaten on Capitol Hill and in numerous government agencies in recent weeks, got a shot in the arm the past week when President Eisenhower made his color tv debut at dedication of WRC-NBC's new $4,000,000 h.q.

General David Sarnoff himself pointed out that the Chief Executive's presence, along with many high ranking administration officials, was a tribute, not only to NBC, but to the entire industry.

Speaking off the cuff to a brass plated audience, the President made clear his awe at industry progress when he admitted that he was "completely overwhelmed by the complexities of the technical problems the broadcasting industry has been solving." Ike preceded his formal appearance with a private tour of the ultra-modern, last-word facilities, first in the country to be built "from the ground up" for color.

President Eisenhower pointed to the importance of keeping the public informed via "the fastest communications" in these "fast times," praising at length the job being done by radio-tv in the news and public service field.

Interesting and amusing sidelight was Ike's obvious deilght and amusement at seeing himself in "living color" on studio monitors as NBC prexy Robert Sarnoff gave the signal for switch from black and white.

Robert Sarnoff told his audience tha entire telecast was being recorded on electronic tape in web's Burbank studios for repeat later in the day, thus further accenting technical developments in industry. In addition, tape copies of show are to be given the President for his personal files, plus a copy to Library of Congress for its permanent archives.

The plush new building, consisting of three studios, latest in tech-

(Continued on page 38)

Desi on a Glad-Hand Westinghouse Swing

Most of this week is being spent by Desi Arnaz in touring for Westinghouse, which sponsors his CBS-TV "Westinghouse Desilu Playhouse" next season. Lucille Ball joins him when he visits New York to appear before key company dealers and the press.

Rest of the week is being devoted to Westinghouse manufacturing plants. It's really a three-ply affair, with George Murphy, Desilu veep, joining in on the personal appearance swing. "Playhouse" launches in October with a 60-minute-a-week production hosted by Arnaz, plus seven hour-long Desi & Lucy specials.

Dow Chemical's 20G to WABC-TV

Dow Chemical planted a nice chunk of coin with WABC-TV, New York, for a spread in the network flag's local film shows. Bankroller is spreading a $20,000 buy over 25 one-minute commercials and 21 ID's during the daytime and 12 ID's during the latenight feature film.

Daytime buy was made on WABC's "Housewives Special" discount plan, designed specifically to promote billings for pre-dark celluloid. The 12 ID's are patterned across all six nights of "Shock Theater."

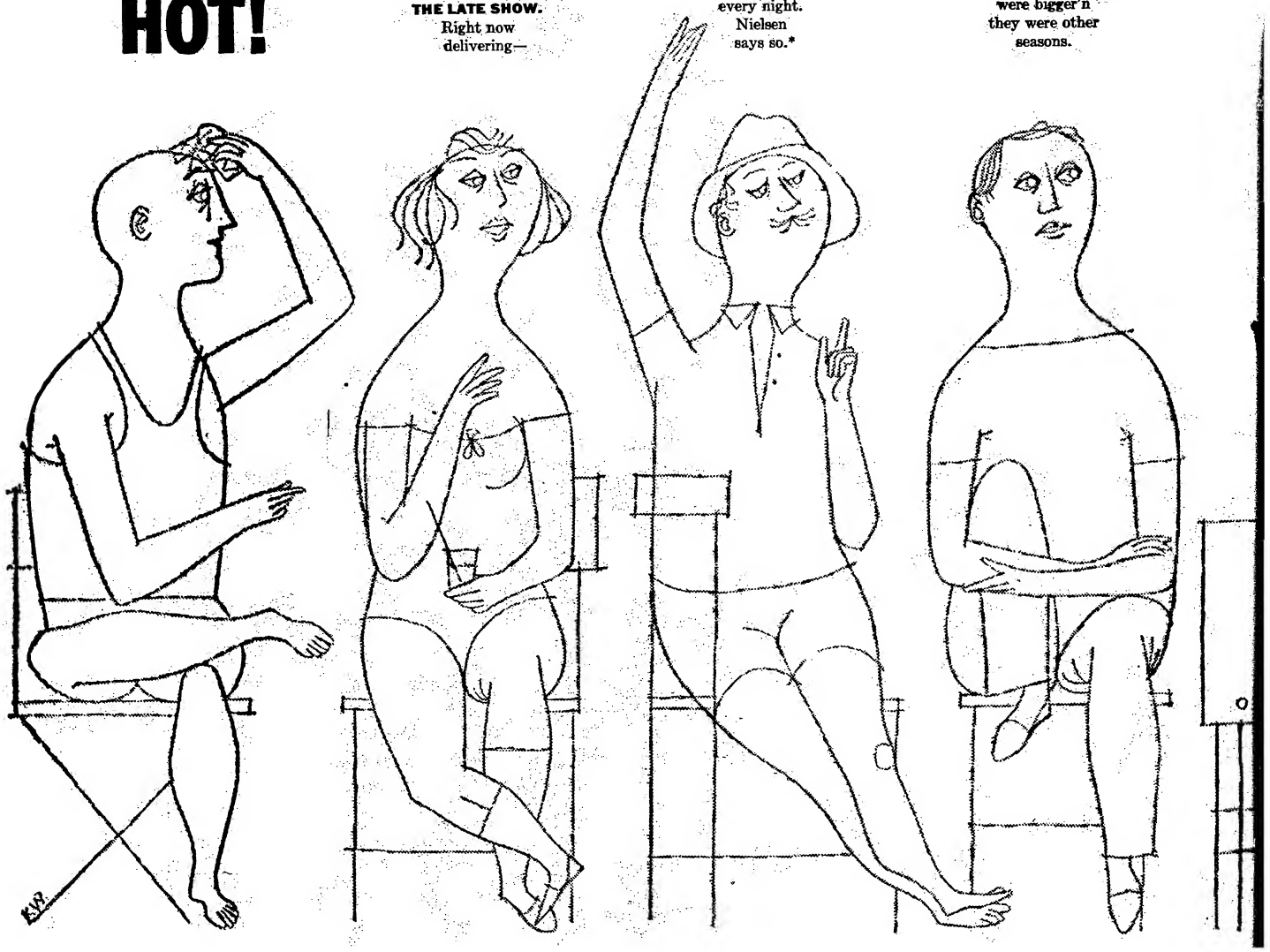
Other new clients are in "Housewives"-Drug Research Corp., My-T-Fine, Campbell Carpet Cleaning and Lamour Hair Products. Bonnie Dog Food renewed in the same plan.

IT'S HOT!

Sure is.
New York's hottest
hot-weather buy,
THE LATE SHOW.
Right now
delivering—

Yeah!
The **BIGGEST**
audiences
in its seven-year
history.
Average of
723,438 homes
tuned-in
every night.
Nielsen
says so.*

That ain't all.
The Late Show's
RATINGS *go up*
with the
temperature.
Last year,
its
Summer audiences
were bigger'n
they were other
seasons.

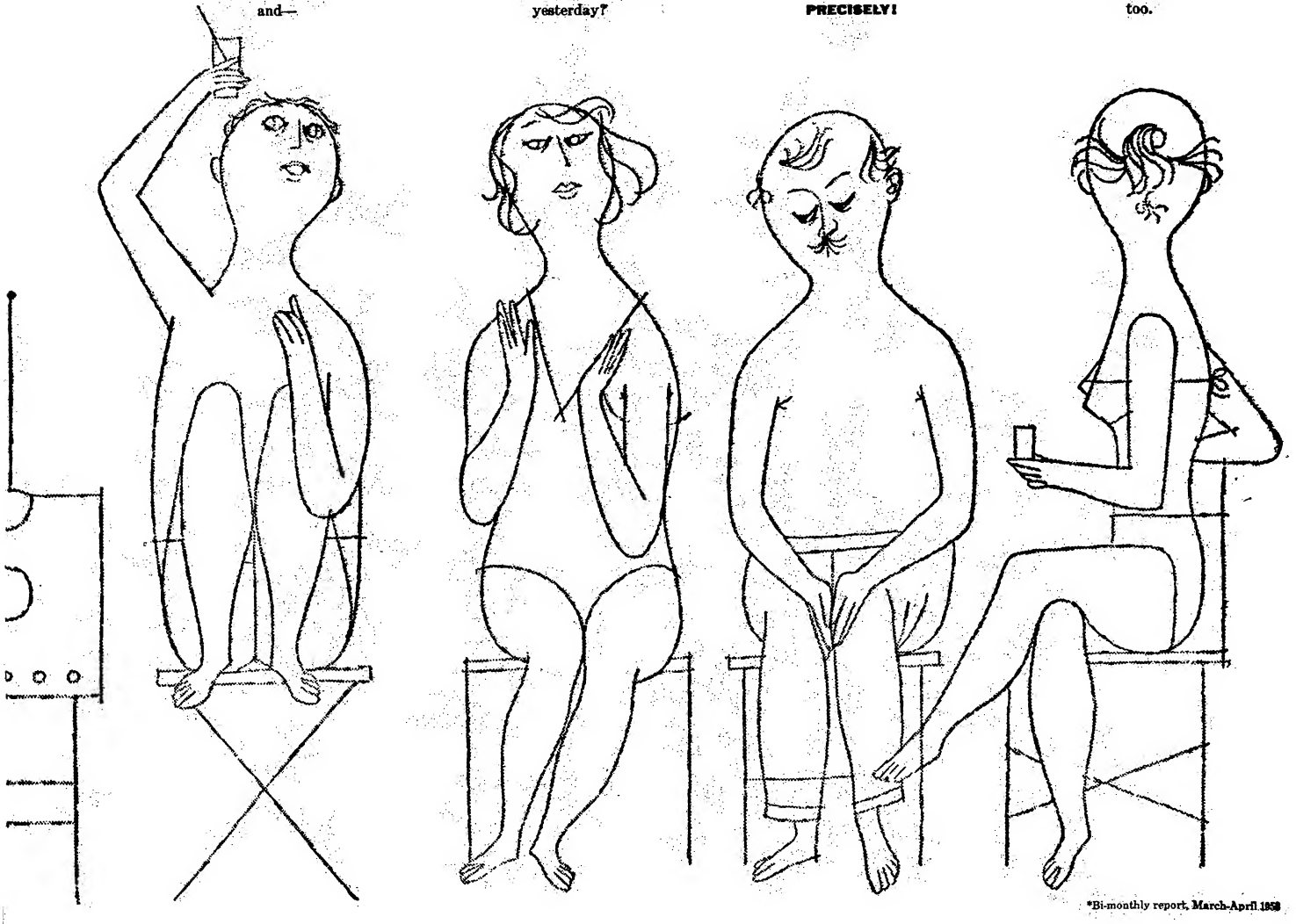


They tell me
with WCBS-TV's new
rate structure
you can get
greater circulation
AT LESS COST
than before,
and—

I get you.
You mean, where else
in all advertising
can you reach
MORE CUSTOMERS today
for *less* money
than it cost you
yesterday?

PRECISELY!

Better call
Plaza 1-2345.
WCBS-TV, Channel 2,
New York. CBS Owned.
Represented by
CBS Television
Spot Sales,
too.



*Bi-monthly report, March-April 1958

Some Agencies Sit Back Waiting For Networks to Make 'Desperation Sales'; On Other Ad Agency Fronts

By JACK BERNSTEIN

With the rate of earnings of agencies on the decline in 1957 for the first time in eight years and with the recession cutting into ad budgets of national advertisers, more and more agencies are tightening their belts and trying to save dollars. In the economy squeeze, agency tv departments have been working on ways to beat the tight dollar situation.

The past several months has seen a trimming of agency staffs, and salary cuts no longer makes ad alley buzz. With the cutting back of operational costs, media departments are looking for ways to trim the fat.

To prevent a mass defection to other media, and to get the most out of the advertising dollar, agency tv programming men have come up with ways in which clients get a better deal.

This fall has been classified as a late buying season by agency men. Agencies have been waiting for two things: the prices of packages and time to go down and to see what their rival clients are spending in both network and spot tv. While it has played havoc on network nerves, the agencies feel they can do better for their clients by just sitting and outlasting the webs sales department. As network brass scan the unsold time on their fall schedule the lower the priee gets the the more eager they are to make a deal.

While the networks can't be classified as panicky yet, agency men say they are more than anxious to ring up a sale. The "distress" sign has already been hung up on some shows, the prime example being "Cimmaron City" on NBC, which agency execs say can be bought on a 13-week basis, seven alternate weeks at that.

Not only do agencies play a sitting and waiting game with the networks but they play the same game with each other. Clients keep one eye on the doings of a rival brand and if the competition puts less into network programming or spot tv this fall, then they also will cut their ad budget.

The dollar stress has also seen clients taking advantage of network discount structures. Instead of multiple network programming agencies are veering toward the one network policy in order to benefit from accruing accounts.

Still another method of making ad dollars go farther, although employed only by a handful of agencies, is the buying into tv packages with the thought of recouping part of the initial investment by getting reruns gratis. If the property is hot enough to go into syndication, clients can make a return on their initial outlay.

In live programming, agencies will keep costs at a minimum by an even more rigid selection of production staffs. A cost conscious eye will be cast from the original storyboard on through the final production. The video taping of live productions, with residual benefits, will be a step in making the ad dollar go further, say the admen.

Switches: Norbert J. Delville has been named assistant to the director of the internation department of MacManus, John & Adams.

Bruce Stauderman, of Meldrum & Fewsmith, Cleveland, elected to the standing committee on radio-tv administration of the American Assn. of Advertising Agencies.

E. L. Hill and C. L. MacNelly Jr. have been upped to senior veepees of Ted Bates. At the same agency Willard Benner has earned v.p. stripes.

Campaigns: A special 12-inch long playing album called "Benny Goodman Plays World Favorites in Hi-Fi" has been produced by the Westinghouse radio-tv division as a spur for sales. Album to be offered at dealer stores and will be backed by a heavy tv campaign.

California Oil Co. will launch a $2,000,000 campaign late in May to introduce its Chevron Gasolines to the east. Starting May 26, one-minute spot tv commercials will be used in all major markets. Spot radio will be initiated in June.

Schick planning four to five-week tv spot campaign to promote the electric shaver for Father's Day. Schedule calls for the use of spot tv in 100 markets.

Shorts: Martin L. Smith and Leo Greenland, formerly of Gore, Smith & Greenland, opened Smith-Greenland Co. with $2,500,000 in billings.

Dr. Ernest Dichter, has formed a Public Affairs Division of his Institute of Motivational Research.

More than 40 national advertisers have offered network tv time to get behind the Advertising Council's "Confidence in a Growing America" campaign. By June 1, more than $10,000,000 in media space will have been scheduled by the Council.

Leo Burnett has joined the list of ad agencies producing tv commercials on video tape. Those producing taped commercials are Grant Advertising, McCann-Erickson and Grey Advertising.

Chicago Agencies

By LES BROWN

Chicago, May 27.

Personnel cutbacks, thanks to the recession, have grey-flannel-suiters with resumes in hand combing ad row in greater numbers currently than space salesmen. Recent loppings were unannounced at Foote, Cone & Belding, McCann-Erickson, J. Walter Thompson, and Edward H. Weiss, just to name a few.

Critchfield & Co., 66-year old Chi agency, is merging June 1 with the Klau-Van Pietersom-Dunlap agency of Milwaukee, Wis. Charles J. Nesbitt, exec veep of Critchfield, becomes manager of the Chi office of KVPD, and Edward P. Nesbitt, Critchfield prez, stays on as consultant. Critchfield's 23 clients representing $2,000,000 in billings will be absorbed in the new agency which henceforth will be billing close to $12,000,000. Alan R. McGinnis of the Milwaukee office will be chairman of the board, and George J. Callos prexy.

E. M. (Hubie) Sinclair moves back to Toronto office of Leo Burnett Co. of Canada to become a viceprez and director and member of the operating committee. Sinclair had been transferred to the home office of Leo Burnett here a year ago.

McCann-Erickson preparing to go 100% videotape with its commercials as soon as the union squabbles are settled over who has jurisdiction.

Edward M. Stern, media director, Eugene C. Pomerance, research director, and Homer Heck, broadcasting director all got veep stripes at Foote, Cone & Belding.

Edward H. Weiss Co. plucked Golden Mix and Little Crow Milling accounts.

J. Walter Thompson bagged Fleischmann Malting Co. biz.

London Agencies

By BARRY BARNETT

London, May 27.

Foote, Cone & Belding agency is handling the first summer tv campaign for Batchelors Foods Ltd., to boost their soup mixes. All indie tv outlets are being used, and seven and 30-second spots will be screened regularly during the next two months. During the Wimbledon tennis championships, a large number of these spots will be aired during live transmissions.

Tony Denereaz, head of the John Haddon and Co., agency's tv and film department, has been appointed an associated director of the company.

Russell McKinnon Croft has joined Smee's Advertising Ltd., as copy chief.

All advertising time for the Wimbledon tennis fortnight on commercial tv has been sold out for the entire network.

D. F. Hodson, a former executive group head at the Colman, Prentis and Varley agency has left to join the Spirella Co., of Great Britain as their UK sales and advertising manager. Hodson had been with the agency since 1952 and was associated with some of the earliest experimental tv commercials in this country.

Navajo's

Continued from page 35

Jim Baker to Sherwood. Baker told the deejay that if he mentioned the word, "Navajo," he'd be cut off the air.

The show went on, with Sherwood interviewing actor Richard Egan. At 10:12 p.m. Egan, who'd been ribbing Sherwood about the Navajos during rehearsal, said to Sherwood:

"What's the matter, Don? What are you so mad about?"

Said Sherwood:

"I'm not supposed to mention anything about Navajos."

Baker ordered the switch thrown and the rest of the half-hour was devoted to a documentary on safe driving.

Afterward Sherwood, still spitting mad, said:

"If I ever get back on tv, I'll start right where I left off . . . as far as I'm concerned, this is the beginning of the end of free speech."

Said Mitchell:

"I asked him to hold off so the Indians could get their deal ready. Why put tv in the middle? Why not take this opportunity to educate the viewing public? I didn't want to get us out on a limb. But I guess I did him the biggest favor in the world."

Reaction at KGO-TV and newspaper switchboards was almost instantaneous, with hundreds of callers demanding to know what had happened to Sherwood. The callers' feelings about the Navajos were all geared to what they felt about Sherwood—those who liked Sherwood thought the Navajos were getting a terrible deal, those who disliked Sherwood said he was probably wrong and hoped he'd be tossed off of tv permanently.

For the Navajos, tribal chief Jones said:

"This man Sherwood is grossly misinformed if he is saying the Navajos are starving and children dying like flies. We are not looking for handouts. What Sherwood saw is what you see walking down Skid Row. With $50 million in oil and uranium money in the tribal treasury, the Navajo never had it so good.

"We have our problems, but we can solve them without Sherwood."

NBC's D.C. Studio

Continued from page 35

nical and stage equipment, office and eating facilities for 232 employees, and well planned space for expansion, has received fanciest launching in broadcast history. In addition to President Eisenhower's precedent - breaking appearance, Vice President Nixon highlighted cornerstone ceremonies last year.

Carleton Smith, WRC boss and NBC v.p. in Washington, emceed dedication ceremonies. It was Smith who engineered the presidential stint.

Top echelon of RCA-NBC brass accompanied the Sarnoffs, father and son, to the capital. In addition, special train brought reps of New York trade and general press, plus industry figures.

SAG-AFTRA

Continued from page 35

were to be drawn into the numerous, long drawn out NLRB hearings and elections which would be involved in the settlement of our differences in this comparatively narrow area, which at best could be solved only through elections held on a company-by-company basis. In addition to the length of time involved as well as the great expense to both memberships, it would lead to a revival of antagonisms which, as far as we are concerned, belong to the dead past."

AFTRA has filed an NLRB petition in N.Y. seeking jurisdiction in the taped tv blurb field with a hearing set for June 24.

PA. B'CASTERS ELECT

Philadelphia, May 27.

George A. Koehler, station manager of WFIL and WFIL-TV, was elected prexy of the Pennsylvania Assn. of Broadcasters at annual convention in Galen Hall.

Koehler succeeds Roy Morgan of WILK, Wilkes-Barre.

From the Production Centres

Continued from page 34

videotapes this week while **Dr. Frances Horwich** is in New York consulting with McGraw-Hill on new books (for parents) due in the fall.

IN LONDON . . .

Actress **Margaret Rawlings**, who recently won $600 on Granada-TV's "Criss Cross Quiz," (British version of "Tic Tac Dough") has given $280 of her prize money to the projected Mermaid Theatre at Puddle Dock on London's Thameside. The rest of the loot has gone to various charities . . . Veteran actor **Bransby Williams** put in an appearance on **Jack Hylton's** Monday Show (26) for Associated-Rediffusion . . . **Dickie Henderson** has taken over the emcee chores from **Tommy Trinder** in Associated TeleVision's "Sunday Night At The Palladium" . . . French songster **Georges Guetary** starts his own series of four fortnightly programs for BBC-TV next Tues. (3) . . . **Walter Williamson** appointed Northern Sales Manager for Tyne Tees Television, the new indie tv outlet. He is a founder partner of a North of England advertising agency.

IN BOSTON . . .

WTAO becomes the local outlet for American Broadcasting net programs June 2 . . . **Charles Ashley**, WEEI senior new ed, ankles May 31 to become dir. of news broadcasts for WSUN-TV in St. Petersburg, Fla. He was a WEEI staffer since 1947 . . . WBZ-WBZA nabbed award from the UP for "outstanding news coverage." . . . Mass. Dept. Education and Boston U., with WBZ-TV, WGBH-TV and WHDH-TV, are offering a six week workshop for teachers concerned with classroom tv July 14-Aug. 23 . . . **Larry Logan** is new a. m. disk jock at WMEX "color radio" station . . . WBZ-TV inked with N. H. planning & development, Saladmaster Co., Big Four Independent Car Washes of Greater Boston, Elk Spring Bottling Co., H. J. Seiler and Jenny Mfg. Co. for spots this week . . . **Duncan MacDonald**, WNAC "Yankee Home and Food Show," guested author **Bruce Lancaster** on his new Civil War novel . . . WBZ disk jock **Norm Prescott** taking gifts from fans to Benny Goodman in Brussels . . . **Dave Maynard**, host of WBZ-TV's "Record Shop Hop" joins the station's roster on permanent basis June 1 . . . WBZ-TV breaking in new "Rex Trailer Show" weekday a. m.'s from 9-10.

IN SAN FRANCISCO .

KCBS asked longtime flack **Bill Cullenward** to go to New York. He said nix and will depart . . . **Hal H. Hoffman** left KGO-AM to become sales manager of KSAY . . . **John McRae** decided to stick with KOBY—owner Dave Segal said he had "a slight disagreement" with McRae but everything's okay now . . . **Jerry Friedman** new KOBY sales manager . . . **Caryl Coleman**, producer of "Success Story" (which folded), is new vice-pres. of West-Marquis Advertising . . . **John Daly** in Frisco for national Red Cross convention . . . ABC's **Paul Harvey** orlginated from KGO-AM last Thursday (22) and Friday—he's enroute to the Orient . . . KPIX's **Ted Randel** is actually on 90-day leave from KOBY, where he used to deejay . . . KSFO's **Don Sherwood** and Honolulu's **J. Akuhead Pupule** scheduled to trade places for a couple of June weeks . . . New KGO salesman is **Jack Brown**, late of KOBY.

IN MINNEAPOLIS .

Stockton Helffrich, NBC continuity director, here from New York to speak at Minnesota chapter of American Public Relations Society session . . . New radio-tv sales representatives firm, Wayne Evans & Associates, launched to acquire accounts formerly represented here by Bulmer & Johnson. General manager **C. P. Stitt** formerly with Colby, Kas., radio station . . . WCCO Radio designated to issue U. S. weather bureau tornado warnings in this area . . . WCCO personality **Randy Merriman** emceed cerebral palsy telethons in Jackson, Miss., and Green Bay, Wis. . . . KSTP-TV claims 104,413 separate entries in two daytime prize contests of two and four weeks duration. Neither had any other promotion except on the station's regular shows. **S. E. Hubbard**, KSTP president, feels results attest to high level of morning and early afternoon tv viewing hereabouts . . . **Frank R. Hunt** resigned from KSTP Radio sales staff to become WTCN-TV account executive . . . **James P. Richardson**, WCCO-TV news writer, appointed to St. Paul city post, deputy finance commissioner.

IN SEATTLE-TACOMA . . .

Lew Holcomb, veteran newscaster and sportsman, doing nightly "Fishing Report" at 10 p.m. on KTVW from Tacoma . . . **Eddie Clifford** and **Tubby Clark**, piano-organ team, featured on KIRO radio for 17 years, have moved to KTW . . . Richfield Oil Co.'s weekly "Success Story" on KING-TV, going into second year . . . Radio and tv news handling was discussed and scrutinized at recent two-day seminar at the U of Washington, sponsored jointly by the U's School of Communications and the Washington State Assn. of Broadcasters . . . Radio KING disk jockeys have planted, and are cultivating, a "Care" garden in the parking lot by the station. D. j.'s are using tools like those being sent regularly by Care to Greece and Mexico. Operation is under guidance of **Dr. John Hanley**, KING's garden expert, with jockeys **Jack Link**, **Ray Briem**, **Pat Lewis** and **Frosty Fowler** wielding rake, shovel and hoes.

IN PHILADELPHIA . . .

Clyde R. Spitzner, sales exec for WFIL, is the new president of the Poor Richard Club. At the same time **George A. Koehler**, station manager of WFIL and WFIL-TV was elected to the top post of the Pennsylvania Assn. of Broadcasters . . . **Randy Dixon**, WDAS deejay, takes over the city editorship of the Philadelphia Independent, weekly Negro tabloid . . . **Bill Campbell**, WCAU Sports Director, is back on the sports beat with an 8 o'clock spot for Gulf Oil . . . **Bill Banks**, of WHAT, vacationing in Europe . . . Bandleader **Dave Stephens** and his singing Talent Scouts winning wife, Ginny, joins the cast of WCAU-TV's Top of the Morning gang this week . . . **Pete Boyle** finished up at WVUE last Friday. He will be replaced by a Storer man brought in from Birmingham, **Bill Wright**.

IN BALTIMORE .

Jack Wells of WJZ-TV, was emcee at Navy-Marine "Second Night of Harmony" at Naval Academy Field House, Annapolis . . . "To Promote Good Will," WBAL-TV production, awarded first national prize in religious programs category by Ohio State U. Institute for Radio-TV . . . **Larry Israel**, general manager of WJZ-TV named to sponsors committee for celebration of 50th anni of U. of Missouri School of Journalism of which he is grad . . . **Baily Goss** of WMAR-TV, recovering from operation correcting injury he suffered 25 years back in football game . . . WBAL Radio introed "Fishing In Maryland," set for season as twice-weekly and detailing where fish are gathering and kinds of bait being used. **Bert Dillon** conducts . . . **Perry Andrews** of WBAL will be guest of Kiwanis Club at Laurel Race Track on Saturday . . . **Pete Greer**, WBAL-TV news photographer, received trophy for best local news film of 1957 at Baltimore Press Photographers Ball . . . **Pat Melcher**, pianist for WJZ-TV's "Happy Anne and Me" has been awarded scholarship in composition by Peabody Conservatory.

Tele Follow-Up Comment

Wide Wide World

"Wide Wide World" took on an ambitious job last Sunday (25) with its "Sound of Laughter" designed to tell the story of American humor, "from tent show to television." Unfortunately it made the mistake of transforming the 90-minute showcase into a treatise and philosophical dissecting of the subject at hand—and a rather unimaginative one at that. What was sorely lacking and needed was, in reality, a sound of laughter.

How better to translate the meaning of laughter than through laughter itself and consign the verbal postscripts and asteriks to the classroom. This was "Prof. Garroway's Semester" and brought in under false pretenses. Somewhere along the line there must be a good, solid format embodying the whole design of laughter (and in keeping the "WWW" concept to be done on a universal scale) without resort to the justification or excuse for its existence, which underscored to interminable lengths Sunday's entire show.

There seemed greater concern over mouthing the cliched commenteries ("laughter is the human race's most effective weapon"; "the whole world's a straight line"; Bob Hope's more original "laughter is an emotional miltown," or Al Capp verbalizing his "healthy, cheerful disrespect" for the norm). A solid 90 minutes of vignettes encompassing humor and comedy in its various forms, which would automatically provike an awareness and understanding on the part of the viewer, would certainly have filled the bill more satisfactorily.

"WWW's" exec producer Barry Wood went to some lengths, too, to bring this one in, even to recreating a sort of "Person to Person" with Garroway and Mark Twain (impersonated by Hal Holbrook) from the Twain homestead in Hartford, Conn. The essence of Twain was elusive; the humor as creaky as Holbrook looked.

The camera roamed to Washington, Iowa, for a pickup of the Toby & Suzy Tent Show (starting its 103d season) with, of course, the inevitable commentary on what makes corn tick in the stix; there was the "Dr. Kronkite" bit by Smith & Dale, as funny today at it was at the turn of the century and one of the real rewards of the show which obviously didn't require (but nonetheless got) an after-curtain commentary; a visit to a Steve Allen rehearsal for a bit with Peter Ustinov and the "man on the street" sequence; a threesome on the "social commientary" school of comedy spanning Twain, Will Rogers (film) and Mort Sahl; a pickup of the Circus Saints & Sinners' roasting the Ralph Bellamy (with the inevitable "what-does-it-mean" from Harry Hershfield), a visit with Al Capp, and finally a pickup of Bob Hope, perhaps the perfect illustration of how tough it is to square a rap in taking that "Ambassador's" role literally instead of doing what comes naturally.

Rose.

Steve Allen Show

Van Cliburn, the gangling Texas youth who won the recent Tschaikowski piano contest in Moscow, on his first tele appearance since his return to the U.S., impresses not only as a musician, but as a personality. In fact the show had a couple of musical ambassadors, Louis Satchmo Armstrong being the other goodwill gatherer for the U.S. on this edition of the Steve Allen Show.

Cliburn, impressive with his youthful, strong face and shock of blond hair, plus his keyboard manner sometimes indicating agonized ecstacy, looms as a musical idol, who will mean great boxoffice even when the contest publicity subsides. He could be an Elvis Presley of the 88s, who can draw the youngsters into the halls of the classics.

His playing on Sunday (25) of the finale from the Tschaikowski Concerto No. 1 had the color, feeling and the digital pyrotechnics meeting the requirements of this piece. There were some moments of confusion when the augmented orchestra batoned by Skitch Henderson just didn't get together with the ivoryist, but for the most part, it was a memorable bit.

Satchmo is one of the great musical humorists of this era. The trumpeter, a jazz great, poured out "Mac the Knife" but somehow, the reading of a poem by Robert Burns provided nothing. It was just an idea that never come off since Burns does nothing for the Satch and vice versa.

Other big noise on the show was Peter Ustinov, a clever all-arounder who invested a lot of humor in a shipboard scene with Allen, Barbara McNair delivered "Too Late the Spring" being spotted too early to do her any good, and there were some good moments in a satire of "Omnibus." Ustinov's rib of Alistair Cooke was good. Allen started out great as Leonard Brainstorm, but got lost.

Jose.

See It Now

As one of its regular journalistic services to video viewers, the "See It Now" series presented a filmed interview with British Prime Minister Harold MacMillan on CBS-TV last Friday night (23). While no dramatic pronouncements were made on the show, Ed Murrow and CBS London correspondent Charles Collingswood succeeded in giving a closeup study of the international viewpoint of one of the key statesman of the western world. Unfortunately, the interview was filmed before the French rebellion in Algiers so that there was no chance to discuss the top headline of the day.

MacMillan focussed on the related problems of dealing with the Russians and the banning of nuclear tests. The British minister, while obviously speaking ad lib, nonetheless made all of his points with the utmost care and would not be drawn onto the end of any limb. To one critical question put on the suspension of tests, MacMillan commented to Murrow: "You are a very practiced chap" and proceeded to give a tactful answer which embarrased no one.

MacMilla:, who lacks the color of Churchil and the dash of an Eden, is an archetypal Englishman. So English in fact that some of his talk was difficult to grasp, although in the main, he was clear enough.

Herm.

Ed Sullivan Show

The Sunday (25) Ed Sullivan outing had its ups and downs. Scheduled guest Alfred Hitchcock didn't show (it's understood he was ill), but the CBS-TV host managed to pull the usual wide array from his tv casting bag.

He opened the entertainment (after an appeal by Sen. John F. Kennedy to fight multiple sclerosis) with Ballet de Paris' "Lady In the Moon." Jeanmaire was all grace. Ballet master Roland Petit, as a dandy, did some routine footwork. Althea Gibson, the tennistar, debuted as a tv thrush. She has a simple, resonant voice, almost manly and not always well controlled, but there was a professionalism in her demeanor and her style. Thereafter, Sullivan ran through an ordinary balancing turn called the Three Edwards, a tired monolog by Allan Drake and some nice work by singer Johnny Ray.

Alan King, the night's second comedian, began cleverly enough, but the act dissolved into a piece of situation comedy as old as Joe Miller. Hermione Gingold was on and off too quickly. Her one song was spry and charming. Two trapezists, the Theda Sisters, offered a nice novelty turn. Apparently running short, Sullivan threw in a lady whistler for a fast closer.

Art.

George Gobel Show

Like the last rose of summer or the last party drink, George Gobel's last outing of the season wilted in the stretch. After a fairly promising start, the comedy became labored and to close it off with a double header (if was Gobel's birthday, too) the show came apart at the seams and ad libs took the place of idiot cards. Gobel's talisman, Fred MacMurray, who opens and closes the Gobel shows, wasn't much help and stumbled and stepped in lines to ride over the laughs. It was a bad night for the writers.

As with most big shows that open with production numbers, the massing of all hands in various degrees of locomotion produced little more than organized confusion. Vacation days ahead, the show was themed to the great outdoors via song and travel poster. Gobel's standup assault on caricature and satire had moments of explosive mirth and got the show away to a merry start but the subsequent hossplay and hijinks lost most of the ground gained. MacMurray decked out both as a fisherman and clown to straight for Gobel but the lines were either unfunny or made so by the MacMurray's uncertain delivery.

A passel of Arab tumblers were used both for comedy and novel effect, scoring better in their fast spins and dizzy gyrations. Gobel got into their act and picked off a few laughs for himself. A skit with

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BINGO AT HOME

With Mike Douglas, Barbara Becker, Joseph Gallicchio Orch, Art Van Damme Quintet
Producers: Harry Trigg, Bob Dressler
Director: Dave Barnhizer
60 Mins., Mon.-Fri., 12:30 p.m.
PARTICIPATING
WNBQ, Chicago

"Bingo At Home," Chicago-style, is presumably no different from the syndicated road companies in other cities except that here it is larded with music, having salvaged some of the wreckage of the stanza it replaced, "The Howard Miller Show." The musical episodes may be firstclass but the game's the thing, and with music or without the show doesn't conduce to passive viewing. Either the set watcher plays the game or there's nothing to hold his interest.

The video game of chance is loaded with annoyances. First, per WNBQ's deal with the packager, it's necessary to plug every prize for each game twice, making the show seem loaded with commercials even before the actual spot participations get into the act. Secondly, it is bogged down in rigamarole and red tape. Getting bingo doesn't mean you win, it means you become eligible for a drawing. Thirdly, the prizes aren't the most inspiring. Considered thus, the whole thing hardly seems worth the trouble.

Yet it's well known by now that "Bingo" is an established click elsewhere in the country, and there's no reason to suppose it won't be just as potent in Chicago. Perhaps the hausfrau today is seeking to justify her daylong televiewing by gaming for prizes, as if that were more gainful than mere passive watching. Still, the annoyances figure to catch up with it in time.

Mike Douglas as host and Barbara Becker as assistant are clean cut and spunky soft-pedalers who go through the paces with style. Holdovers from the Miller opus, both are accomplished song sellers and both have plenty video ken. The Joe Gallicchio studio orch, pregnant with strings, is easy on the ears and alternates for contrast from day to day with Art Van Damme's jazzy and veteran quintet.

Les.

FRANCE AT THE BRINK

With David Schoenbrun, Eric Sevareid, Lou Cioffi, others
Producer: Leslie Midgley
Director: Verne Diamond
25 Mins., Sun, (25), 6 p.m.
CBS-TV (live & film), N. Y.

David Schoenbrun, CBS News Paris correspondent, is a highly knowledgeable, objective observer of the French social and political behaviour pattern, and his appearance on "France At The Brink," the special report on the French crisis over Algeria, over CBS-TV (25) was indeed illuminating.

The bitter struggle over Algeria and the crisis in France's National Assembly urgently called for a special telecast and CBS News was right smack on the job in pencilling in this 25-minute roundup.

Schoenbrun, whose book, "As France Goes," won him the recent Overseas Press Club Award for "Best Book on Foreign Affairs in 1957," flew into Gotham to narrate the one-shot. Lou Cioffi and cameraman George Markman of CBS News Paris Bureau, had much sound material to offer from the Algerian front. Eric Sevareid, CBS News Washington correspondent, appeared with a succinct account of what Washington might be expected to do in the case of civil war in France.

Schoenbrun drew sharp portraits of the dramatis personae in the French-North African storm. He etched Gen. de Gaulle, Premier Pflimlin, Socialist leader Guy Mollet, ex-Premier Gaillard and others in telling terms. Schoenbrun saw de Gaulle, not as a potential dictator but as a paternal autocrat, not as a Fascist, but as a mystic. Sevareid said it would be difficult for the U. S. to do business with de Gaulle if he became the man on horseback. France's alliance with the Western nations would be in jeopardy and more isolationism would result here if France turned to de Gaulle, Sevareid indicated.

Graphs and filmed portions of both rioting and interviews with natives in Paris and Algiers were up-to-the-minute and excellently dovetailed with the commentaries from CBS News' on-the-ball staff here and abroad. "France At The Brink" was penetrating video news coverage by the Special News Show Unit of CBS News steered by Leslie Midgley.

Rans.

Foreign TV Reviews

ALL MY SONS

With Albert Dekker, Megs Jenkins, Patrick McGoohan, Betta St. John, Bill Nagy, Ronan O'Casey, Mary Laura Wood, Simone Lovell, Colin Spaull, John Sullivan
Writer: Arthur Miller
Director: Cliff Owen
TV adaptation: Stanley Mann
90 mins., Wed., 8:30 p.m.
Granada-TV, from Manchester

American actor Albert Dekker scored a big hit when he appeared in "Death Of A Salesman" on British tv six months ago. And in this, his second appearance in an Arthur Miller play for Granada-TV, his performance was an even greater success. Dekker, however, owed much to a great supporting cast and director Cliff Owen for one of the best tv drama productions yet to be aired on British TV. Casting for this fine Miller play was faultless, with especially notable performances by Megs Jenkins, Patrick McGoohan and Betta St. John. Owen's standout direction gave the production an exceptionally good sense of freedom which broke through the usual cones of a tv offering.

Dekker was reported to have had a four-hour script conference with the playwright before coming to Britain to get Miller's interpretation of "All My Sons." It was a wise meeting, for a major outcome appeared to be an excellent revelation of the deep underlying thoughts of the characters, which, in themselves gave added significance the actual lines. Changing moods of the production as the masterfully constructed plot developed, were helped along by camera work.

Megs Jenkins, proved her stature as a great actress, as the mother who cannot accept the truth that one of her sons has been killed in a flying mission, possibly as a result of the action of her bushand, Dekker, who passed a batch of faulty engine parts out of his plant. Dekker, the man living with h's conscience, struck just the right note of weakness and strength. While McGoohan's performance was strong enough to wrap viewers up in his misery as the disillusioned remaining son. Betta St. John rounded off the lead parts with a tender performance as Ann, the only person strong enough to look the facts in the face.

John Dilly's sets were well up to the standard set by the rest of the production.

Bary.

THE ROBERT DHERY SHOW

With Colette Brosset, others
Director: Douglas Hurn
Writer: Dhery
Producer: Jack Hylton TV Productions
45 Mins., Thurs., 9:45.
Associated-Rediffusion from London

The Robert Dhery brand of zany humor, which proved so popular during a two-year London run of the revue, "La Plume de ma Tante," turned up again in this 45-minute Associated-Rediffusion profram under the banner of "Jack Hylton's Thursday Show." Dhery and his company went through their paces, and demonstrated in their own style just exactly what they thought of the British. There were moments of high humor and mad antics which made the journey from France well worth while, but the show was lengthy and ballet routines which took up a major part of the show were undistinguished entries.

Dhery and his wife, Colette Brosset, handled the main chores, and Dhery was in fine form. His nice line of patter, delivered in attractively broken English, and his apparent attitude of resignation towards the crazy goings-on, were fine.

Bary.

RICHARD TAUBER

With John Hendrik, narrator
30 Mins.; Wed. (14), 9 p.m.
German TV, from SFB (Berlin)

Programs like this one always find a receptive audience here, particularly among the nostalgia-conscious: half-hour biogs of great (late) artists, in this case Richard Tauber, the "German Caruso," as they called him. Austrian-born Tauber was 21, when he, in 1913, gave his German opera debut in Mozart's "Magic Flute" in Chemnitz. Soon he became one of this country's better known opera singers. His soft voice, however, led him then to the operetta and he was Germany's undisputed operetta king in the late Twenties and early Thirties. Like many of his colleagues, he (who was Jewish) had to leave the country in 1933 when

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PARADE OF STARS

(City of Hope Telethon)
With Dean Martin, emcee, George Jessel, Barry Gray, Steve Allen, Phil Silvers, Lena Horn, Perry Como, Ed Sullivan, Maurice Chevalier, Jane Wyman, Henry Fonda, Tony Martin, Martha Raye, Patti Page, Judy Holiday, Sid Caesar, Richard Tucker, Barry Gray, Murray Kaufman, others
Exec Producers: Jessel, Martin Tananbaum
Co-producers: Dick Rubin, Norma Karol
Director: Arnee Nocks
19 Hours; Sat, (24) 10 p.m. to Sun. at 5 p.m.
WABD, N. Y.

Show biz gave generously of itself the past weekend (24-25) in a marathon 19-hour telecast, packed with celebs and solid entertainment. It was for the Dean Martin Blood Disease Research Center at the City of Hope, Los Angeles, which is seeking a cure for leukemia.

The fund raising tally on Monday (26) reached a sizable $880,000 in pledges, more than sufficient to keep the national center functioning for another year. The center's annual budget is $750,000. Last year, the "Parade of Stars" over the same station raised $802,000. Television never had a worthier cause.

Recapping a show of this length is difficult. Judging from the healthy slices caught by this reviewer, it shaped up as a winning performance, with everyone on and off stage pitching in for the cause. Solid backing for the proceedings was furnished by Mike Durso's Band.

Dean Martin handled himself extremely well, livening up many acts and doing the intro jobs, as well as rendering many standards to good effect. Barry Gray spelled him and delivered many effective pitches. Also assisting as emcee was deejay Murray Kaufman.

Opera star Richard Tucker Saturday night belted a rich version of "Sorrento." Toni Arden did well with "Padre, Padre," backdropped by a cathedral setting. She appeared to have some mike trouble with "Send in My Shoes." Johnny Desmond in good individual style belted "Try to Love Me Just As I Am." Jazz instrumentalists included Teddy Wilson, Chico Hamilton, Johnny Smith and Chubby Jackson. The parade of names was so long that it's impossible to list all who contributed their talents. Among those who delivered pitches were Lena Horne, Tony Randall, Judy Holliday and Ed Sullivan.

Sunday's bad weather cancelled plans to pick up outside remotes from various city spots, a switch which may have proved a blessing—keeping people indoors and the tv set in use. Sandy Becker handled many of the entertainment packages aimed at the kiddies. Johnnie Ray came in for a couple of numbers. Jack Lemmon did a fine piano bit with Martin coming in with the vocal. The Bob Devoe Trio offered some smart, smooth dancing. Sid Caesar blew some riffs on the sax.

Many others than those catalogued in the above lent their talents. Martin, who took time out from Coast picture making, had a heavy five o'clock shadow which he grew for his pic role. It became the cause of a running gag, but his facial makeup probably helped in the cause, too. He appeared to be knocking himself out for his pet project.

Horo.

THE INVISIBLE FIRE

With William Lewis, Morley Meredith, Gladys Kriese, Elinor Ross, Margaret Hillis Choir, Alfredo Antonini and CBS Symphony Orchestra; Sir Cedric Hardwicke, narrator
Producer: Pamela Ilott (for CBS Public Affairs)
Director: Roger Englander
Music by: Cecil Effinger
Libretto: Tom F. Driver
60 Mins., Sun. (25), 10 a.m.
CBS-TV, from New York

CBS-TV preempted its regular Sabbath morning religioso telecasts between 10 to 11 a.m. to produce a program, consisting of a new oratorio, "The Invisible Fire," as a Whitsun Day special. By Cecil Effinger and librettist Tom F. Driver and describing John Wesley's conversion to Methodism, the oratorio was an important religious occasion, though musically it was not especially inspiring.

While performed competently by four dramatic soloists, with the uneven support of the Margaret Hillis Choir, "Fire" bore a heavy resemblance to a standard religious hymn. It was hardly as dramatic or elastic as the singers. Sir Cedric Hardwicke intermittently offered background facts on the conversion of Wesley. His words bore authority.

From a trade point of view, however, the production itself is more important. Producer Pamela Ilott and director Roger Englander

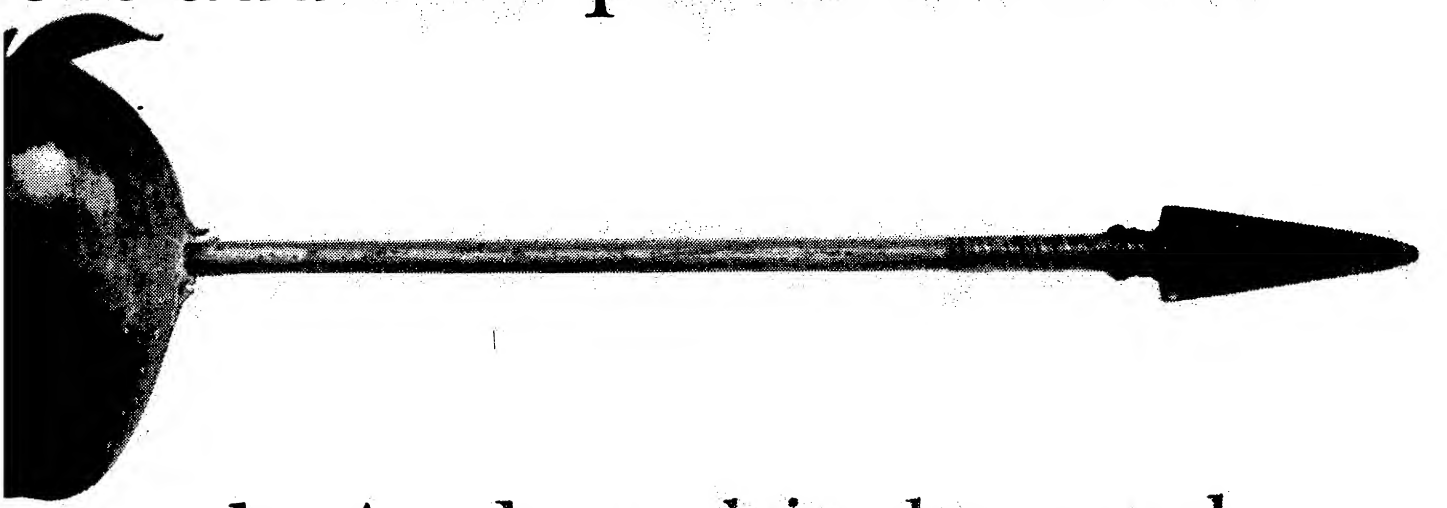
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VARIETY-TELEPULSE CITY-BY-CITY PROGRAM CHART.

VARIETY's weekly chart is based on the 22 major markets regularly reported by Telepulse each month, in addition to 133 other Telepulse tabulated U.S. markets, covered over the course of a year. Cities will be rotated weekly. The VARIETY chart is a compilation of data on syndicated films, as well as network and live programs, in each market. Under the top 10 multi-weekly heading, the (†) stands for local programming and the (*) for network shows.

BALTIMORE

Stations: WBAL, WJZ, WMAR. TV Homes: 419,900. Survey Dates: April 7-14, 1958.

TOP TEN NETWORK SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Cheyenne (Tues. 7:30-8:30)	WJZ	40.0
2.	Gunsmoke (Sat. 10-10:30)	WMAR	39.3
3.	Wyatt Earp (Tues. 8:30-9:00)	WJZ	38.8
4.	Maverick (Sun. 7:30-8:30)	WJZ	35.0
5.	Rin Tin Tin (Fri. 7:30-8:00)	WJZ	34.3
6.	Broken Arrow (Tues. 9-9:30)	WJZ	33.8
7.	Alfred Hitchcock (Sun. 9:30-10:00)	WMAR	33.3
7.	G.E. Theatre (Sun. 9-9:30)	WMAR	33.3
8.	Danny Thomas (Mon. 9-9:30)	WMAR	32.3
9.	Perry Mason (Sat. 7:30-8:30)	WMAR	30.9

TOP TEN MULTI-WEEKLY SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	†Popeye (M-F 4:45-5:00	WJZ	25.1
2.	†Dateline, Misc. (M-F 7:15-7:30)	WJZ	22.8
3.	*Mickey Mouse Club (M-F 5:30-6:00)	WJZ	22.7
4.	†Buddy Deane (M-F 2:30-4:45)	WJZ	22.1
5.	†Early Show (M-F 6-7:15)	WJZ	20.9
6.	† 7:00 Final, Weather (M-F 7-7:15)	WMAR	20.4
7.	*CBS News (M-F 7:15-7:30)	WMAR	20.3
8.	†10:30 News, Misc (M-F 10:30-10:45)	WJZ	19.9
9.	†Late Show (M-F 10:45-S.O.)	WJZ	18.7
10.	†Amos 'n' Andy, Misc (M-F 6-6:30)	WMAR	18.4

TOP TWENTY SYNDICATED SHOWS

RK.	PROGRAM—DAY—TIME	STA.	DISTRB.	AV. RTG.	AV. SH.
1.	Popeye (M-F 4:45)	WJZ	AAP	25.1	62
2.	Popeye (Sat. Sun. 5:30)	WJZ	AAP	23.1	54
3.	Waterfront (Mon. 6:30)	WMAR	MCA	21.3	46
4.	Sea Hunt (Wed. 10:30)	WBAL	Ziv	21.0	41
5.	Crusader (Wed. 6:30)	WMAR	MCA	20.8	42
6.	Casey Jones (Mon. 7:30)	WJZ	Screen Gems	20.3	35
6.	Public Defender (Thurs. 6:30)	WMAR	Interstate	20.3	40
7.	Boots and Saddles (Tues. 10:00)	WJZ	NBC	19.8	32
8.	Honeymooners (Sun. 10:00)	WJZ	CBS	19.3	31
9.	Amos 'n' Andy (M-F 6:00)	WMAR	CBS	18.4	40
10.	Gray Ghost (Thurs. 10:00)	WJZ	CBS	17.8	27
10.	I Search for Adventure (Sun. 7:00)	WMAR	Bagnall	17.8	34
11.	Studio 57 (Wed. 10:00)	WJZ	MCA	17.0	29
12.	Highway Patrol (Sat. 7:00)	WMAR	Ziv	16.3	35
13.	Whirlybirds (Sat. 8:00)	WJZ	CBS	16.0	22
14.	Man Behind the Badge (Fri. 6:30)	WMAR	MCA	15.8	31
15.	Mama (Sat. 8:30)	WJZ	CBS	15.3	21
15.	Martin Kane (Sun. 10:30)	WBAL	Ziv	15.3	27
15.	Sheriff of Cochise (Sat. 10:30)	WBAL	NTA	15.3	24
16.	If You Had a Million (Tues. 6:30)	WMAR	MCA	14.8	33

TOP COMPETITION

PROGRAM	STA.	AV. RTG.
Edge of Night	WMAR	8.2
Legionnaire	WBAL	11.8
Saber of London	WBAL	10.8
Early Show	WJZ	17.3
10:30 News	WJZ	17.0
Late Show	WJZ	16.0
Early Show	WJZ	20.3
Robin Hood	WMAR	23.8
Early Show	WJZ	21.8
Californians	WBAL	20.8
Loretta Young	WBAL	21.3
$64,000 Challenge	WMAR	21.3
Early Show	WJZ	20.2
Playhouse 90	WMAR	30.3
Early Show	WJZ	22.3
This Is Your Life	WBAL	27.3
Early Show	WJZ	21.3
Perry Mason	WMAR	29.3
Early Show	WJZ	24.3
Perry Como	WBAL	28.8
What's My Line	WMAR	23.3
10:30 News	WJZ	28.0
Late Show	WJZ	27.5
Early Show	WJZ	20.8

PORTLAND

Stations: KGW, KOIN, KPTV. TV Homes: 245,500. Survey Dates: April 7-14, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 9-9:30)	KOIN	35.2
2.	Perry Como (Sat. 8-9:00)	KPTV	35.0
3.	Cheyenne (Tues. 7:30-8:30)	KGW	33.3
3.	Maverick (Sun. 7:30-8:30)	KGW	33.3
4.	Person to Person (Fri. 9:30-10:00)	KOIN	31.9
5.	Danny Thomas (Mon. 8-8:30)	KOIN	30.9
6.	Boxing (Wed. 7-8:00)	KGW	30.6
7.	Phil Silvers (Fri. 8-8:30)	KOIN	30.2
7.	Playhouse 90 (Thurs. 9:30-11:00)	KOIN	30.2
8.	Alfred Hitchcock (Sun. 9:30-10:00)	KOIN	29.5
8.	Lineup (Fri. 9-9:30)	KOIN	29.5

TOP TEN MULTI-WEEKLY SHOWS

1.	*Mickey Mouse Club (M-F 5:30-6:00)	KGW	19.9
2.	*CBS News (M-F 6:15-6:30)	KOIN	15.6
3.	†Weather, Sports, News (M-F 6-6:15)	KOIN	15.3
4.	†Pioneer Club (M-F 4:30-5:00)	KGW	13.0
4.	*Queen for a Day (M-F 1-1:45)	KPTV	13.0
5.	†Newsbeat (M-F 6:30-7:00)	KGW	12.7
6.	†City Desk, Misc (M-Th 10:30-10:45)	KOIN	12.5
7.	†High Time (M-F 4:30-5:30)	KPTV	12.1
8.	†Cartoon Time (M-F 5-5:30)	KOIN	11.8
9.	*Art Linkletter (M-F 11:30-12 noon)	KOIN	11.2

1.	Death Valley Days (Sat. 9:30)	KOIN	U.S. Borax	28.2	42	Lawrence Welk	KGW	25.9
2.	Sheriff of Cochise (Thurs. 7:00)	KOIN	NTA	25.5	49	Mike Hammer	KPTV	14.9
3.	Highway Patrol (Mon. 7:30)	KGW	Ziv	24.2	36	Price Is Right	KPTV	23.5
4.	I Search for Adventure (Thurs. 7:30)	KOIN	Bagnall	22.9	35	Circus Boy	KGW	21.9
5.	State Trooper (Tues 7:00)	KGW	MCA	20.5	34	Mr. Adams and Eve	KOIN	21.2
6.	Honeymooners (Sun. 6:00)	KGW	CBS	19.5	45	Kit Carson	KPTV	18.5
7.	Dr. Hudson's Secret J'l (Thurs. 9:00)	KPTV	MCA	19.2	28	Climax	KOIN	24.9
8.	Gray Ghost (Fri. 6:30)	KOIN	CBS	18.9	42	Decoy	KPTV	14.5
8.	Medic (Tues. 7:00)	KPTV	CNP	18.9	31	Mr. Adams and Eve	KOIN	21.2
9.	Kit Carson (Sun. 6:00)	KPTV	MCA	18.5	43	Honeymooners	KGW	19.5
10.	Sea Hunt (Mon. 7:00)	KGW	Ziv	18.2	29	Burns and Allen	KOIN	28.5
11.	Men of Annapolis (Sun. 6:30)	KPTV	Ziv	17.7	38	Wonders of the World	KGW	15.5
11.	Play of the Week (Sat. 6:00)	KOIN	NTA	17.7	42	Circle 8 Hoedown	KGW	13.9
11.	Range Rider (Sun. 3:00)	KPTV	CBS	17.7	47	Sun Matinee	KGW	10.2
12.	Annie Oakley (Wed. 6:00)	KGW	CBS	17.5	42	Wea, Sports, News	KOIN	15.7
						CBS News	KOIN	16.0
13.	Studio 57 (Wed. 10:00)	KOIN	MCA	16.5	28	This Is Your Life	KPTV	25.2
14.	Casey Jones (Thurs. 6:00)	KGW	Screen Gems	16.2	39	Wea, Sports, News	KOIN	15.3
						CBS News	KOIN	15.7
14.	If You Had a Million (Tues. 9:30)	KOIN	MCA	16.2	27	Bob Cummings	KPTV	28.4
14.	Twenty Six Men (Sun. 7:00)	KGW	ABC	16.2	27	Lassie	KOIN	26.2
15.	Abbott and Costello (Tues. 6:30)	KPTV	MCA	15.9	33	Name That Tune	KOIN	18.9

ATLANTA

Stations: WAGA, WLW-A, WSB. TV Homes: 217,000. Survey Dates: April 7-14, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 10-10:30)	WAGA	43.5
2.	Danny Thomas (Mon. 9-9:30)	WAGA	35.2
2.	I've Got a Secret (Wed. 9:30-10:00)	WAGA	35.2
3.	Wyatt Earp (Tues. 8:30-9:00)	WLW-A	34.9
4.	Have Gun, Travel (Sat. 9:30-10:00)	WAGA	32.9
4.	Restless Gun (Mon. 8-8:30)	WSB	32.9
5.	Zane Grey Theatre (Fri. 8:30-9:00)	WAGA	32.2
6.	Alfred Hitchcock (Sun. 9:30-10:00)	WAGA	31.5
7.	December Bride (Mon. 9:30-10:00)	WAGA	30.9
8.	Maverick (Sun. 7:30-8:30)	WLW-A	30.7

TOP TEN MULTI-WEEKLY SHOWS

1.	†Amos 'n' Andy (M-F 6-6:30)	WSB	21.6
2.	†News, Weather (M-F 6:30-6:45)	WSB	18.7
3.	*NBC News (M-F 6:45-7:00)	WSB	18.2
4.	†World News (M-F 11-11:15)	WAGA	16.5
5.	*CBS News (M-F 6:45-7:00)	WAGA	15.9
6.	*Price Is Right (M-F 11-11:30 a.m.)	WSB	15.8
7.	†Nws, W'ld N's, Wea (M-F 6:30-6:45)	WAGA	15.4
8.	*Amer. Bandstand (M-F 3-3:30, 4-5)	WLW-A	15.1
9.	*Mickey Mouse Club (M-F 5:30-6:00)	WLW-A	14.6
10.	*Art Linkletter (M-F 2:30-3:00)	WAGA	14.4

1.	Big Story (Sat. 10:30)	WAGA	Official	27.9	53	Your Hit Parade	WSB	17.2
2.	Sheriff of Cochise (Tues. 7:00)	WSB	NTA	26.5	45	Badge 714	WAGA	22.2
3.	Honeymooners (Fri. 7:00)	WSB	CBS	22.9	42	Boots and Saddles	WAGA	21.2
3.	Whirlybirds (Wed. 7:00)	WSB	CBS	22.9	42	Gray Ghost	WAGA	20.5
4.	Badge 714 (Tues. 7:00)	WAGA	NBC	22.2	38	Sheriff of Cochise	WSB	26.5
4.	Highway Patrol (Fri. 7:30)	WAGA	Ziv	22.2	36	Truth Or Consequences	WSB	22.2
4.	Studio 57 (Tues. 10:30)	WAGA	MCA	22.2	59	Charlie Chan	WSB	10.2
5.	Amos 'n' Andy (M-F 6:00)	WSB	CBS	21.6	51	Sheena, Queen of Jungle	WLW-A	10.9
6.	State Trooper (Thurs. 7:00)	WAGA	MCA	21.5	39	Lone Ranger	WSB	24.9
7.	Boots and Saddles (Fri. 7:00)	WAGA	NBC	21.2	39	Honeymooners	WSB	22.9
7.	Casey Jones (Mon. 7:00)	WAGA	Screen Gems	21.2	42	If You Had a Million	WSB	20.5
8.	Gray Ghost (Wed. 7:00)	WAGA	CBS	20.5	37	Whirlybirds	WSB	22.9
8.	If You Had a Million (Mon. 7:00)	WSB	MCA	20.5	41	Casey Jones	WAGA	21.2
9.	Sky King (Wed. 6:30)	WLW-A	Nabisco	17.3	35	News, Weather	WSB	16.7
						NBC News	WSB	16.0
10.	Martin Kane (Sun. 7:00)	WAGA	Ziv	16.5	32	Lassie	WLW-A	23.5
11.	Silent Service (Sun. 6:30)	WAGA	NBC	15.5	36	20th Century-Hour	WLW-A	13.9
12.	Cisco Kid (Sat. 6:00)	WAGA	Ziv	14.5	37	Baseball	WSB	14.2
13.	Popeye (M-F 5:30)	WSB	AAP	14.4	35	Mickey Mouse Club	WLW-A	14.6
14.	Jungle Jim (Sat. 7:15)	WSB	Screen Gems	14.3	30	Country Show	WAGA	21.3
15.	Sea Hunt (Sun. 6:30)	WSB	Ziv	13.5	32	Silent Service	WAGA	15.5

ALBUQUERQUE

Stations: KGGM, KOAT, KOB. TV Homes: 53,300. Survey Dates: April 7-14, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat 8:30)	KGGM	45.5
2.	Have Gun, Travel (Sat. 7:30-8:00)	KGGM	34.9
3.	Perry Como (Sat. 6-7:00)	KOB	33.3
4.	Maverick (Sun. 8:30-9:30)	KOAT	32.7
5.	Loretta Young (Sun. 8-8:30)	KOB	32.2
6.	Dinah Shore (Sun. 7-8:00)	KGGM	31.4
7.	Thin Man (Fri. 7:30-8:00)	KOB	29.5
8.	Disneyland (Wed. 6:30-7:30)	KOAT	29.2
9.	Ed Sullivan (Sun. 6-7:00)	KGGM	28.9
10.	Restless Gun (Mon. 6-6:30)	KOB	28.9

TOP TEN MULTI-WEEKLY SHOWS

1.	†K Circle B Time (M-F 4-5:30)	KOB	15.2
2.	†News, Sight, Misc (M-F 10-10:15)	KOB	14.2
3.	*Mickey Mouse Club (M-F 5:30-6:00)	KOAT	13.4
4.	†Big MGM Movie (M-F 9:30-11:15)	KOAT	12.4
5.	†Sports, Weather (M-F 10:15-10:30)	KOB	12.2
6.	†News, Sports Wea (M-F 6-6:15)	KGGM	10.4
7.	*Queen for a Day (M-F 2-2:30)	KOB	9.9
8.	*As World Turns (M-F 10:30-11:00)	KGGM	9.8
8.	*Verdict Is Yours (M-F 1:30-2:00)	KGGM	9.8
9.	*Matinee Theatre (M-F 1-2:00)	KOB	9.4

1.	Science Fiction Theatre (Mon. 9:00)	KOB	Ziv	26.5	40	Burns and Allen	KGGM	27.9
2.	Sea Hunt (Thurs. 9:00)	KGGM	Ziv	24.2	40	Navy Log	KOAT	18.5
3.	Whirlybirds (Sun. 9:00)	KGGM	CBS	23.9	37	Maverick	KOAT	32.2
4.	State Trooper (Tues. 8:30)	KGGM	MCA	23.5	37	All Star Theatre	KOAT	22.2
5.	Twenty Six Men (Wed. 8:30)	KOB	ABC	23.3	34	US Steel Hour	KGGM	23.9
6.	Medic (Wed. 8:00)	KOAT	CNP	22.5	32	US Steel Hour	KGGM	23.9
7.	All Star Theatre (Tues. 8:30)	KOAT	Screen Gems	22.2	35	State Trooper	KGGM	23.5
7.	Silent Service (Wed. 9:00)	KOB	NBC	22.2	36	Millionaire	KGGM	22.5
8.	Gray Ghost (Sun. 9:30)	KGGM	CBS	21.0	47	Big MGM Movie	KOAT	15.7
9.	Highway Patrol (Wed. 8:30)	KOAT	Ziv	20.9	31	US Steel Hour	KGGM	23.9
10.	Man Called X (Fri. 9:00)	KGGM	Ziv	20.5	33	Colt .45	KOAT	23.5
11.	Public Defender (Thurs. 8:30)	KOAT	Interstate	20.2	32	Playhouse 90	KGGM	28.5
12.	Victory at Sea (Sun. 7:30)	KGGM	NBC	20.0	30	Dinah Shore	KOB	31.9
13.	Decoy (Tues. 9:30)	KOB	Official	19.0	35	Big MGM Movie	KOAT	19.4
14.	Mike Hammer (Wed. 9:30)	KOB	MCA	18.9	38	Big MGM Movie	KOAT	15.5
15.	Badge 714 (Tues. 8:30)	KOB	NBC	18.2	28	State Trooper	KGGM	23.5
16.	Boots and Saddles (Fri. 9:00)	KOB	NBC	17.5	28	Colt .45	KOAT	23.5
17.	White Hunter (Fri. 7:00)	KGGM	Tele Star	16.9	29	M Squad	KOB	24.9
18.	Crusader (Tues. 9:30)	KGGM	MCA	16.5	30	Big MGM Movie	KOAT	19.4
18.	Mr. District Attorney (Mon. 8:00)	KOAT	Ziv	16.5	24	Suspicion	KOB	28.2

VARIETY-TELEPULSE CITY-BY-CITY PROGRAM CHART.

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FRISCO-OAKLAND

Stations: KGO, KOVR, KPIX, KRON, KSAN, KTVU. TV Homes: 808,500. Survey Dates: April 7-14, 1958.

TOP TEN NETWORK SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Perry Como (Sat. 8:00-9:00)	KRON	37.7
2.	Gunsmoke (Sat. 9:00-9:30)	KPIX	37.5
3.	Groucho Marx (Thurs. 8:00-8:30)	KRON	34.5
4.	Cheyenne (Tues. 7:30-8:30)	KGO	30.5
		KOVR	1.5
5.	Playhouse 90 (Thurs. 9:30-11:00)	KPIX	31.0
6.	Wagon Train (Wed. 7:30-8:30)	KRON	29.8
7.	Bob Cummings (Tues. 9:30-10:00)	KRON	29.2
8.	Maverick (Sun. 7:30-8:30)	KGO	27.7
		KOVR	1.2
9.	Dinah Shore (Sun. 9:00-10:00)	KRON	28.3
10.	Wyatt Earp (Tues. 8:30-9:00)	KGO	26.5
		KOVR	1.5

TOP TEN MULTI-WEEKLY SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	†Popeye (M-F 5:30-6:00)	KRON	17.8
2.	†Shell News (M-F 6:00-6:30)	KRON	17.5
3.	*NBC News (M-F 6:15-6:30)	KRON	17.3
4.	*CBS News (M-F 6:15-6:30)	KPIX	15.1
5.	†Channel 5 News (M-F 6:00-6:15)	KPIX	14.8
6.	*Queen For A Day (M-F 1-1:45)	KRON	14.7
7.	†Big Movie (M-F 10:00-11:30)	KPIX	13.2
8.	†Fireman Frank (M-F 5:15-5:30)	KRON	13.1
9.	†Golden Gate Playh'se (M-F 3-5:15)	KRON	12.4
10.	†Giant Movie, Misc. (M,T,Th, 11-Signoff)	KRON	11.7

TOP TWENTY SYNDICATED SHOWS

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Highway Patrol (Tues. 6:30)	KRON	Ziv	25.5	47
2.	Honeymooners (Thurs. 7:00)	KRON	CBS	25.2	44
3.	Sheriff of Cochise (Sat. 6:30)	KRON	NTA	23.5	41
4.	Harbor Command (Wed. 6:30)	KRON	Ziv	22.9	45
5.	Martin Kane (Sat. 9:30)	KPIX	Ziv	21.9	32
5.	Silent Service (Sat. 7:00)	KRON	NBC	21.9	37
6.	Science Fiction Theatre (Thurs. 6:30)	KRON	Ziv	21.5	42
7.	If You Had A Million (Tues. 7:00)	KRON	MCA	19.9	34
8.	Gray Ghost (Fri. 6:30)	KRON	CBS	19.5	35
9.	Science In Action (Mon. 7:00)	KRON	TPA	19.0	31
10.	Dr. Hudson's Secret Jour. (Sun. 10)	KPIX	MCA	18.5	35
10.	Men of Annapolis (Mon. 6:30)	KRON	Ziv	18.5	37
11.	San Francisco Beat (Sun. 10:30)	KPIX	CBS	17.9	35
12.	Popeye (M-F 5:30)	KRON	AAP	17.8	46
13.	I Search for Adventure (Thurs. 7:30)	KPIX	Bagnall	17.5	26
14.	Big Story (Thurs. 7:00)	KPIX	Official	16.5	29
15.	Decoy (Tues. 9:30)	KPIX	Official	15.5	25
15.	State Trooper (Sun. 7:00)	KPIX	MCA	15.5	33
16.	City Detective (Sun. 10:30)	KRON	MCA	14.9	31
17.	Sea Hunt (Sun. 7:00)	KRON	Ziv	14.2	30

TOP COMPETITION

PROGRAM	STA.	AV. RTG.
Name That Tune	KPIX	13.5
Big Story	KPIX	16.5
Perry Mason	KPIX	18.9
Casey Jones	KPIX	13.5
Lawrence Welk	KGO	22.5
Perry Mason	KPIX	18.2
Sgt. Preston	KPIX	15.5
Mr. Adams & Eve	KPIX	25.9
Intrigue Theatre	KPIX	17.9
Burns and Allen	KPIX	26.2
Ted Mack Amateur Hour	KRON	15.9
Robin Hood	KPIX	14.2
Your Hit Parade	KRON	17.2
Mickey Mouse Club	KGO	10.0
Tic Tac Dough	KRON	22.9
Honeymooners	KRON	25.2
Bob Cummings	KRON	29.2
Sea Hunt	KRON	14.2
What's My Line	KPIX	21.9
State Trooper	KPIX	15.5

CLEVELAND

Stations: KYW, WEWS, WJW. TV Homes: 484,100. Survey Dates: April 7-14, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 10:00-10:30)	WJW	42.5	1.	Silent Service (Sat. 10:30)	WJW	NBC	30.5	49	Your Hit Parade	KYW	16.2
2.	Perry Como (Sat. 8:00-9:00)	KYW	41.5	2.	Popeye (M-F 5:30)	KYW	AAP	24.6	54	Mickey Mouse Club	WEWS	16.0
3.	Wyatt Earp (Tues. 8:30-9:00)	WEWS	38.5	3.	Frontier Doctor (Mon. 7:00)	KYW	HTS	23.9	44	Whirlybirds	WEWS	16.5
4.	Playhouse 90 (Thurs. 9:30-11:00)	WJW	36.8	4.	Sheriff of Cochise (Wed. 7:00)	KYW	NTA	23.5	42	San Francisco Beat	WJW	20.5
5.	Danny Thomas (Mon. 9:00-9:30)	WJW	35.5	5.	Death Valley Days (Thurs. 7:00)	KYW	U. S. Borax	22.9	42	If You Had A Million	WEWS	17.5
6.	Maverick (Sun. 7:30-8:30)	WEWS	35.0	6.	Highway Patrol (Tues. 7:00)	WJW	Ziv	22.5	43	6 O'Clock Adventure	KYW	17.9
7.	Cheyenne (Tues. 7:30-8:30)	WEWS	33.5	7.	Range Rider (Sun. 6:30)	WEWS	CBS	21.5	54	Tracers	WJW	11.5
8.	Red Skelton (Tues. 9:30-10:00)	WJW	33.2	8.	Studio 57 (Fri. 7:00)	KYW	MCA	21.2	39	†My Little Margie	WEWS	16.5
9.	Loretta Young (Sun. 10:00-10:30)	KYW	32.5							†Sea	WJW	16.5
10.	Lassie (Sun. 7:00-7:30)	WEWS	31.9	9.	Annie Oakley (Sat. 6:30)	WJW	CBS	20.5	56	Public Defender	WEWS	12.7

TOP TEN MULTI-WEEKLY SHOWS

1.	†Popeye (M-F 5:30-6:00)	KYW	24.6	9.	San Francisco Beat (Wed. 7:00)	WJW	CBS	20.5	37	Sheriff of Cochise	KYW	23.5
2.	†Sohio Sports, Final (M-F 11-11:15)	WJW	18.8	9.	State Trooper (Tues. 9:30)	KYW	MCA	20.5	30	Red Skelton	WJW	33.2
3.	*Amer. Bandstand (M-F 3-3:30, 4-5)	WEWS	17.4	10.	Kit Carson (Sun. 6:00)	WEWS	MCA	18.9	49	Boots and Saddles	WJW	10.5
4.	†6 O'Clock Adv., Misc. (M-F 6-7)	KYW	16.9	11.	Gray Ghost (Tues. 10:30)	WJW	CBS	17.9	35	Code Three	WEWS	17.2
5.	*Mickey Mouse Club (M-F 5:30-6)	WEWS	16.0	12.	If You Had A Million (Thurs. 7:00)	WEWS	MCA	17.5	32	Death Valley Days	KYW	22.9
6.	†News-T. Field (M-F 11-11:15)	WEWS	15.0	12.	Stage 7 (Fri. 7:30)	WJW	TPA	17.5	29	Rin Tin Tin	WEWS	26.5
7.	*CBS News (M-F 6:45-7:00)	WJW	14.8	13.	Code Three (Tues. 10:30)	WEWS	ABC	17.2	33	Gray Ghost	WJW	17.9
8.	†11th Hr. News, Wea. (M-F 11-11:15)	KYW	14.6	14.	Honeymooners (Tues. 10:30)	KYW	CBS	16.5	32	Gray Ghost	WJW	17.9
9.	†Highlight-News (M-F 6:30-6:45)	WEWS	14.5	14.	My Little Margie (Fri. 7:00)	WEWS	Official	16.5	30	Studio 57	KYW	21.2
10.	*Price Is Right (M-F 11-11:30 a.m.)	KYW	14.4	14.	Sea Hunt (Fri. 7:00)	WJW	Ziv	16.5	30	Studio 57	KYW	21.2
				14.	Whirlybirds (M-F)	WEWS	CBS	16.5	30	Frontier Dr.	KYW	23.9

CINCINNATI

Stations: WCPO, WKRC, WLW-T. TV Homes: 309,800. Survey Dates: April 7-14, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 10:00-10:30)	WKRC	40.4	1.	Highway Patrol (Sat. 10:30)	WKRC	Ziv	29.0	54	Your Hit Parade	WLW-T	17.5
2.	Perry Como (Sat. 8:00-9:00)	WLW-T	38.9	2.	Kingdom of the Sea (Wed. 7:00)	WLW-T	Guild	24.2	50	Pantomime Parade	WCPO	13.5
3.	Cheyenne (Tues. 7:30-8:30)	WCPO	38.0	3.	Dr. Christian (Mon. 7:00)	WKRC	Ziv	21.9	48	Mama	WLW-T	14.9
4.	Wyatt Earp (Tues. 8:30-9:00)	WCPO	36.9	4.	Sheriff of Cochise (Thurs. 7:00)	WKRC	NTA	21.5	41	26 Men	WLW-T	19.5
5.	Restless Gun (Mon. 8:00-8:30)	WLW-T	35.2	5.	Harbor Command (Sun. 10:30)	WLW-T	Ziv	20.9	39	What's My Line	WKRC	25.9
6.	Maverick (Sun. 7:30-8:30)	WCPO	34.7	6.	Twenty Six Men (Thurs. 7:00)	WLW-T	ABC	19.5	37	Sheriff of Cochise	WKRC	21.5
7.	Loretta Young (Sun. 10:00-10:30)	WLW-T	34.0	7.	Annie Oakley (Fri. 6:00)	WCPO	CBS	19.2	50	Gold Cup Matinee	WLW-T	10.9
8.	Danny Thomas (Mon. 9:00-9:30)	WKRC	31.9	8.	Last of the Mohicans (Wed. 10:00)	WCPO	TPA	18.5	30	This Is Your Life	WLW-T	24.9
9.	Tales of Wells Fargo (Mon. 8:30-9)	WLW-T	31.5	8.	State Trooper (Wed. 9:00)	WKRC	MCA	18.5	27	Ozzie and Harriet	WCPO	26.2
10.	Zorro (Thurs. 8:00-8:30)	WCPO	29.9	9.	Death Valley Days (Fri. 7:00)	WKRC	U. S. Borax	18.2	41	Outdoor Guide	WLW-T	13.2
				10.	Cisco Kid (Sat. 6:00)	WCPO	Ziv	17.9	41	Gold Cup Matinee	WLW-T	19.4

TOP TEN MULTI-WEEKLY SHOWS

1.	†50-50 Club (M-F 12:00-1:30)	WLW-T	23.0	10.	Silent Service (Fri. 7:30)	WKRC	NBC	17.9	30	Rin Tin Tin	WCPO	23.5
2.	†News-Grant, Wea. (M-F 11-11:15)	WLW-T	20.7	10.	Studio 57 (Wed. 10:30)	WLW-T	MCA	17.9	35	U. S. Steel Hour	WKRC	19.2
3.	*Mickey Mouse Club (M-F 5:30-6)	WCPO	19.4	11.	Federal Men (Thurs. 7:30)	WKRC	MCA	16.9	27	Circus Boy	WCPO	26.5
4.	†News, Wea. (M-F 11:00-11:15)	WKRC	17.1	12.	Ray Milland (Fri. 6:30)	WKRC	MCA	16.5	41	†Sohio Rptr., Wea.	WLW-T	11.7
5.	†Al Lewis Show (M-F 9-10 a.m.)	WCPO	13.7							†NBC News	WLW-T	12.3
5.	*Tic Tac Dough (M-F 1:30-2:00)	WLW-T	13.7	13.	Sky King (Thurs. 6:00)	WCPO	Nabisco	15.5	47	Gold Cup Matinee	WLW-T	9.3
6.	*NBC News (M-F 6:45-7:00)	WLW-T	13.4	13.	Donovan, W. Marshal (Tues. 6:30)	WKRC	NBC	15.5	40	†Sohio Rptr., Wea.	WLW-T	12.0
7.	†Sohio Rptr, Wea. (M-F 6:30-6:45)	WLW-T	12.9							†NBC News	WLW-T	12.3
8.	*Price Is Right (M-F 11-11:30 a.m.)	WLW-T	12.3	14.	Mama (Mon. 7:00)	WLW-T	CBS	14.9	33	Dr. Christian	WKRC	21.9
9.	†Our Gang Comedy (M-F 4:00-5:00)	WCPO	12.1	14.	Men of Annapolis (Sun. 6:30)	WCPO	Ziv	14.9	35	Gold Cup Matinee	WLW-T	18.0
				15.	Legionnaire (Wed. 6:00)	WCPO	TPA	14.5	46	Gold Cup Matinee	WLW-T	9.9
				15.	Mike Hammer (Tues. 10:30)	WKRC	MCA	14.5	31	Playhouse 30	WLW-T	19.2

CHARLOTTE

Stations: WBTV, WSOC. TV Homes: 62,400. Survey Dates: April 7-14, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 10:00-10:30)	WBTV	51.3	1.	Dr. Hudson's Secret J'l. (Thurs. 7:30)	WBTV	MCA	35.8	54	Circus Boy	WSOC	30.3
2.	Climax (Thurs. 8:30-9:30)	WBTV	47.8	1.	Waterfront (Fri. 7:00)	WBTV	MCA	35.8	62	Dr. Christian	WSOC	21.8
3.	Have Gun Will Travel (Sat. 9:30-10)	WBTV	45.8	2.	Harbor Command (Sat. 7:00)	WBTV	Ziv	35.3	63	Twenty Six Men	WSOC	20.5
4.	Playhouse 90 (Thurs. 9:30-11:00)	WBTV	45.1	3.	Amos 'n' Andy (Thurs. 8:00)	WBTV	CBS	34.8	49	Groucho Marx	WSOC	35.8
5.	I've Got A Secret (Wed. 9:30-10)	WBTV	44.3	4.	Sea Hunt (Wed. 8:00)	WBTV	Ziv	33.3	53	Disneyland	WSOC	29.8
6.	Millionaire (Wed. 9:00-9:30)	WBTV	43.8	5.	Decoy (Tues. 7:30)	WSOC	Official	31.3	51	Frontier	WBTV	30.8
7.	Playhouse of Stars (Fri. 9:30-10)	WBTV	42.3	6.	Frontier (Tues. 7:30)	WBTV	NBC	30.8	49	Decoy	WSOC	31.3
8.	Big Record (Wed. 8:30-9:00)	WBTV	41.8	6.	Mike Hammer (Sat. 10:30)	WBTV	MCA	30.8	60	Your Hit Parade	WSOC	20.3
9.	Perry Mason (Sat. 7:30-8:30)	WBTV	41.0	7.	Silent Service (Fri. 10:30)	WBTV	NBC	30.3	64	†Boxing	WSOC	18.0
10.	Danny Thomas (Mon. 9:00-9:30)	WBTV	40.8							†Sports Show	WSOC	16.5
				8.	Sheriff of Cochise (Sun. 6:00)	WBTV	NTA	29.8	55	Californians	WSOC	24.3
				9.	Grand Ole Opry (Sun. 7:00)	WBTV	Flamingo	28.8	48	Lassie	WSOC	31.3
				10.	Count of Monte Cristo (Tues. 8:30)	WBTV	TPA	28.3	41	George Gobel	WSOC	40.3
				11.	State Trooper (Thurs. 7:00)	WSOC	MCA	27.3	47	Arthur Smith	WBTV	31.3
				12.	Gray Ghost (Wed. 7:00)	WSOC	CBS	25.3	44	Father Knows Best	WBTV	32.3
				13.	Martin Kane (Fri. 8:00)	WSOC	Ziv	24.8	40	Trackdown	WBTV	37.8
				14.	Highway Patrol (Tues. 10:30)	WSOC	Ziv	24.3	52	Mama	WBTV	22.3
				15.	Grand Ole Opry (Sat. 6:00)	WBTV	Flamingo	23.8	59	Baseball	WSOC	16.5
				16.	Mama (Tues. 10:30)	WBTV	CBS	22.3	48	Highway Patrol	WSOC	24.3
				17.	Boston Blackie (M,Th,F 6:00)	WBTV	Ziv	22.1	52	Popeye	WSOC	20.3
				18.	Dr. Christian (Fri. 7:00)	WSOC	Ziv	21.8	38	Waterfront	WBTV	35.8
				18.	Sky King (Tues. 6:00)	WBTV	Nabisco	21.8	49	Popeye	WSOC	22.8

TOP TEN MULTI-WEEKLY SHOWS

1.	†Arthur Smith (T, Th 7:00-7:30)	WBTV	27.5	10.	Count of Monte Cristo (Tues. 8:30)	WBTV	TPA	28.3	41	George Gobel	WSOC	40.3
2.	†Esso Reporter (M-F 6:30-6:45)	WBTV	26.1	11.	State Trooper (Thurs. 7:00)	WSOC	MCA	27.3	47	Arthur Smith	WBTV	31.3
3.	†Wea, Sprts, Pat Lee (M-F 6:45-7)	WBTV	26.0	12.	Gray Ghost (Wed. 7:00)	WSOC	CBS	25.3	44	Father Knows Best	WBTV	32.3
4.	†Boston Blackie (M,Th,F 6:00-6:30)	WBTV	22.1	13.	Martin Kane (Fri. 8:00)	WSOC	Ziv	24.8	40	Trackdown	WBTV	37.8
5.	†Popeye (M-F 6:00-6:30)	WSOC	20.9	14.	Highway Patrol (Tues. 10:30)	WSOC	Ziv	24.3	52	Mama	WBTV	22.3
6.	*CBS News (M-F 6:45-7:00)	WSOC	19.4	15.	Grand Ole Opry (Sat. 6:00)	WBTV	Flamingo	23.8	59	Baseball	WSOC	16.5
7.	†Little Rascals (M-F 5:30-6:00)	WBTV	19.1	16.	Mama (Tues. 10:30)	WBTV	CBS	22.3	48	Highway Patrol	WSOC	24.3
8.	†My Little Margie (M-F 5:00-5:30)	WBTV	18.6	17.	Boston Blackie (M,Th,F 6:00)	WBTV	Ziv	22.1	52	Popeye	WSOC	20.3
9.	*Edge of Night (M-F 4:30-5:00)	WBTV	18.5	18.	Dr. Christian (Fri. 7:00)	WSOC	Ziv	21.8	38	Waterfront	WBTV	35.8
10.	†News, Wea. (M-F 6:30-6:45)	WSOC	18.4	18.	Sky King (Tues. 6:00)	WBTV	Nabisco	21.8	49	Popeye	WSOC	22.8

AGAIN! FABULOUS FIRST RATINGS!

We knew these first TARGET ratings would be fabulous! It's just the beginning. TARGET is terrific in over 100 markets. It still may be available in yours.







TARGET

SCORES BULLSEYES IN FIRST SHOWING!

BIRMINGHAM
WBRC-TV Thurs. 9:00 P.M.

34.8

Beats: Wyatt Earp, Perry Mason, Burns & Allen, Wells Fargo, Groucho Marx, Steve Allen, Loretta Young, Dinah Shore, Playhouse 90, Cheyenne and many others.

Pulse Apr. '58

DENVER
KLZ-TV Sat. 8:30 P.M.

20.8

Beats: Lawrence Welk, Father Knows Best, Dragnet, Burns & Allen, The Millionaire, Climax, Zorro, Studio One, I Love Lucy, People Are Funny, and many others.

ARB Apr. '58

LAS VEGAS
KLAS-TV Fri. 9:30 P.M.

23.5

Beats: Thin Man, Shirley Temple's Storybook, Schlitz Playhouse, Kraft Theatre, Studio One, Zorro, The Millionaire, Welk's Top Tunes, Lawrence Welk, Big Record and many others.

ARB Arp. '58

BOISE
KBOI-TV Fri. 9:30 P.M.

23.7

Beats: Twenty One, Dinah Shore, Steve Allen, The Millionaire, G. E. Theatre, People Are Funny, U.S. Steel Hour, Robin Hood, Big Record, Your Hit Parade, and many others.

ARB Apr. '58

PORTLAND
KOIN-TV Tues. 10:00 P.M.

17.9

Beats preceding and following shows and tops: Colt .45, Your Hit Parade, Jim Bowie, Alcoa Theatre, Amateur Hour, Truth or Consequences, Top Dollar, Navy Log and Patrice Munsel.

Pulse Apr. '58

CHARLESTON, S. C.
WUSN-TV Tues. 7:00 P.M.

19.2

Beats: $64,000 Challenge, Thin Man, Top Dollar, Rosemary Clooney, Studio One, Your Hit Parade, 20th Century, Jane Wyman Presents, Frank Sinatra and Amateur Hour.

ARB Apr. '58

WEEK AFTER WEEK

GREAT STARS! GREAT IMPACT STORIES!

PAT O'BRIEN	MARIA RIVA	LOLA ALBRIGHT
CESAR ROMERO	JOHN IRELAND	KENT TAYLOR
BONITA GRANVILLE	STEVE McNALLY	NEVILLE BRAND
DAVID BRIAN	MARIE WINDSOR	HUGH MARLOWE
GENE BARRY	HANS CONRIED	ADOLPHE MENJOU, Host
HOWARD DUFF	SKIP HOMEIER	and many more.

ZIV Television







VARIETY-ARB FEATURE FILM CHART

VARIETY's weekly chart, based on ratings furnished by American Research Bureau's latest reports on feature films and their competition covers 120 cities. Each week, the five top-rated features in a particular city will be rotated.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained from a multiplicity of station and other data.

ST. LOUIS

TOP 5 TITLES AND OTHER DATA	TIME SLOT	ARB RATING	HIGH	LOW	SHARE OF AUDIENCE	APRIL, 1958 TOP COMPETING SHOWS		ARB RATING
1. **HIGH NOON—** Gary Cooper, Thomas Mitchell, Grace Kelly; 1952; UA; NTA	First Run Theatre Sat. April 12 10:15-11:45 p.m. KMOX	36.7	37.1	36.0	81.1	Sat. Double Feature Hollywood Showcase	KSD KTVI	5.4 3.1
2. **JEZABEL—** Betty Davis, Henry Fonda, George Brenty; 1938; Warner Bros.; AAP	Late Show Fri. April 11 10:30-12:15 a.m. KMOX	14.2	15.9	12.0	39.9	Channel Two Theatre Jack Paar Show	KTVI KSD	9.4 4.5
3. **CAPTAIN BLOOD—** Errol Flynn, Olivia de Havilland, Basil Rathbone; 1935; Warner Bros.; AAP	Late Show Mon. April 14 10:30-12 p.m. KMOX	12.8	14.8	10.2	64.3	News; Weather Jack Paar Show	KSD KSR	6.4 6.7
4. **THEY DRIVE BY NIGHT—** Humphrey Bogart, George Raft; 1940 Warner Bros.; AAP	Late Show Thurs. April 10 10:30-12:15 a.m. KMOX	10.7	12.7	8.8	55.3	News; Weather Channel Two Theatre Jack Paar Show	KSD KTVI KSD	6.7 3.4 6.1
5. **ACROSS THE PACIFIC—** Humphrey Bogart, Mary Astor; Sidney Greenstreet; 1942; Warner Bros.; AAP	Late Show Tues. April 8 10:30-12:00 p.m. KMOX	9.9	12.4	7.8	48.6	Jack Paar Show News; Weather Weather; Patti Page Channel Two Theatre	KSD KSD KSD KTVI	8.3 9.9 5.3 2.4

ATLANTA

1. **LIBELED LADY—** Jean Harlow, William Powell, Spencer Tracey; 1936; MGM; MGM-TV	MGM Late Show Sat. April 12 11:00-2:30 a.m. WSB	11.0	11.3	10.3	64.6	World News; Theatre 20th Century Fox Starlight Mystery Theatre	WAGA WLWA WAGA	5.8 5.1 3.4
2. **SWING TIME—** Fred Astaire, Ginger Rogers; Victor Moore; 1938; RKO; C&C	Gold Cup Movies Sat. April 12 6:00-7:30 p.m. WLWA	10.0	10.3	9.9	41.2	Baseball; Film Short Cisco Kid Combat Sergeant Country Show	WSB WAGA WAGA WAGA	6.5 8.2 7.9 14.6
3. **SOCIETY DOCTOR—** Chester Morris, Robert Taylor, Virginia Bruce; 1935; MGM; MGM-TV	Armchair Playhouse Thurs. April 10 1:00-2:30 p.m. WSB	8.6	8.9	8.2	52.3	Ida Lupino As the World Turns Beat the Clock	WAGA WAGA WAGA	5.7 6.9 6.0
4. **RED RIVER—** John Wayne, Montgomery Clift, Joanne Dru, 1948; UA; UA-TV	Impalla Theatre Friday April 11 11:15-1:45 a.m. WAGA	7.8	9.9	4.8	55.7	Newsroom; Shock Theatre Shock Theatre Jack Paar Show	WSB WSB WLWA	9.6 7.1 2.8
5. **THE GORGEOUS HUSSY—** Joan Crawford, Robert Taylor, Lionel Barrymore, Franchot Tone, James Stewart; 1936; MGM; MGM-TV	MGM Playhouse Sund April 13 1:15-3:00 p.m. WSB	7.7	8.6	7.2	63.8	Roy Rogers Feature Million Dollar Movies Championship Bowling	WAGA WLWA WLWA	4.4 3.3 3.1

Foreign TV Reviews

Continued from page 39

the Nazis took over. He continued his career in England, also appeared in several British pix, and died (at 56) in 1948.

All this gets mention in this offering and narrator is singer John Hendrik, an American national and former colleague of Tauber. Hendrik did a sympathetic narrating job without being over sentimental. Excerpts from newsreels, feature and private pix were skillfully woven in. A nice highlight: excerpts from a 16m pic shot by the Taubers while touring the U.S. The main thing, of course: Tauber's voice which is heard over and over again in this. The late tenor's "Yours Is My Heart Alone," his most popular melody, was particularly effectful. Lehar melodies, incidentally, were Tauber's biggest forte. Often it was said here that Tauber "made" Lehar, but also: Lehar "made" Tauber. In the years 1923-1933, both artists were an inseparable conception in this country. *Hans.*

PEOPLE IN TROUBLE
With Daniel Farson, Wentworth Day, Lord Altrincham
Director: Rollo Gamble
15 Mins., Wed. (21) 10:45 p.m.
Associated-Rediffusion, from London

This is Daniel Farson's third successive offbeat controversial series and follows the successful "Keeping in Step" and "Out of Step." "People in Trouble" follows the same interviewing format and the show reviewed dealt with the color problem in Britain, which has grown over the past years as a result of the influx of West Indian immigrants.

In a quiet, gentle and restrained way Farson proved to be a penetrating interviewer and clearly showed his personal bias against the color bar. Although he lacks the hard-hitting tactics of a Mike Wallace, he gets the same results and in a fast 15-minute series of interviews he painted a clear picture of the situation in Britain.

On one side of the fence he had Wentworth Day, editor and politician, strongly denouncing mixed marriages and violently opposed to any reconciliation between white and colored people. On the other he had Lord Altrincham, the young British Peer who came into the limelight last year with his criticism of the monarchy. The contrast was pointed.

To complete the picture, Farson interviewed a couple who had made a success of a mixed marriage and also a white woman whose marriage to a Nigerian collapsed because of their different outlooks and living standards. There was also a brief interview with a colored student—himself the result of a mixed marriage—who declared he had not experienced a great deal of prejudice. The program was crisp, lively and stimulating. *Myro.*

NICHOLAS NICKLEBY
With Antonio Ciffariello, Aroldo Tieri, tArnoldo Foa, Leonora Ruffo, Elisa Cegani, Marla Grazia Spina, Franco Volpi, others
Director: Daniele D'Anza
60 Minutes; Sat. 10 p.m.
RAI-TV, from Rome

To date this shapes as the best in RAI-TV's Saturday night series of adapted literary classics in serial form. Top cast, elaborate set use, and a well-written adaptation helped this register in every department.

Local projection was remarkably Dickensian in spirit as well as in form despite the lingual barrier. Sentiment, dramatics and other surefire story elements of the classic came through thanks also to some apt and good performances by a very large and well-chosen cast. Antonio Ciffariello did his best work to date as Nicholas, Arnoldo Foa was very good as his father, while an outstanding job was turned in by Aroldo Tieri as Wakeford Squeers. Others in cast contributed excellent cameos. Total of hour-long serialized stanzas will probably run to about eight hours.

Sets, costumes, and other technical credits all added to a very high standard for the opening installments, which looks to become a top local favorite in very short time. *Hawk.*

Tele Followups

Continued from page 39

Jeff Donnell in tights flattened out. Eddie Fisher and Shirley Harmer tended the musical section with their customary ease and grace. With MacMurray on the sax and Gobel picking on his guitar, the effort to salvage some laughs with "The Sheep Dippers" (instrumental group) was strained and futile.

To close out the season, Gobel brought on stage everyone connected with the show including the grips. By now the script went out the window and order was restored when a huge birthday cake was wheeled in to mark the headman's natal day. No comedy show being complete without a Trujillo gag, they had a go at that, too, with dubious results.

The lockup reflected no credit on producer-director Jack Donahue. *Helm.*

Omaha—KMTV, ABC-NBC affiliate here, has added a new sister service to its family, which includes two AM outlets, KFAB and KMA. The 13-year-old Muzak franchise for Lincoln and Omaha has been purchased by KFAB Broadcasting Co. Franchise was purchased from Royal Brewster of this city.

Television Reviews

Continued from page 39

mounted the performance simply, and the generally effective wide angle camera shots swept niftily across the amassed participants. A few of the shots were precious, more for effect, it seemed, than to show the performers. Then too, dressing the principals in 18th Century attire, putting them before 20th Century microphones and surrounding them with other modern appointments was a little disturbing. Otherwise, CBS rates a bow for trying out a new work. *Art.*

MIDNIGHT TICKER
With Herb Lyon, Wally Phillips, Bob Bell, Bob Trendler Orch (17), Starnoters, guests
Exec Producer: Sheldon Cooper
Producer: Wally Phillips
Director: Don Sandburg
Writer: Frank Hart
45 Mins., Mon.-Fri., 11:45 p.m.
PARTICIPATING
WGN-TV, Chicago

There have been some rumblings that this loose-leaf post-midnight melange of gab, song and name-dropping may in time be moved up to displace latenight feature films at WGN-TV. If so, it's not likely to happen imminently, judging from the early editions of this opus.

The show has promising raw materials and good intentions of being relaxed and free-wheeling, but it desperately needs a concept. It apparently means to be a Jack Paar-like affair with two emcees and too few performing guests. To compensate for a lack of visiting talent it loads up on baseball results, a gossip column, interviews and other tidbits extraneous to the cause of pure divertissement. It is free-wheeling to the point of formlessness and badly needs rehearsal to eliminate the kinks, collisions and confusion.

Part of the problem is that too much hostmanship inevitably results in more than a little upstagemanship, with Herb Lyon (erroneously billboarded as Lyons) and Wally Phillips having trouble passing the ball back and forth deftly. Phillips is seasoned before the cameras, acquits himself smoothly and is handy with the ad lib. Lyon, a vastly improved performer since his first video outings, shows up best introing the talent and interviewing, poorest when he purports to bring gospel to the heathens in the form of gossip column scoops. The serious note, as struck by Lyon who authors the Town Ticker in the Chi Tribune, is not only unnecessary but actually hits a discord with the intended funmaking.

Aside from a concept, which is a major need, the stanza is wanting in women and diversionary guests. Teeoffer (20) had Tony Bennett, who sang, and his accompanist Candido, who played the bongos. Second night brought on comics Rowan & Martin for an interview in lieu of a performance. Only gals to appear were interviewees, first night Miss Photoflash, second night a femme pitchman for contact lenses, apropos of nothing at all. The studio audience, numbering 20 the second night, is desperately in need of padding.

Bob Bell, a regular, ought to develop into a fine video comic, and his solo skit as Max the Chef is a bellringer. The Bob Trendler studio orch, alternating with the Starnoters, holds up the musical side, but bring on the girl singers. *Les.*

Schnectady—A new organization plan for General Electric's television, AM, FM and shortwave outlets in Schenectady, revealed by J. Milton Lang, director of Broadcasting Operations, places Robert F. Reid as manager of marketing, and Merl L. Galush as manager of operations, for all the stations.

$3,500,000 In Pilots Kaput

Continued from page 1

based on the Percy Crosby comic strip with Cooper as producer-director. Out of the Ashley-Steiner shop.

"Dr. Pygmalion." Series about a facelift medico, scripted by Ben Hecht. McGowan Productions.

"Western Union." Official Films.

"Yankee Bligh." NBC-MCA.

"Wanted—Dead or Alive." William Morris. P. Lorillard has its eye on this one.)

"Thunder Ridge." Television Programs of America.

"Doc Holliday." William Morris.

"Big Foot Wallace." William Morris.

"The Tall Man." Ashley-Steiner. Procter & Gamble likes the property; has an option on it.

"The Virginian." Screen Gems.

"Iron Trail." MCA.

"Hairtrigger." Don Sharpe. Series starring Laraine Day, about a woman sheriff.

"Adventures of Belle Starr." MCA.

"McMurdo's Town." William Morris.

"Pony Express." NBC.

"U.S. Marshall." Desilu. This one came out of the "Sheriff Cochise" series.

"Battleflag." William Morris.

"Charles Laughton's Adventures In Danger." MCA.

"Johnny Cordes." TPA. Lot of agency interest in this one; may yet make it.

"Bold Venture." The Ziv entry starring Dane Clark written by Friedkin & Fine and spun off from the onetime Humphrey Bogart-Lauren Bacall radio series.

"Cannonball." Another potentially hot one off the TPA shelf which, like "Cordes," is figured a natural for the syndication trail if it doesn't make it on the webs.

"Citizen Soldier." Flamingo.

"Combat Correspondent." Screen Gems.

"Glencannon." William Morris.

"McKenzie's Raiders." Ziv.

"Night Prowl." MCA.

"Ruditsky." NBC. Looked all set for Bristol-Myers sponsorship, but client changed its mind and bought Don Sharpe's "Pete Gunn For Hire" instead.

"Special Agent 7." MCA.

"The Veil." Ashley-Steiner.

"Roadblock." MCA.

"Airline Hostess." TPA.

"Action." William Morris.

"The Danger Game." William Morris.

"Man of Action." William Morris.

"Jack Carson Show." MCA.

"Tales of Frankenstein." Screen Gems. ABC has an option on this one, eyeing a Saturday night 10 p.m. display.

"Split Second." MCA.

"Night Watch." ABC Film Sales.

"Arch Oboler Plays." James Saphier. Some agencies have warmed up to this 39-week cycle.

"Cleary Penrin." a new Jane Wyman series. MCA.

"Jungle Boy." William Morris.

"Motive." The new Mike Wallace series. ABC.

"Counterspy." Bernard Schubert.

"Indemnity." William Morris.

"McCreedy's Woman." William Morris.

"Secret Mission." California National.

"Man With A Camera. Don Sharpe.

"Derringer." Don Sharpe.

"U.S. Border Patrol." CBS Film Sales.

"Crisis." Hour long Ray Milland series. MCA.

"Secrets of Old Bailey." MCA.

"Philip Marlowe." CBS-Goodson-Todman.

"Mister Ed." MCA-McCadden.

"Now Hear This." William Morris.

"Sis." Jess Oppenheimer-created series. NBC.

"George Burns Show." MCA-McCadden.

"I Love My Doctor." General Artist Corp.

"Cindy." Ashley-Steiner.

"McGary & Me." William Morris.

"You Know Me, Al." Scripted by Abe Burrows. NBC, based on Ring Lardner stories.

"Joan of Arkansas." William Morris.

"Jeannie Carson Show." New series with Miss Carson playing an airline hostess. William Morris.

"Ed Wynn Show." Ashley-Steiner and Screen Gems. CBS interested and took option, but nothing happening.

"Magnificent Montague." CBS. Three shows in the Nat Hiken series already filmed. It was all set for Sunday night at 10 under P. Lorillard sponsorship but show was knocked out of the box when Revlon captured the time for "$64,000 Question." Eventually it'll get on.

"Private Eyeful." Marilyn Maxwell series. Desilu.

"Tin Pan Sally." William Morris.

Live shows with no takers on the audition kines:

"Pursuit." hour CBS series.

"Too Young To Go Steady." Talent Associates. Practically everybody raving about this one, but nobody buying as yet.

"Suspense." CBS.

"Who's Calling." Ed Wolf.

"Interplay." ABC. This is the pickup of the General Motors of Canada series on CBC which ABC-TV would like to spot Sunday nights 9:30 to 10:30. Will only go on if sponsored.

REUB KAUFMAN

. . . announces the opening of headquarters in New York City for—

- PACKAGING
- FINANCING
- DISTRIBUTING

selected films for television

REUBEN KAUFMAN
15 East 48th St., New York 17, N. Y.
MUrray Hill 8-2636

Dependable Service to TV Stations on Films Of Unusual Interest for Viewers of All Ages

Newscasters Organizing Elmer Davis Memorial With Top Names Enlisted

San Francisco, May 27.

Organization of a national Elmer Davis Memorial Committee by former associates of newscaster who died last week has begun in Frisco.

Purpose is to devise a "living, meaningful and lasting" memorial, possibly a scholarship fund.

Committee was formed by group of present and past radio-tv workers known as XCBS.

Joseph Q. Riznik, XCBS general secretary, said ABC's John Daly is expected to become committee chairman. Committee members include these XCBS charter members: Bill Henry, MBS and Los Angeles Times; Quincy Howe, ABC; Chet Huntley, NBC; H. V. Kaltenborn, NBC; William Winter, ABC; Matthew Gordon, chief press liaison officer of the UN; Elmer Peterson, NBC, and Robin Kinkead, Pan American Airways' division public relations manager.

"We will subsequently organize a national fund campaign and hope to enlist active support of all former colleagues of Elmer Davis," said Riznik.

Sun Ray Drug Owners Buy WCKR in Miami

Philadelphia, May 27.

William H. Sylk, president of the William Penn Broadcasting Co., and his brother, Harry, president of the Sun Ray Drug Co., have filed an application for the purchase of radio stations WCKR-AM and FM in Miami. William Penn Broadcasting Co., wholly owned subsidiary of Sun Ray, operates radio stations WPEN-AM and FM in Philadelphia.

Officials at WPEN said the stations were purchased for aproximately $800,000 in a deal negotiated with Niles Trammell, president of the Biscayne Television Corp., of Miami. It is one of Florida's pioneer radio stations and an NBC affiliate.

Wm. Morris

Continued from page 31

in order to get the substantive difference in impact between a name and an unknown. While the trend did begin over a year ago, it seems to have swung only lately into high gear, and, in the process, the big names have inflated the take for the agencies.

Wanting for their products the prestige attached to star names, advertisers themselves have insisted their ad agencies shoot for the top. Hepsters have said it couldn't be done, but this combination of naivete and persistence by bankrollers seems to be proving them wrong. Talent houses report that Frank Sinatra is being worked on vigorously by D'Arcy Advertising to do some Halo vidfilm blurbs. Whether Sinatra will accept is another matter, but take a gander at some of the names who have signed as pitchmen: Louis Jordan (who is slated to do a couple of Halo spots next week in Hollywood; Tommy Sands and Farley Granger, also for Halo; Anita Eckberg for Lustre Cream. Mary Astor and Alexis Smith for Ovaltine; Basil Rathbone for Prudential and Nytol; Pat O'Brien (without name credit) for Bardol; ditto Joe E. Brown for a margarine account. There are numerous others already in the blurb fold or on the verge or giving in. Back aways, Bing Crosby started off the big timer trend by doing several American Gas blurbs.

They come in, it's asserted, because the rewards are great. Not only does it keep some players in the limelight, but the coin (and there are other tangible rewards) is excellent, too. There is a general understanding in the trade that when coin alone is not the proper inducement, sponsors have taken to giving these prestige pitchmen stock in the concern, and stock payoffs can usually be converted into welcome capital gains deals for major performers.

Advertisers have been further aided in the vital search for names by the fact that major Hollywood studios (where many big timers learned their craft) are heavily into the production of commercials.

NBC-TV Daytime Biz

Continued from page 25

Brands.

In counting up its current boom biz on the video web, NBC reported that the number of daytime quarter-hours sold in the first quarter of this year were 1,022 as compared to 725 quarter-hours sold up to March, 1957, an increase of 41%.

Reason that time sales did not increase as much as sponsored hours, percentage-wise, was that more sponsors earned contiguous rates in 1958 than in the previous year.

During each week NBC had a total of 120 quarter-hours available in the daytime for sponsorship. In 1957, 55 quarter-hours were sold out of the 120 available, for a 46% sellout. In 1958, 78 quarter-hours were sold out of the 120 available, for a 65% sellout.

Latest figures at NBC-TV show that almost 78 quarter-hours have been sold per week for the fall of this year and with new orders coming in rapidly, the last quarter of 1958 will most likely be the outlet's best yet.

The INTERNATIONALLY FAMOUS . . .

J. FRED MUGGS

(Star of Stage, Screen and Television)

is pleased to announce . . .



he is now under the direction of

Mercury artists corporation
745 FIFTH AVENUE - NEW YORK 22 - PLAZA 9-4600

J. FRED MUGG'S ENTERPRIZES
Bud Mennella Roy Waldron
East Crescent Ave., Box 84, R.F.D. #1
Ramsey, New Jersey



Some homes are more VALUABLE



FOOD FOR THOUGHT: *GET AGE* homes comprise the most valuable audience in America. Because the *GET AGE* (the years between 16 and 49) includes families when they're young and growing . . . when their wants and appetites are most prodigious. It includes, too, families at the very peak of their earning power — who are buying more than they ever will again. *GET AGE families spend an average of one-third more, per household, than any other age group.**

*Source Alfred Politz, "Life Study of Consumer Expenditures," 1957. **Average audience based only on homes with housewife as classified by A.C. Nielsen. ***Average audience and program cost data based on A.C. Nielsen, January-February, 1958 (Sunday through Saturday, 7:30-10:30 P.M., NYT). Cost per thousand homes per commercial minute for housewife homes (16-49 years of age) based on programming costs prorated to include all A.C. Nielsen housewife-classified homes.



than others



COLD FACTS: 72% of ABC Television's average audience** is made up of *GET AGE* homes. Corresponding figure for each of the other two networks is 64%. What's more, cost per thousand for *GET AGE* householders on ABC-TV is $3.92. The other two: $4.95 and $4.55.***

Household for household, *GET AGE* families buy far more groceries than anyone else. They buy far more appliances, far more automobiles, far more of everything that's advertised on TV. And remember:

You get them at the GET AGE on abc-tv

Howard Phillips

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the viewpoints expressed in these productions. Many a top-ranking performer has played these programs at AFTRA minimum because of the social nature of the scripting.

A Who's Who

In the early days of AFTRA, actors were paid $9 for a 15-minute show with 30-minute rehearsal on the station. Today AFTRA minimum is $15.13 and Phillips reports that the best actors are indeed happy to appear, with but one proviso, if a conflict should arise, Phillips will excuse them. His actors have included Paul Muni, Walter Huston, Raymond Massey, Mercedes McCambridge, Richard Widmark, Louis Van Rooten, Norman Rose, Maurice Tarplin, Lawson Zerge, Mason Adams, Martin Gabel, Arnold Moss, Ann Seymour, Aline MacMahon, Cornell Wilde, Frank Lovejoy and Ed Begley. Phillips is currently paying $125 for each "New World A-Coming" script and one of his contributors is a busy rabbi, Dr. Howard Singer, of Bloomfield, N. J.

Before Phillips joined WMCA's staff he played legit and films. In the '20s he also worked for Thomas Edison in East Orange, N. J. serving as the famed inventor's talent scout for Edison Phonograph recordings. Edison, according to Phillips, preferred the simple melodies. When Phillips made test recordings of Geraldine Farrar's voice, the inventor's criticism was: "Her voice shakes so, it's a wonder her teeth don't drop out." When Phillips brought Tito Ruffo to Edison's attention, the latter replied: "A bull baritone. I don't want him at any price." Phillips, however did sign many personalities to Edison recording contracts. Among them were Claudia Muzio, Frieda Hempel and Thomas Chalmers.

When Edison learned that Phillips was resigning to go to Yale on a scholarship, he dispatched a hurried note reading: "I am sorry you are going, but I can't imagine what a man can get at college that he can't get better away from it." This was reportedly one of the rare occasions in Edison's career when he admitted that he was sorry to see one of his employees depart."

"New World A-Coming" under the direction of Phillips has delved into such thorny, provocative subjects as racial prejudice in medical colleges, exposure of juvenile narcotic addiction, the impact of the Supreme Court decision on segregation; the system of "apartheid" in South Africa, the progress of the Negro in New York City and the techniques of the rabble rouser John Kaspar. It has been a consistent award winner and under its belt has citations from Ohio State, National Conference of Christians and Jews and a Peabody Award.

Phillips feels that tv in most instances has a tendency to destroy one's imagination, particularly in the transmission of dramatic offerings. Radio, he contends, is supremely well equipped to strengthen one's imagination.

CBS Eye on Italy

Continued from page 24

because of the technical illegality of the move under the provisions of the RAI-TV grant. In case of the CBS-Cacciabue plan, however, move would (if approved by local officialdom) be entirely legal. For this reason, possibilities of a CBS tie-in are felt here to be good. However, official Italo views on the subject will for political reasons not be aired at least until after the national elections.

In addition to Cacciabue and several other Italian financial toppers, many major industrial concerns in this country are now very interested in setting up a commercial network in Italy. Some would even help finance the venture itself from the start, according to local talk. Among names mentioned as future clients of the net—opening of which would be pushed fast, once permission were granted perhaps writhing the year—are such companies as Montecatini, FIAT, Pirelli, ENI, Esso, Shell, plus the soap-and-detergent outfits.

IBEW

Continued from page 24

against the strikebreakers, stiff penalties against seven Hollywood men who continued to work during the 12-day strike were issued by the Hollywood Local 45. Action took place at a general membership meeting. But the union board assessed penalties involving all the straight time, penalty time and bonuses earned by the seven during the strike. In addition, each man was hit with a $500 punitive fine.

Talent Agencies

Continued from page 24

involved no fee. Whether they nixed a bid to perform, regardless of fee, isn't known. It's to be noted that General Artists Corp., his agent, was ignored in securing Bennett, who presumably was pitched directly by Lyon. The columnist, pertinently, appears to be the station's fulcrum in obtaining acts.

Most of the agents with any involvement whatever look upon the video bid for talent at rock bottom prices as an "imposition." Besides being unfair to other live tv showcases, it's seen as discriminating in the main against the cafe where the act is working. How can you sell to one and donate to another? goes the refrain with cogent logic.

There's yet another angle to the latest rumblings. Some of the small indie agents feel their selling job is made that much tougher if video can pick off the bigger names at bargain rates. They argue that they'd at least stand a chance with some of their stable if a station had to come up with suitable fees for star talent. In the case of WGN-TV's new show, since it's a nightly affair, the station might feel it economically wise to now and then shop for lesser names at correspondingly lower cost.

'Louisville Story'

Continued from page 25

going every week with "Texan."

It was more or less a case of CBS being trapped and finding a way out, without loss of integrity. Integrity it didn't lose (with Cowan the first to concede that there definitely was a principle involved and CBS was there to do the right thing.) But B & W exacted its pound of flesh.

The upshot: B & W is pulling out of the "Lineup" and instead is moving to Tuesday night at 8 with "Number Please," which CBS has acquired from Goodson & Todman. CBS is making a large financial concession to B & W as a self-imposed penalty. Lorillard stays with "Person to Person."

As for Saturday, Lorillard will not be permitted to ride with the Gale Storm show, for Lewis won "on principle" his protection clause. (Lorillard is currently eyeing Thursday at 8:30 on CBS. The show hasn't been picked yet.) B & W stays put with the "Texan."

NBC and ABC have given up the chase.

Video Screen

Continued from page 1

stood. The tv executive producer who is selected will work under the direction of Sol C. Siegel, Metro's v.p. in charge of production. It's understood that M-G's top brass is already interviewing individuals for the tv production post.

The company's aim to snare a bigger percentage of the potential tv revenue by an aggressive expansion into the field will in no way interfere with its theatrical production activities. Metro's Culver City lot is the largest on the Coast and can easily take care of both tv and theatrical production activities. Perhaps the main purpose of the company's desire for a more forthright commitment in tv is the necessity for keeping the Culver City studio occupied and busy. Under present market conditions, theatrical production alone cannot meet the tremendous overhead of the studio.

Denker's 'Wound Within' In Kraft-to-Steel Switch

Closing out of "Kraft Theatre" will send a script originally intended for that NBC-TV longrunner to the "U. S. Steel" show to spring the latter's 1958-59 season on CBS-TV. Preemer of the Steel show next fall will be Henry Denker's "The Wound Within," treating of a period in Freud's life. Alex Segal will direct.

"Wound Within" had been bought for Kraft by its former producers, J. Walter Thompson, who were succeeded by the current Talent Associates. With the old Kraft show gone and TA handling material of other types, the rights reverted to Denker. Latter, author of stage and film "Time Limit," is now doing a screenplay for Louis de Rochemont-Columbia Pictures based on Boris Morros' counter-espionage work and also readying two plays for Broadway next season, "Venus at Large" and "Deadlock."

Atlanta—Tod Andrews, star of television's "Gray Ghost" series, here making personal appearances at Colonial Stores, supermarket chain, which sponsors his show locally on WAGA-TV.

Inside Stuff—Radio-TV

Indicative of the westward move of actors from N.Y. to Hollywood, membership in the AFTRA local on the Coast has been hiked 7.8%, totaling 5,275 as of last Feb. 1, for an increase of 383 members the past year.

Largest gain was the actors' category, with 344 new members. There were shifts in totals in the various categories the past years, and announcers gained 70 members, musicians 16, while specialty act groups decreased by 40, and the number of dancers' groups was cut 13.

Performers earning only up to $2,000 a year still comprise most of AFTRA's membership, with 4,143 in this bracket, or 79% of the total membership. There are 495 members earning up to $5,000 annually; 200 in the $20,000 a year class; 129 in the $50,000 a year bracket, and 49 earn over $50,000 a year.

Robert F. Lewine, veepee of NBC-TV programming division, was made prexy of the New York Chapter of the Academy of TV Arts and Sciences. A founder of the organization, he was 1st veepee and chairman of awards committee previously.

Other officers of 1958-59 term are Hubbell Robinson Jr., CBS executive veepee network programs, 1st veepee; Walter Cronkite, CBS news correspondent, 2nd veepee; Royal E. Blakeman, attorney and tv producer, 2nd veepee; Henry White, Screen Gems, treasurer and Robert M. Carr, assistant treasurer.

USSR's Old TV Pix

Continued from page 2

"not as a piece of furniture, but as a thing they need, as a necessity because may live far away from the center of town and cannot always attend movies or the theatre." Thus, concluded engineer Matskov, Russian viewers should have the opportunity to see new films.

The intensity of the Soviet program of exporting cultural troupes with the purpose in mind of winning friends abroad was indicated on a recent single week when the following Soviet individuals and "collectives" were playing abroad:

A part of the Bolshoi Ballet company was performing in Damascus, Syria.

Th Leningrad Symphony was giving a series of concerts in Tokyo.

The Moscow Art Theatre was in London with Paris and Brussels as the next stops.

The Moiseyev troupe, in the same period, was on a sellout tour of the U.S.A. and Canada—and its success dramatized the effectiveness of the Soviet all-out "send them abroad" program for winning prestige.

At the same time, Dimitri Shostakovich, the composer, was visiting Italy where he received an honorary award.

Van Cliburn's Impact

Something of a legend grew up among Russians around Van Cliburn, the 23-year-old Kilgore (Texas) pianist, who rocketed to fame from the stage of the Moscow Conservatory. The Russians were impressed by his powerful, flairful manner of playing. However, they were in one instance just a trifle annoyed by it. That was when Van Cliburn was taken to the home of Tchaikowsky—whose name was bestowed on the international music competition that Cliburn won. The Juilliard School graduate was invited to sit down at the piano where Tchaikowsky had worked. Cliburn played two chords with his usual gusto, and four piano strings snapped.

This was not the only occasion on his Soviet tour when this occurred. In fact, a recording session for a Soviet diskery was prolonged until 5 a.m. when Cliburn pounded a string apart.

One prominent Russian in music circles pronounced Van Cliburn to be "another Rachmaninoff." This motivated one wiseacre, with an ear for puns, to wonder: "Will success spoil Rock Maninoff?"

The answer remains to be seen.

Radio's Answer

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there is so great a variety among the so-called "top 40" that "top 40 music station" becomes almost a meaningless characterization.

For the moment, radio spot biz is booming, but station owners are beginning to feel a tightening in Madison Ave.'s attitude toward much of radio. Ad men, radioites say, take their radio and television personally, and since most of them do their time buying from New York or Chicago (neither of which is an average radio market), they've got a highly colored opinion of "top 40" programming.

Only thing the proponents of "top 40" want is for Madison Ave. to stick to buying by ratings and not inject personal opinion into the picture.

Herbert Wilcox, Going Into TV, Hopes He Can Right a Lot of Wrongs

London, May 27.

Herbert Wilcox, in an interview with James Thomas, Daily Express tv writer, had some blasting things to say about the tv medium into which, after 40 years of film making, he is moving, with the financial backing of the BBC.

Said Wilcox: "I see television as a parasite—the most deadly medium on earth. Three months ago I wouldn't have switched the damn anti-social thing on, But when my wife, Anna Neagle, was on "This Is Your Life," it brought us 100,000 letters, a reaction which never came to us in all our years in the cinema.

"I have been watching tv for three months now. They are just not using it properly. It should be an exciting medium but they're cramming it with valueless stuff. It borrows from every other medium instead of creating for itself. The comedy is deadly and they haven't discovered the emotional impact, the mood we can create in a cinema. Now I realize that I can start in television with 40 years experience on which to draw."

Though not leaving the pic business—he starts a new Anna Neagle film next week—Wilcox considers that the middle-aged people who were his greatest film fans don't go to the cinema any more.

So Wilcox is going into tv to win back the audience that has been lost to the cinema. Apart from a series starring Anna Neagle as a Belgian resistance heroine, as already announced, Wilcox is to produce 90-minute tv dramas and documentaries.

Roy Miller Upped Status

Chicago, May 27.

Roy Miller, upped to veep, has been named to replace Gerald H. Gunst as manager of Katz reppery's Chi office when Gunst goes into retirement at this week's end. Gunst has been with the agency since 1919.

Bill Joyce, an account exec with the reppery here, also was elected a veep.

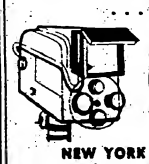
Des Moines—Wally Bishop, news director of WOI-TV, owned by Iowa State College, is on a leave of absence as a Democratic congressional candidate. His candidacy had stirred up demands for his resignation from the station but the college administration ruled in Bishop's favor.

Q-Tv means precision prompting!

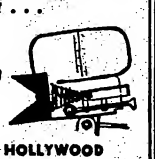
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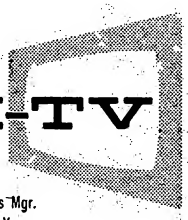
FIRST RUN		RE-RUN
15.3	M-G-M's VIVA VILLA	14.7
SAT. 2/9/57 10:45 P.M. ARB		FRI. 11/15/57 11 P.M. ARB
FIRST RUN		RE-RUN
13.7	M-G-M's GASLIGHT	24.2
WED. 11/13/57 10:45 P.M. ARB		SAT. 11/23/57 10:15 P.M. ARB
FIRST RUN		RE-RUN
27.4	M-G-M's JOHNNY EAGER	9.6
WED. 2/6/57 10:15 P.M. PULSE		FRI. 2/14/58 11 P.M. ARB
FIRST RUN		RE-RUN
17.7	M-G-M's THE POSTMAN ALWAYS RINGS TWICE	16.1
FRI. 12/6/57 11 P.M. PULSE		SAT. 12/21/57 10:15 P.M. ARB

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WCBS-TV Posts Billion-Viewer Mark For 7 Years of 'Late Show'

WCBS-TV, which dominates the late evening hours in the Gotham sector, thanks to the pulling power of "The Late Show," appears to be even cockier than ever as a result of its recent purchase of the vast Paramount pix library for the record fee of $8,400,000.

Both Sam Cook Digges and Hal Hough, general manager and program director, respectively, of WCBS-TV, aren't fazed by the price paid to MCA-TV for the library of 700 Paramount flickers. They hope to recover this dough, and more in record time, based on the behaviour pattern of sponsors appearing on both "The Early Show" and "The Late Show."

"Late Show," which is doing zooming biz, can handle 12 sponsors nightly. Currently its Sunday schedule has 11; Monday, 10; Tuesday, filled; Wednesday, weakest of the lot, lacking three; Thursday, needs one more for a sellout, and as for Saturday and Sunday, there's a waiting list.

WCBS-TV's promotion department is readying a new signoff and signon promo calling attention to its possession of "New York's Largest and Finest Library of Feature Films" and citing the product of 20th, MGM, UI, WB, RKO, Col, UA and Par, among its possessions.

"Late Show," which has come up with a 15.6 Nielsen March-April rating, is reportedly showing to its biggest audience since it went on the air in 1951. It is reported to have an average of more than 700,000 homes tuned-in nightly, and furthermore, the approach of hot weather doesn't appear to be scaring away viewers. CBS-TV reports that "The Late Show's" ratings go zooming as the temperature rises. Its 1957 summer viewing was bigger than in previous seasons, according to the ratings.

Like the gladiators of old Roman days, "The Late Show" has walloped virtually all of its competition. The casualty list has been long and grim with opposition video outlets buying more than 30 Carrara marble tombstones for its stricken programs. CBS-TV owns "The Late Show" title but this hasn't prevented some 50 other stations from using the same program title.

Almost a tradition, "The Late Show" has become the object of nationally syndicated cartoons, sophisticated lampoons in the New Yorker and in its seven years has flashed film before the eyes of a billion individuals, enough film fans to fill the Radio City Music Hall more than 256,000 times.

Its theme song is a standard question on quiz shows. It's called "Syncopated Clock" by Leroy Anderson. Percy Faith recorded it. In the March Nielsen "The Late Show" was running 11% ahead of last year.

Post '48s To TV

Continued from page 26

although the issue is far from settled.

In fact, 20th-Fox prexy Spyros P. Skouras maintains that the motion picture industry will not meet the demands of unions for a slice of tv revenues on post-'48's regardless of whether a pic lost money theatrically. In the face of Skouras' position, the Screen Directors Guild, in its current talks on the Coast on a new contract, is taking a firmer position to shape up a residual policy on post-'48's.

It's felt that despite exhibitors' pressure against releasing post-'48's and the "view with sadness" attitude taken by the majors at the backlogs already released, eventually the post-'48's will find their way to tv, perhaps with a five to seven-year spread between the theatrical and tv engagements. The moves of exhibitors' organizations to raise a multi-million dollar kitty to buy-off the pictures for theatrical reissue rather than tv exposure, is viewed very skeptically in seasoned quarters.

To date, tv has used up and is in the process of using from 8,000 to 9,000 features, with the Paramount library the last sizable bloc to go to tv. The critical situation as far as cinematics is concerned is expected about 1961, when reruns will be the order of the day.

As to post-'48's, there are about 400 now making the tv round, including 203 Republic pix, 35 from Distributors Corp of America released via Flamingo Films; 15 from M & A Alexander; 21 from Medallion; 65 from UA; and about 60 from miscellaneous sources.

Late Nite Pix

Continued from page 27

ever value they may have had as curiosity pieces. And even with blockbusters, the knowledge that any film will be replayed on television several times reduces the impulse to see the picture the first time shown. The idea of reruns sponsors a we'll-see-it-eventually attitude even in the motion picture buffs. Too, it is hard to promote a single oldie as against a station's continuing fare, so the pic has only its old reputation to go on.

An interesting sociological viewpoint holds that escapist needs are different today from what they were at the time many of the old films were conveyor-belted out. Depression-made product, with its focus on glamor and high society, was designed to deliver the American masses from squalor and despair for a couple of hours. With the standard of living greatly upgraded today, the common escape denominator is not as simple nor a readily ascertained.

There are other symptoms of uneasiness and harbingers of trouble on the feature film front here. Auto dealer Jim Moran's ankling of his longtime Sunday night berth on WGN-TV, for instance, brought some knowing nods at the competing stations. Moran has taken his high-powered features to a Monday night slot, when the competition is less keen.

Hub's TV Workshop

Boston, May 27.

Three tv stations and Boston U. are sponsoring for the first time a six-week workshop for teachers concerned with classroom tv, to be held at B. U. School of Public Relations and Communications, July 14-Aug. 23.

WBZ-TV, WHDH-TV and WGBH-TV will furnish speakers and programs. Broad objectives of the course will be to teach methods and techniques for effective in-class instruction by means of open and closed-circuit tv. Participants will create programs and present them over the school's closed circuit facilities. The workshop, "Creation and Utilization of Educational Television Programs," is under direction of Dr. David R. Mackey.

Steinberg's Searching Chapter & Verse On Press Relations Dodge

Charles S. Steinberg, the newly-appointed director of press information for CBS-TV, is a vastly-informed, probing student of the herd mind and its reaction to mass media. He's a solidly sober guy with dangling Phi Beta Kappa key and non-dangling participles who's produced a colossal (press agent's word, if you please) and comprehensive study of public relations, the newest and most slippery of the social sciences.

Steinberg's tome is slugged "The Mass Communicators: Public Relations, Public Opinion, and Mass Media," published by Harper & Bros. ($6.00) and don't let the formidable title scare you off. It is, indisputably, a work of major importance in its field. Moreover, "The Communicators" should provide first-rate guidance to aspiring politicos, pulpit pounders, educators, industrial tycoons, fourth and fifth estaters but, most of all, to the men and women in the press relations dodge and to those toiling in the lesser precincts of flackery.

Steinberg (summa cum laude from NYU) divided his detailed study of the theory and practice of public relations into six main sections: "Mass Communication and Public Relations," "Public Opinion and Public Relations," "The Mass Media," "Public Relations in Practice," "Areas of Practice," "Propaganda and Ethics" and a seventh chapter to sound case histories from leading American public and private institutions engaged in presenting their story to the American people.

Public relations, the Ph.D. and former preceptor makes crystal clear, is a legitimate function of democracy and its practitioners would do well to understand the science of semantics if they are to succeed in this relatively new profession. He presents an enlightening chronology of the milestones in the communications field and his history of its development, is told with scholarly approach and authority. He salutes the first publicists in the field . . . Ivy Lee, George Creel and Edward L. Bernays, and chides those editors who stamp all press agents as dishonest. He regards surveys as important in public relations and suggests that publicists acquaint themselves with the structure and operation of newspapers. His account of the American press from the Colonial American newsletter to present day is indeed well-balanced and he makes good sense, too, in his analysis of the various publicity phases of public relations.

For many reasons, this is a peach of a source book. After probing the field thoroughly, he comes up with a useful bibliography and a carefully-prepared index. For the benefit of college students, the publisher has made available a text edition for $4.50. The book should be must reading in both journalism and radio-tv courses.

The Broadway and Madison Avenue flacks who think S. I. Hayakawa and Alfred Korzybski are a mere assortment of double-talking syllables uttered by Al Kelly, should rush out today for "The Mass Communicators." Doc Steinberg will set them straight as a column rule, and help remove the tired blood coursing through the endless deltas of publicity copy.

Rans.

Official Films

Continued from page 26

also is doing a coproduction on "William Tell" with National Telefilm Associates. Hackett is due to leave for London tomorrow (Thurs.).

On "Robin Hood," CBS-TV has a number of alternate slots planned, with the nod looking most favorable for Sundays at 6:30 p.m. Right now, the show is unsponsored for next season. "Robin Hood" is a Hanna Weinstein Sapphire Films production lensed in England.

In addition to the "Robin Hood" reruns in syndication, Official will have "The Buccaneers" for a syndication ride in November. Series will complete its rerun network ride on ABC-TV in November, along with "Sir Lancelot," both sponsored by Kellogg. There will be no second year production on "Decoy," now in first-run syndication. Hackett said no decision has been reached as yet on second year production on "The Big Story." Major problem on latter series is that most of the station deals involve two runs. If Official gets stations to freeze the second play, new production on the skein may get underway.

Official has closed a deal with the French Canadian telecasters on four series, including "RH," "Buccaneers," "Sir Lancelot" and "Sword of Freedom."

"Invisible Man" involves the William Morris Agency, Universal Pictures, and producer Larry White, as well as Official Films, which now will be in charge of the production. Universal has the rights to the works of H. G. Wells. Producer Larry White had the idea for the series and approached Hackett on the idea. White was made story editor for the skein. William Morris Agency represents Universal on the rights to Wells works.

1st Runs

Continued from page 27

mer. CNP also may have another property for fall.

Flamingo Films, "Citizen Soldier"; MCA TV, possibly "Secret Agent 7" and perhaps a go-ahead on third year production on "State Trooper"; ABC Film Syndication, second year production on "26 Men." Gross-Krasne should have at least one.

Telestar Film plans three syndicated entries, but properties have yet to be disclosed.

Out of the field this year is Guild Films, which has given up first-run syndication to concentrate on national sales. Also bowing out is RKO Teleradio Pictures. Latter had two British made entries last season, properties which now have been taken over by Flamingo Films.

The estimated dozen this fall and the same number of properties released last year indicates the growing steadiness of the syndication biz. While a few companies have gone out of the field, other established telefilmeries have upped their releasing schedule, Ziv, for example, hitting a pace of releasing one property every two months.

Tape

Continued from page 27

not have either of the latter fall under IA jurisdiction on tape.

According to FPA, "The contract provides, insofar as sub-contracting is concerned, that the producers shall subcontract only with firms who hold IATSE contracts, except where there are no such subcontractors available to offer services as competitive prices. In such an event, we are allowed to subcontract with others."

As for selloffs or formation of subsids, the two sides accepted the language of IA's Coast contract. As it was explained by FPA, the employers in New York are agreeing to give tape jurisdiction to IA for all such companies. But if the company happens to have a pact with a rival union before the selloff, then IA has no jurisdiction.

"We have negotiated a realistic approach to the tape problem designed to insure a competitive position for the independent film producer," asserted Lowendahl on Monday (26).

Chi Bank to Yank Symph Bankroll

Chicago, May 27.

WGN-TV is losing one of its oldest sponsors and faces prospect of losing a top prestige show when Chicago Title & Trust Co. gives up on the Chi Symphony Orch telecasts at the current season's close. Chi Title is ending a 13-year association with both the station and the orchestra, having sponsored the longhair shows weekly for six years on WGN radio and the last seven years on WGN-TV.

Rising costs of the symphony come in for a share of the blame, but the company states its principal reason for dropping the show is that it has expanded its operation over the state in a wider geographical area than is covered by a local tv program. Chi Title says it is now looking for a more diversified and wider reaching promotional program. The highbrow telecasts this season were reduced from weekly pickups of the symphony orch to monthly music specials known as "Hour of Music," including folk music, jazz and opera as well as serious orchestral music.

WGN-TV is trying to hold on to the symphony but probably won't be able to afford sustaining the telecasts.

HENRY LOOMIS TO 'VOICE OF AMERICA'

Washington, May 27.

Henry Loomis was named director of the Voice of America, U.S. government's worldwide broadcasting service. Loomis replaces Robert E. Button, who is taking over as public affairs adviser to Ambassador W. Randolph Burgess, U.S. rep on NATO.

Loomis, former director of research and intelligence for Voice, was most recently on White House staff as assistant to Dr. James Killian Jr., the President's science adviser.

Button joined USIA in 1955 after years in commercial broadcasting.

Coke Buys 'Shirley's Storybook' for Canada

Coca-Cola Ltd. of Canada bought the 13 film editions of "Shirley Temple Storybook" for all-Canada exposure via CBC-TV. Hourlong stanza kicked off this week with "The Nightingale."

McCann-Erickson, acting for the north-of-the-border bankroller, has set the airtime deal as a series of specials, meaning the show has no regular time slot.

Screen Gems, which produced the show in association with Henry Jaffe Enterprises, made the Canadian sale.

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But Britain's TV production resources are growing fast, and so is competition for inclusion in the 'Top Ten' television programmes. That's why ABC believes its policy of selective buying so important. And that's why ABC is always in the market for first-class American material that will make a real contribution to television in Britain.

BRITAIN'S ABC TELEVISION NETWORK

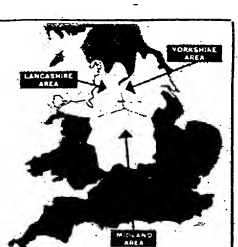
A MEMBER OF THE ASSOCIATED BRITISH PICTURE CORPORATION
London Manchester Birmingham · Leeds
Film House, Wardour Street, London, W.1, England

THE ABC OF BRITISH TV

ABC TELEVISION is a subsidiary company of the Associated British Picture Corporation which owns the vast Elstree Picture Studios, the ABC chain of cinemas, and the world-famous Pathé Newsreel.

ABC, as a programme company appointed by the Independent Television Authority (ITA) is the only company responsible for independent television programmes in *three* transmitter areas—the Midlands, Lancashire and Yorkshire (Lancashire and Yorkshire are commonly grouped together as the *North*). ABC Television provides weekend programmes in these areas.

The total population of the ABC Network (Midlands and Northern Area) is over 20 millions. Already, only two years after our first transmitter went on the air, over 10 millions — half of this population — are able to receive ABC programmes.



Jocks, Jukes and Disks

By HERM SCHOENFELD

The Four Lads (Columbia): "ENCHANTED ISLAND" (Korwin*), title song of the RKO pic, is a standout ballad with an Hawaiian flavor which the Four Lads smoothly dish up for clicko impact. "GUESS WHAT THE NEIGHBORS'LL SAY" (Dominion*) is a cute romantic entry.

The Platters (Mercury): "YOU'RE MAKIN A MISTAKE" (Almo*), a strong followup to this group's click "Twilight Time," is a nifty ballad again spotlighting Tony Williams' supple tenor pipes. "MY OLD FLAME" (Famous*) is tempoed delivery by Sam Cooke. "STEALING KISSES" (Seneca*) is a bounce number in a familiar groove.

Randy Sparks (Verve): "GOOD INTENTIONS" (Sparrow*), a fast rhythm number, gets an infectious vocal by this folksinger. "I'LL FALL IN LOVE IN THE SPRING" (Sparrow*) is a melodic but somewhat wordy ballad.

Dick Valentine (London): "RED RIVER ROSE" (Duchess†), a solid ballad with a good marching beat, makes an excellent showcase for this popular British singer whose solid material for this highly polished rocking combo.

The Markeys (RCA Victor): "YAKKITY YAK" (Tri-Park†) has a good peg for a rock 'n' roll entry, and the catching nonsense lyrics could put this one over. "HOT ROD" (Norma†) travels down a well-travelled road.

Doug Franklin (Colonial): "MY LUCKY LOVE" (Bentley†), a colorful number with a folk flavor, gets a happy, handclapping ride which could catch on big. "DRIZZLIN' RAIN" (Bentley†) is an okay sentimental ballad.

Frank Gallup (ABC-Paramount): "GOT A MATCH" (Saxon†) is a swinging instrumental with the title phrase as the only words. It's a catching slice with big potential. "I BEG YOUR PARDON (Pamco†) is another uptempo instrumental again using the title as a kind of humorous punctuation to the music.

David Rose Orch (MGM): "CHAPO" (Rose*) is a swinging Latin instrumental that's always in spinning style. "PUNCH AND JUDY" (Barton*) is a neat melodic idea attractively produced by the David Rose organization.

Carole Bennett (Verve): "WARM LIPS AND COLD KISSES" (Goldmine-Spier*), a neat ballad with a good lyric idea, is brightly bounced with guitar backing for good impact. "TEARS AFTER MIDNIGHT" (Oxford*) is an interesting slow-tempoed torch ballad.

Keely Smith (Capitol): "THE WHIPPOORWILL" (Leeds*), from the UA pic, "Thunder Road," is a pretty, delicate ballad sensitively delivered by Keely Smith for maximum returns. "SOMETIMES" (Enterprise*) is an okay number in a more conventional groove.

Kirby Stone Four-Jimmy Carroll Orch (Columbia): "BAUBLES, BANGLES AND BEADS" (Frank*), from the "KISMET" score, is revved with a snappy rhythm slice savvy quartet. Flip is a clever medley of "IN THE GOOD OLD SUMMER TIME" (Marks†) and a new tune, "TAKE THE LADY" (George†).

Gene Austin (RCA Victor): "THE SUNSHINE OF YOUR SMILE" (Harms*), is a fine oldie which veteran crooner Gene Austin delivers easily and persuasively. "SWEETHEART OF DE MOLAY" (Longview*) is another nostalgically packed side.

Jackie Wilson (Brunswick): "I'M WANDERIN'" (Pearl†), a good ballad with a slow rocking tempo, showcases the wayout vocalistics of this acrobatic tenor. His sound could stir some noise. "AS LONG AS I LIVE" (Pearl†) is a similar display of Wilson's vocal flourishes.

Jerry Lewis (Decca): "DORMI DORMI DORMI" (Paramount*), from the Par film, "Rock-a-bye Baby," is an Italo-styled lullaby which Jerry Lewis effectively handles in restrained style. "LOVE IS A LONELY THING" (Paramount*), from the same pic, is an excellent ballad that should be around for some time.

John Gary (Fraternity): "LITTLE PEOPLE" (Sampson†), a good religioso song, is effectively delivered by this "HOW MANY TEAR DROPS" (Miller*) is an okay, but more conventionally tailored ballad.

Sam Cooke (Keen): "ALL OF MY LIFE" (Hermosa†), a fair ballad, is given an appealing slow-pipes are very similar to Eddie Fisher's. "LOVE ME AGAIN" (Roncom*) is a big ballad in a Latin format.

Patty McCormack (Dot): "KATHY-O" (Northern*), title song of the Universal film, is a pretty lullaby, done in simple style by this young actress-songstress. "BUBBLE GUM" (Chatam*) is so-so moppet material.

Sunny Gale (Decca): "A CERTAIN SMILE" (Miller*), title song of the 20th-Fox film, a quality ballad with a literate lyric, shapes up as the best side Miss Gale has had in some time. "JUST FRIENDS" (Robbins*), the oldie, gets a good driving vocal in the modern manner.

The Jazz Poet (Track): "THE BELLS" (Tele-Graff†) a standout adaptation of Poe's w.k. poem, has a swinging pop quality that could give this slice wide spins. "THE RAVEN" (Tele-Graff†) edited from another Poe classic, is more difficult material.

The Banjoleers (Capitol): "SORRY, SORRY, SORRY" (Kassner*), a solid oldfashioned ballad, is appropriately sold via this harmony group with banjo accompaniment. "WHOOPS-A-DAISY" (Kassner*) is a bounce tune tunefully handled.

Jose Melis (Seeco): "SWEET AND LOVELY" (Robbins*), the oldie which is being used in the "10 North Frederick" pic, gets a nifty Latinized workover by Jose Melis and large orch. "BRIGHT LIGHTS OF BRUSSELS" (Bourne*) is another tiptop instrumental entry.

Tune Tailors (Century): "BEVERLY" (Regal*) is a pleasing number with a moderately rocking beat smoothly handled by this combo. "MY FIRST LOVE" (Regal*) is routine teenage stuff.

Bobby Darin (Atco): "SPLISH SPLASH" (Portait†), an amusing rhythm novelty with an offbeat idea, is colorfully projected by Bobby Darin. "JUDY DON'T BE MOODY" (Reis-Progressive†) is an okay rocker with the by-now overworked name peg.

Sue Evans (Dot): "TAKE MY LOVE" (Feist*) is a pretty ballad in a lilting vocal which could break through. "GONNA SEE MY LOVE" (Cessna*) is an uptempo ballad with a good lyric, also rendered stylishly by this distinctively thin-voiced songstress.

Johnny Janis (Carlton): "THE BETTER TO LOVE YOU" (Midway*), a classy ballad, is slickly crooned by this newcomes in the vocal sweepstakes. "CAN THIS BE LOVE" (Evelyn*) has an attractive swinging quality also down Janis' alley.

Roy Hamilton (Epic): "LIPS" (Quintet†) is a big, pretentious ballad which Roy Hamilton gives an all-out delivery for strong commercial chances. "JUNGLE FEVER" (Hill & Range†) is a rhythm entry with a dramatic worksong lyric which Hamilton handles in top style.

* ASCAP. † BMI.

Best Bets

THE FOUR LADS (Columbia)	ENCHANTED ISLAND / Guess What The Neighbors'll Say
THE PLATTERS (Mercury)	YOU'RE MAKING A MISTAKE / My Old Flame
THE MARKEYS (RCA Victor)	YAKKITY YAK / Hot Rod
DOUG FRANKLIN (Colonial)	MY LUCKY LOVE / Drizzlin' Rain
FRANK GALLUP (ABC-Paramount)	GOT A MATCH / I Beg Your Pardon



LAWRENCE WELK
Presents LARRY DEAN Singing "Pony Tail." B W "All the Time" (Brunswick No. 55056).

Stepheny Goes Pkge.

Stepheny Records, a Chicago outfit, moves into the packaged goods field this month with a five-album release. The packages have been recorded in stereo for tapes and monaurally for LP's. Norm Fortune, diskery's prexy, plans to issue stereo disks in the near fututre.

In the initial release package are the Starnoters' "Reno Plays Nevada," Danny Alvin's "Club Basin Street," Bob Davis Quartet's "Jazz In Orbit," Jack Fascinato's "Jack Fascinato Arranges Things" and the Ebon-Knights' "First Date." Upcoming are albums by Paula Greer, King Kolax's band and Bevi Wright.

Goody's Album Bestsellers

(Compiled by Sam Goody's, leading New York disk retailer whose global mail order operation reflects not only the national market, but internationally).

	Artist	Title	Label
1.	Original Cast	The Music Man	Capitol
2.	Original Cast	West Side Story	Columbia
3.	Original Cast	My Fair Lady	Columbia
4.	Sound Track	Around World 80 Days	Decca
5.	Moiseyev Folk Ballet	Russian Folk Dances	Epic
6.	Mantovani	Gems Forever	London
7.	Eydie Gorme	Vamps The Roaring 20's	ABC-Par
8.	Lester Lanin	At the Tiffany Ball	Epic
9.	Mantovani	Concert Encores	London
10.	Ella Fitzgerald	Sings Rodgers & Hart	Verve
11.	Original Cast	South Pacific	Columbia
12.	Frank Sinatra	Come Fly With Me	Capitol
13.	Original Cast	Oh Captain!	Columbia
14.	The Weavers	On Tour	Vanguard
15.	Ella Fitzgerald	Sings Duke Ellington	Verve
16.	Edmundo Ros	Rhythms of the South	London
17.	Terry & Seeger	Pete & Sonny	Folkways
18.	Xavier Cugat	Cugat's Cavalcade	Columbia
19.	Johnny Mathis	Goodnight Dear Lord	Columbia
20.	Coney Island Carousel	Catch the Brass Ring	Mirrosonic

Album Reviews

The New Glenn Miller Orch.: "Something New Borrowed and Blue" (RCA Victor). Ray McKinley, who is currently touring with a new band, adapted to the style used by the late Glenn Miller, uses the same smoothly swinging format in this medley of oldies and recent pops. Designed for dancing and listening, the book spreads from ballads like "It Never Entered My Mind" to a rocker like "I'm In Love Again," with a vocal by McKinley. Songstress Lorrie Peters impresses with her smartly phrased workovers of "Naughty But Nice" and "I'm Glad There Is You."

Peggy Lee: "Sea Shells" (Decca). A fresh repertory of numbers delivered by Peggy Lee in her most sensitive manner gives this set special impact. Backed softly and simply by harpist Stella Castellucci, Miss Lee recites some Chinese poems, and sings numbers written by herself and others, all having a poetic, folk flavor.

"Brigadoon" (Columbia). With "My Fair Lady" and "Gigi" current, this disk revival of the Alan Jay Lerner-Frederick Loewe score for the 1947 musical click, "Brigadoon," throws a retrospective light on this team's cleffing talents. In this Scotch-flavored album, Shirley Jones and Jack Cassidy handle most of the songs, duetting the standard "Almost Like Being In Love," "The Heather On The Hill" and "From This Day On," in addition to solos. Susan Johnson, Frank Poretta are also excellent in their assignments. Conducted by Lehman Engel, this is a first-rate addition to the series of Columbia showtune albums produced by Goddard Lieberson, the diskery's prexy.

Kate Smith: "The Fabulous Kate" (Kapp). Kate Smith is one of those performers who is always in style. A top song star of the 1930s, Miss Smith's pipes are still as resonant as ever and she still can belt any type of song with compelling forthrightness. In this set, Miss Smith does a colorful covey of songs, swinging on tunes like "Just In Time," "It Don't Mean A Thing," "Yes Indeed" and "The Hucklebuck" and changing pace on ballads like "High On A Windy Hill" and "Love Is A Many-Splendored Thing." George Siravo orch lays down a fine beat.

George Shearing Quintet with Dakota Staton: "In The Night" (Capitol). George Shearing's modern jazz style, which is exercised here on six numbers, gets some unusual abetting on another half-dozen songs by songstress Dakota Staton. Miss Staton is a strong blues belter but, working with Shearing, she takes on a more sophisticated quality, handling the title song, "I Hear Music" and "The Thrill Is Gone," and others with some tricky inflections.

Connie Francis: "Who's Sorry Now" (MGM). This young songstress, who made the bestselling grade with the title song of this set, shapes up an authentic stylist rather than a "one-hit" wonder. Miss Francis, who appealed to the kids with a rock 'n' roll beat, also knows how to handle a wider range of material with a pro slickness. She scores on such numbers as "I'm Beginning To See The Light," "How Deep Is The Ocean," "I'm Nobody's Baby Now" and "If I Had You," among others.

Varel & Bailly: "From France With Music" (RCA Victor). Varel & Bailly, Gallic team who have played the U. S. hotel and nitery circuit, make their bow on a U. S. label with 12 of their own songs, all done in French. Some of the numbers, like "On Efface Tout" (Let's Wipe The Slate) and "La Rage de Vivre" (The Rage To Live) have dramatic force independent of the lyric message, but lyric translations on the lines would have helped. The Chanteurs de Paris, a seven-man vocal ensemble, back up superbly with an assist from the Sid Raimin orch.

"The Lion Roars" (Dot). This set falls under the heading of a jazz documentary, presenting the story of Willie (The Lion) Smith, a veteran Negro dixieland pianist. Smith, who in his comments tells why he regards himself as Jewish, also gives a fine keyboard display of the blues, ragtime and swing. Smith reminisces in an informal discussion with jazz critic Leonard Feather.

Louis Prima-Keely Smith: "Las Vegas Prima Style" (Capitol). Taped on-the-spot at Las Vegas' Sahara, this package contains all the musical frenzy that goes into a Prima performance. And there's always Keely Smith around to give the tunes some vocal class. In solo or duet, they fool around with "Them There Eyes," "Honeysuckle Rose," "I Got It Bad And That Ain't Good" and "Too Marvelous For Words," among others.

"Pat Healy Sings" (World Pacific). Pat Healy, a Coast nitery songstress, is a smoky-voiced stylist who tends to over-accent the lyrics by stretching out the notes. She favors slow-tempoed ballads and in this set does tunes like "Don't Ever Leave Me," "Easy Come, Easy Go," "You Never Knew About Me" and "Naughty But Nice."

Jeri Southern: "Southern Breeze" (Roulette). In her first LP for Roulette, Jeri Southern continues the high vocal standard she maintained while she was at the Decca

(Continued on page 56)

VARIETY 10 Best Sellers on Coin Machines

1.	ALL I HAVE TO DO IS DREAM (5)	*Everly Bros.* — *Cadence*
2.	WITCH DOCTOR (6)	*David Seville* — *Liberty*
3.	TWILIGHT TIME (7)	*Platters* — *Mercury*
4.	SUGAR MOON (3)	*Pat Boone* — *Dot*
5.	WHOLE WORLD IN HIS HANDS (9)	*Laurie London* — *Capitol*
6.	CHANSON D'AMOUR (3)	*Art & Dotty Todd* — *Era*; *Fontane Sisters* — *Dot*
7.	KEWPIE DOLL (5)	*Perry Como* — *Victor*
8.	WEAR MY RING (5)	*Elvis Presley* — *Victor*
9.	RETURN TO ME (6)	*Dean Martin* — *Capitol*
10.	OH LONESOME ME (2)	*Don Gibson* — *Victor*

Second Group

	SECRETLY	*Jimmie Rodgers* — *Roulette*
	BIG MAN	*4 Preps* — *Capitol*
	FOR YOUR LOVE	*Ed Townsend* — *Capitol*
	EL RANCHO ROCK	*Champs* — *Challenge*
	YOU NEED HANDS	*Eydie Gorme* — *ABC-Par*
	JOHNNY B. GOODE	*Chuck Berry* — *Chess*
	LOOKING BACK	*Nat King Cole* — *Capitol*
	JENNIE LEE	*Jan & Arnie* — *Arwin*
	SKINNY MINNIE	*Bill Haley* — *Decca*
	I'M SORRY I MADE YOU CRY	*Connie Francis* — *MGM*

[Figures in parentheses indicate number of weeks song has been in the Top 10]

SMATHERS BILL ON SHELF?

Petrillo Nixes Pleas to Stay as AFM Prexy; Manuti, Kenin, Bagley in Race

Although pleas have been made by American Federation of Musicians' exec board members to James C. Petrillo not to step down as prexy at the convention opening in Philadelphia next Monday (2), it's now virtually certain that the Petrillo decision to resign is irrevocable. Petrillo's age and health are seen as decisive in excluding an about-face and, in any case, with the widespread publicity attending the resignation announcement, any decision to stay on for another term would be anticlimactic and violate Petrillo's sense of the dramatic.

The successor to Petrillo is a question still way up in the air. Prominently mentioned at the outset were Al Manuti, prexy of N. Y.'s Local 802, and Charles Bagley, exec board member from the Coast, who, however, is in his 80's. A new strong contender is now seen in another Coast board member, Herman Kenin. It's believed, however, that no candidate for the post will be able to get in without support, direct or indirect, from Petrillo. Petrillo's influence in the union is such that there is no question but that he can name his successor, if he chooses to do so.

Manuti, who is head of the N.Y.

(Continued on page 56)

Freed Vs. Ford

Alan Freed, rajah of rock 'n' roll, and Art Ford, who inveighs against it, will debate the subject on the "Right Now!" program over WCBS-TV Saturday (31) at 1:30 p.m.

Ron Cochran will moderate this historic adventure in video forensics anent the current convulsive craze.

Britons' Me, Too On NARAS Link

The disk industry's National Academy of Recording Arts & Sciences is spreading overseas. Geraldo, English Society bandleader, and Bill Bowen, arranger-conductor, are the first British members of the newly formed organization.

Also in the British move-in on NARAS is Frank Lee, artists & repertoire chief of British Decca. The Britishers were recruited by Ben Selvin,, of RCA Victor's Thesauras division. Selvin said that they enlisted in NARAS when the British tradesters realized that their product would be eligible for the org's awards via the U.S. release of their platters.

Meantime, the New York chapter of NARAS scheduled its first general membership meeting at the Park Sheraton Hotel this evening (Wed.). Veepee Dave Kapp will officiate in the absence of the org's prexy Guy Lombardo who is out with his band on a road tour. The Chico Hamilton Quintet is slated to perform during the confab.

L.A.'s Anti-Petrillo, Pro-MGA Motions

Hollywood, May 27.

A resolution asking that the AFM move for early bargaining elections with Cecil F. Read's Musicians Guild of America and a motion opposing any movement to draft James C. Petrillo for another term as prexy were unanimously passed at yesterday's (Mon.) general membership meeting of Local 47.

Meeting, which drew several hundred windjammers but later adjourned for lack of a quorum, brought about the following recommendations: that 5% payment to Trust Fund on new tv films be removed; that $25 payments to individual musicians for tv reuse of motion pix be resumed; that 21% disk recording raise be paid directly to musicians rather than Trust Fund. Voted down was a bylaw resolution for one-half of 1% additional tax on pay.

HARRY FOX POLICING 'BACKGROUNDER' FIELD

With numerous outfits springing up in recent years in the field of supplying background music for banks, factories, institutions, etc., Harry Fox, publishers agent and trustee for over 400 firms, is tightening his policing activities in this field. A. J. Kendrick, former marketing exec for RCA Victor and other companies, has joined the Fox organization as director of functional music licensing.

Fox stated that various functional music outfits are now using unauthorized transcriptions of tunes copyrighted by publishers which he represents. In many cases, these companies transfer regular commercial disks onto longplaying tape for distribution to their customers. Such a transfer involves a mechanical license which they don't bother to get from the publishers.

Billie's 1-Stop in Brit.

London, May 27.

Songstress Billie Holiday will make one concert appearance in Britain, June 8, at Royal Festival Hall. She'll be backed by the Kenny Baker Dozen.

The singer is being presented by agent Harold Davison, who within the last couple of months has brought Ella Fitzgerald and Sarah Vaughn to the British public.

'Peyton' Cleffers Mad At Chi Mayor Daley; A Disk Is Not a Pic

Chicago, May 27.

A songwriting team with an ax to grind has complained to city hall about the adults-only tag hung here on the motion picture "Peyton Place" (20th). It just happens the cleffers—Bernard Yuffy, Hal Tate and David Bass—have a "Peyton Place" tune out by Lillian Brooks on the MGM label.

They beefed via letter to Mayor Richard J. Daley that the censor board's pink ticket on the pic is hurting sales of the disk, reasoning that most pop platters are bought by teenagers. It's contended that restricted permit on the film has "penalized" the tune which, other than the title, has no connection with the film.

Wakely Forms Diskery To Develop New Talent

Hollywood, May 27.

Shastone Records has been set up by Jimmy Wakely, format calling for development of new talent. Initial release will be pair of rockabilly tunes featuring Sam White, tagged "Rock, Baby, Rock" and "Sugar Candy." Numbers are Wakely originals published by his own firm, Riverside Music.

Singer is undecided whether he'll record for his new company. He'll shy away from personalities who record extensively for other labels.

Decca's 25c Divvy

Decca Records has declared a regular quarterly dividend of 25c per share on the company's capital stock.

It is payable June 30 to stockholders of record June 16.

SEE NO ACTION AT THIS SESSION

Washington, May 27.

Chance of passage of the Smathers Bill this season of Congress appeared more remote than ever when the Communications subcommittee of the Senate Commerce Committee recessed hearings until "sometime in July." Subcommittee chairman John Pastore (D., R. I.) announced the schedule, explaining this was "satisfactory to all parties concerned."

With Aug. 1 still the target date for adjournment, according to Senate Leader Lyndon Johnson (D., Tex.), the very logistics of legislation would preclude action on the bill, which would force broadcasters to divest themselves of all music interests.

Meantime, this phase of hearings wound up past Wednesday (21) with testimony of six witnesses, led by Motion Picture Assn. of America prexy Eric Johnston, in opposition to bill. Johnston told the solons that diversification in such closely allied entertainment fields as music, broadcasting and filmmaking is essential in this dynamic era. He flatly stated that bill introduced by "my good friend Sen. George Smathers," would do greater harm than the alleged wrong.

Focussing attention of the com-

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Victor Preeming Its Stereo Gear

RCA Victor is ringing up the curtain on its stereophonic equipment tomorrow (Thurs.) in New York at a preview at the Johnny Victor Theatre in the RCA Exhibition Hall. Victor will demonstrate a new line of tape cartridges, stereo disks and playback equipment for both disks and tapes.

Victor is bowing in the stereo disk field within the next month or two. It's expected that the tape cartridges will be put on the market in the fall in conjunction with the machines equipped to handle the cartridges.

ATLANTIC'S BINAURALS AT MONAURAL PRICE

Atlantic Records stepped into the stereo disk field this week with the release of three binaural packages. They are the Modern Jazz Quartet's "One Never Knows," Jimmy Giuffre's "The Music Man" and Wilbur de Paris' "At Symphony Hall." The stereos will be priced at $4.98, the same tab at which Atlantic's monaural LP's are listed.

The Atlantic stereo pricing, incidentally, marks a new idea in the marketing of binaural LP's. Other diskeries have announced that their stereos will be priced at least $1 more than the comparable monaural LP.

Throughout the coming year, Atlantic expects to release stereos at regular intervals. For the past three years, the diskery has been recording its LP product monaurally and stereophonically simultaneously.

Decca Repacts Segovia

Longhair guitarist Andres Segovia, who is marking his 50th anni as a concert artist this year, has been repacted by Decca Records to a longterm deal. The diskery will mark Segovia's golden jubilee with the release of several albums while the Sol Hurok office is planning a special concert tour for the artist later this year.

Segovia is currently cutting an album with the Symphony of the Air, under the baton of Enrique Jorda.

Lieberson Calm on Stereo Market; 'Won't Be an Overnight Revolution'

13th 'Clock'

"Rock Around the Clock" has been set for use in its 13th picture. It'll be slotted by Metro for "The Reluctant Debutante." Studio used the tune once before in "Blackboard Jungle." It has over 100 diskings in more than 20 languages and the disks have racked up close to an 8,000,000 sale.

Tune a forerunner to the rock 'n' roll vogue, is published by Myers Music, an ASCAP firm.

UA Goes Global, Spans 23 Nations

United Artists Records, disk subsid of the pic company, is getting into the international market. Merchandising of UA platters will be made in 23 top foreign markets under deals signed with various distributors last week. Under new setup, UA disks now have outlets in England, with British Decca handling the product, virtually all of the western European and Scandinaviain countries, plus India, Hong Kong, Pakistan, British West Indies, Israel, Lebanon, Syria, Iraq, Egypt and British East Africa.

In all territories, the UA disk distribs have been alerted to work closely with the parent company's film agencies. Max Youngstein, UA Records prexy, is negotiating additional distrib deals and plans to have the global setup finalized by July.

Australian Police Leery About Leer-ics on Disks By Ruth Wallis; Seek Ban

Melbourne, May 27.

Aussie police officials allege that Ruth Wallis' disks are "too obscene" for local consumption and are requesting a City Court magistrate to hear the disks and give a ruling banning their sales here. The major allegation is that the lyrics carry a double meaning as presented by Miss Wallis.

The disks, including "The Admiral's Daughter," "Sweater Girl," 'Down in Montevideo," and "Johnny Had a Yo-Yo," were seized by the police when they raided music stores here a couple of weeks ago.

The Wallis records have not been played over the local radio networks because of a strict censorship code operating within the respective networks on a coast-to-coast basis.

The current collection has been retailed to the public, it's understood, on a strictly limited basis, with each disk selling at about $8. An official ruling covering the okay or nay of the disks is expected within the next week or so.

Disks—Pix—Postcards

It's known here that a black market has been operating for some time in blue disks, 16m films and postcards. Most of the stuff is routed via the Far East to specialized dealers for undercover distribution. Hot 16m films are used at stag affairs in private homes, thereby making it tough on the local gendarmes to secure the necessary evidence for a court conviction. The disks go into a collector's library for playing to special friends.

Every plane flying in from the F. E. is given a nose-to-tail probe by security guards seeking hot material. Nevertheless, quite an amount of hot stuff is smuggled in and quickly finds a ready market at top prices.

Although Columbia Records is gearing for a full release of stereophonic disks and a stereo phonograph line, the diskery's prexy, Goddard Lieberson, states that the stereo splurge will not bring about an overnight revolution for either the consumer or the dealer. His contention is that it's "merely a refinement of the standard LP which Columbia introduced 10 years ago."

Despite the stereo hysteria, Lieberson contends "that there is not now, nor will there be for a long time to come, a volume stereo disk market." He cites as a parallel the introduction of the LP in 1948. "Although it was a much more revolutionary step than the stereo-disk development," he states, "it took 10 years to render the 76 rpm obsolete and it must be remembered that the 78 had both the 45 rpm and the 33⅓ speeds pushing it down the road to oblivion."

Lieberson also mentioned that an important factor in the demise of the 78 rpm was that the LP represented a cost-saving to the consumer of the same repertoire of about 30% less than the shellac set. On the other hand, he says, the new stereo-disk will be priced higher than the conventional LP

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Colpix as New Col Picts Label

Columbia Pictures new disk division will go out under the banner of Colpix Records. Jonie Taps, who heads Col's music and record divisions firmed up the tag when he was in New York early this week for confabs with diskery's eastern chief Paul Wexler and other execs.

Taps headed back to the Coast yesterday (Tues.).

The Colpix label also will carry the "lady and torch" emblem that's been used in Columbia film releases. The studio obviously couldn't use its own name on the disk label because of the existence of Columbia Records.

VAN CLIBURN SLICING PRIZE-WINNER FOR RCA

Van Cliburn, who has been bicycling among concert, video and civic appearances, finally will get into a recording studio today (Wed.) to slice his first album for RCA Victor. The 23-year-old Texan, whose acclaim followed his winning of first prize in the Moscow Tchaikovsky musical contest, will record Tchaikovsky's First Piano Concerto, which he performed in the Moscow competition.

Kiril P. Kondrashin, the Russian maestro who has been conducting for Cliburn during his concert appearances for the last week, will again baton the Symphony of the Air orch for the Victor session. The diskery has invited a couple of hundred press and school guests to attend.

Duke Rescues Music From Oblivion Via SFM

The Society for Forgotten Music, organized in Paris by composer Vernon Duke in 1947 but dormant in recent years, has been reactivated as a disk enterprise. Originally launched to give concert performances to classical works that have fallen into oblivion, SFM is now putting this repertoire into LP form.

Two SFM disks have already been released and a third one, which will be the first recording of Ernest Chausson's Piano Quartet, is due shortly. One of the two platters now on sale is a Mendelssohn Quartet, written by the composer before his 14th birthday.

SESAC in Push For Radio-TV Via Repertory Line

SESAC is going all-out to get its music heard. The licensing org, which represents some 290 music pub'shers, has embarked on a disk promotion venture to expedite radio and tv performances of its material.

The program, headed by Bob Israel, who once ran his own Heritage label, is keyed to a modernization of SESAC's transcribed library operation in which 16-inch disks of SESAC material were sent cuffo to radio and tv programmers around the country. According to Israel the new plan is in keeping with the mushrooming play of LP's and 45 rpm platters by the spinners. The SESAC performance drive is now based on EP packages, which Israel produces for radio and tv use.

In formulating this drive for performances, SESAC has developed an adjunct to its already established transcribed library with an EP series called Reprtory. The Repertory EP's are non-commercial items and are used only to push the SESAC material in radio and tv airers. The average mailing runs to 7,000 and sometimes the org has shipped out as many as 8,000 of a single EP if it was felt that the product had wide enough appeal.

Along with the EP's in the mailing goes a "reply card," which helps SESAC keep on top of the reaction to the performance of its material. Israeal already has produced 23 EP's and is now working on a release schedule of two a month.

An unusual sidebar to SESAC's Repertory line is that Israel has been able to tap name artists already attached to commercial labels. Fact that Repertory is a non-commercial venture opens up the door to the extra Repertory chore.

SESAC also is helping to promote the Repertory line via its bulletins sent to 17,000 readers. These feature special stories on the artists who've recorded for Repertory.

Carlton's New Gimmick: 10% Producer Royalty, No Advance on Master

Joe Carlton, prexy of Carlton Records, is adding a new wrinkle to the master-buying vogue by offering a 10% producer royalty with no advance coin for the disks taken from outside sources. Carlton teed off his new policy with the disking of "The Better To Love You" by Johnny Janis. Side was produced in Chicago by Roy Rodde.

According to Carlton, his decision to duck advance payments by offering a high royalty stems from the fact that it is more feasible for an indie disk company to pay a 10% producer royalty, provided no advance coin is paid either to purchase a master or to finance a recording session. To tie up working capital with no mathematics for future earnings, Carlton says, is more dangerous than knowing your sales picture and paying a higher royalty.

Although the 10% formula will be available to all comers, Carlton is drawing the line on rock 'n' roll. He feels that r'n'r disks don't qualify for an extra deal.

Archie Levington, Chicago publisher, acted as intermediary in the deal between Carlton and the Johnny Janis disk.

Roulette LP of Allen's Jazz Debut in Nitery

Roulette Records will put Steve Allen's jazz nitery bow in the groove via an LP tagged "Steve Allen At The Roundtable." Allen has been booked for a special one-week gig beginning June 2 at the Roundtable, New York's newest jazz room.

Jazzmen who will fill out Allen's combo will be Gus Bivona (clarinet), Terry Gibbs (vibes) and Mundel Lowe (guitar). Allen, a regular Coral pactee, has been given an okay for the special Roulette showcasing.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	**EVERLY BROS.** (Cadence)	All I Have To Do Is Dream†
2	2	**DAVID SEVILLE** (Liberty)	Witch Doctor*
3	3	**PLATTERS** (Mercury)	Twilight Time†
4	4	**DEAN MARTIN** (Capitol)	Return To Me*
5		**SHEB WOOLEY** (MGM)	Purple People Eater†
6	8	**PAT BOONE** (Dot)	Sugar Moon†
7	7	**ART & DOTTY TODD** (Era)	Chanson D'Amour*
8	6	**ELVIS PRESLEY** (Victor)	Wear My Ring†
9	5	**LAURIE LONDON** (Capitol)	Whole World In His Hands*
10		**FOUR PREPS** (Capitol)	Big Man†

TUNES

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	†ALL I HAVE TO DO IS DREAM	Acuff-Rose
2	3	*WITCH DOCTOR	Monarch
3	2	†TWILIGHT TIME	Porgie
4	5	*RETURN TO ME	Southern
5	4	*WHOLE WORLD IN HIS HANDS	Chappell
6	6	*CHANSON D'AMOUR	Meadow Lark
7	9	†SUGAR MOON	Gallatin
8	8	*KEWPIE DOLL	Leeds
9		†PURPLE PEOPLE EATER	Cordial
10	7	†WEAR MY RING	Rush-Presley

(*ASCAP †BMI F-Films)

Petrillo

Continued from page 55

State Musicians conference, can count on support of this organization—a solid bloc of 40 locals. It's believed that numerous other locals in the east will support him while his strong position against the insurgents on the Coast may also get him some votes from that area. Manuti has not yet declared whether he'll run for AFM prexy, but he's due to make an announcement today (Wed.) when he returns from a union meeting in Rochester.

Kenin's Coast Boost

Hollywood, May 27.

Herman Kenin, Coast rep of American Federation of Musicians' international exec board, is beginning to look like the favorite to succeed outgoing James C. Petrillo as prexy of AFM.

Swelling support is reported as word is starting to get out into the hinterlands that Kenin's "deep and sympathetic understanding" of Local 47's problems would be a major assist in coming up with a solution to end the current AFM strike at Hollywood's major studios.

Kenin is regarded by many as being the most sympathetic member of the international exec board with regard to problems of local tooters.

Lieberson

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and still offer the same amount of music.

Another point to Lieberson's argument against an all-out spring to stereo is that there are 25,000,000 phonographs in U. S. homes capable of playing conventional LP's and that it will be many years before the industry approaches this degree of saturation with stereo disk reproduction.

"Stereophony," Lieberson concludes, "will not disrupt or diminish the conventional LP market—which is, and will continue to be the, the all-important dollar volume market." In a sum-up, Lieberson believed that the introduction of the stereo disk will bring heightened interest to all manner of sound entertainment.

133d Season in N.H. For 'Andrew Jackson Band'

Hillsborough, N. H., May 27.

The Hillsborough Military Band, which did escort duty for President Andrew Jackson when he visited New Hampshire in 1833, has begun its 133rd season of concerts.

One of the band's first appearances was at a reception for Lafayette in Concord in 1828.

It has 25 players, the oldest being 81-year-old Leon Dehnison.

French Disk Bestsellers

Paris, May 27.

Colonel Bogey March Miller (Philips)
Le Gondolier Dalida (Barclay)
Only You Platters (Barclay)
Marjolaine Lemarque (Philips)
Buenas Noches Amor Daldia (Barclay)
Julie La Rousse Lafforgue (Pathe)
La Pluie Viendra Becaud (Pathe)
Histoire D'Un Amour Claveau (Pathe)
La Foule Piaf (Pathe)
La Ville Becaud (Voix De Son Maitre)

Album Reviews

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factory. This time, working with an orch conducted by Marty Paich, thrush makes much of a series of popular and obscure items. The Southern fans will jump after it, of course, but its appeal is wide enough to win her new followers.

"San Francisco-My Enchanted City" (Seal). What Gordon Jenkins did for New York with "Manhattan Tower," Stephen and Libby McNeil are attempting for 'Frisco with "My Enchanted City." Format is virtually the same (orch, chorus, narration, and instrumental set against a boy-girl affair in a big city) but it doesn't detract from its individual values. It's sentimental, of course, but the McNeils have inserted some crisp ideas in music and lyric to keep it moving. David Rose conducts the orch and some of the singers involved are Bill Lee, Ray Goman Jr., Sue Allen, Marie Green and Bob Grabot. Don Sherwood is the narrator.

Aldo Bruschi: "Enchantment Italy" (Seeco). This package offers a fine sampling of Italian cabaret music. With Aldo Bruschi's bass voice and accordion to lead the way, the flavor and musical spirit that takes over in many of the Italian restaurants in New York are capture with the help of an ensemble made up of mandolin, guitars, accordions and bass.

Epic's July Powwow

Epic Records will hold its first national sales convention July 25-27 in Montauk Manor, Long Island resort. Meet will include label's distributors and salesmen as well as representatives from Philips, Epic's European affiliate.

Joe Sherman and Jim Fogelsong, artists & repertoire heads for pops and albums, respectively, are lining up an entertainment program for the three-day conclave.

'Fair Lady' Jolts J'burg Too; Col LP's Super Bally

By EVELYN LEVISON

Johannesburg, May 20.

Biggest publicity plug ever accorded an LP disk in South Africa both preceded and followed the release of "My Fair Lady," which finally hit the music market on May 1, the day after the show's London preem.

For weeks before release date the Gramophone Record Co. in Johannesburg, distributors of the original cast recording issued here on the Columbia label, was swamped with orders from dealers not only in the Union but as far afield as Tanganyika, Uganda and Kenya, 2,000 miles away. Advance bookings were the highest the company has ever received.

Headline reviews in all English and Afrikaans newspapers, a witty political cartoon inspired by the jacket design prominently featured in the Transvaal's widely-read daily, the Star, and a rewarding tieup with leading department stores for Mother's Day (May 11), which made the disk the focal point of window displays, stimulated sales activity to such an extent that within a fortnight the waxing was reported to be the biggest seller of any record in South Africa. One dealer in Johannesburg registered an all-time high by selling $3,000 worth of copies in three days.

From 5 a.m. on May 1, when Springbok Radio—the South African Broadcasting Corp.'s commercial service—came on the air, disk jockeys on this and the English and Afrikaans transmissions played numbers from the Broadway production with such frequency and enthusiasm that no listener could have failed to become acquainted with Lerner & Loewe's words and music.

This overplugging may well have endangered the sales potential of a lesser disk, but indications are that the Col "My Fair Lady" has not only survived an excess of attention, but its popularity is likely to soar to still greater heights in view of the SABC's newly-declared ban on Stanley Holloway's song "With A Little Bit O' Luck." Reasons given for this action are that certain parts of the lyrics are liable to cause offense. As far as the distributors of the disk are concerned, however, the widespread publicity resulting from the ban can only be regarded as a mighty big bit of luck.

Distributor Notes

ABC-Paramount Records will be handled in the Baltimore-Washington area by the Joseph M. Zamoisky Co. out of Baltimore. Distributorship also includes ABC-Par's affiliated labels, Hunt, Fargo and Chancellor.

Jubilee and Josie labels' new distribs are Remley Sales Corp. in Pittsburgh; Seabord Distributors in Hartford; Hoosier Record Distributors in Indianapolis, and Harmony Distributors in Buffalo.

Jay Frank Kyle has been set as district sales manager for the Epic and Okeh lines. Kyle will take over the district which includes the Philadelphia, Baltimore, Washington, Richmond, Pittsburgh, Bufalo, Charlotte, Atlanta and Miami areas.

He'll headquarter in Washington, reporting to national sales manager Walter Hayum at the New York office.

Challenge Sets Jackpot As 'New Singers' Subsid

Hollywood, May 27.

Challenge Records has formed a subsidiary label to be called Jackpot Records.

According to general manager Johnny Thompson, the new label will release "I Would," sung by the G Notes, a disk acquired from Tender Records.

A separate distribution outlet has been set up for the Jackpot disks which will feature all new artists.

AGAC (Ex-SPA) Patterns Divvy Of Royalty on Dramatists Guild Setup

The ex-Songwriters Protective Assn., which changed its name to the American Guild of Authors & Composers at its annual meeting last week, is seeking to provide the same kind of collection service for its members as now enjoyed by members of the Dramatists Guild. In the latter case, legit producers send the author royalties to a centralized source which, in turn, pays off the specific writers. The AGAC agency, working along the same lines, plans to kick off its operation in the fall.

At the meeting, AGAC members received forms for assigning a power of attorney to examine the publishers' books to the new agency. Suggestions were made from the floor, which will probably be incorporated into the setup, that the AGAC agency cover not only publishers, but disk companies and television producers who, in many cases, make direct deals with songwriters. The execs of the songwriter organization have pointed out that new agency will be operated separate and apart from AGAC proper and the right of the new agency to inspect books will not derive from the basic contract, but from the power of attorney granted by the writer.

AGAC prexy Burton Lane explained that the switch in name from SPA to AGAC was cued by the fact that the organization now encompasses a broader field than pop songsmiths. Several longhair composers, who do not consider themselves as "songwriters," are already part of the AGAC and at least a dozen more important names are due to be recruited into AGAC now that the name has been changed. Another consideration is that many members of the organization were not keen on the word, "protective," in the old name. It had overtones, songwriter Jack Lawrence said, from the scrapping days of the early 1930s.

Guest speaker at the membership meet, Eric Maschwitz, head of the British songwriters guild, urged passage of a bill removing the exemption of jukeboxes from the licensing provision of the Copyright Act. He said since U.S. writers receive performance money from British coin machines, reciprocity towards British writers was in order.

Commenting on the decision of the Music Publishers Protective Assn. not to discuss a new basic pact with AGAC until written proposals were submitted in advance, Lane stated that the songwriters were anxious to sit down with all publishers to find out how they could best solve the problems they face in common.

'TOO MUCH TOO SOON' & 'VERTIGO' MERC TRACKS

Chicago, May 27.

Mercury Records will soon have representation in the soundtrack album racks with LP releases of the cleffing from the "Vertigo" and "Too Much Too Soon" pictures. Diskery's also putting out the incidental score from "Time Remembered," the current Helen Hayes starrer on Broadway. All three albums are due in mid-June.

Deal for the soundtrack rights required Merc to issue title-tune singles via a top artist. Billy Eckstine croons "Vertigo," and Sarah Vaughan gets with "Too Much Too Soon."

The "Time Remembered" music is a studio production and features composer Vernon Duke, who did the score, on the piano.

Hildegarde Cutting Package for Design

Newly formed Design label will wax a Hildegarde album, 12 sides, with accent on the French tunes. Songstress heads for the Hotel Muehlebach, Kansas City, next week following her WRCA-TV narration this week of "Modern Romances," five-a-week late-afternoon series.

Hildegarde's "Packaged in Paris" legit musical (book by George Marion Jr., music by Harry Revel) is slated for this fall, staged by David Davis, with Rene Paul as the lead and Frank Fay added in a role that is being written to build up his part.

Holland Disk Bestsellers

Amsterdam, May 20.

Buona Sera .... Prima (Capitol)
Melodie D'Amour ..... Ros (Decca)
Making Eyes ..... Otis (Capitol)
April Love ..... Boone (London)
Island in Sun ..... Belafonte (RCA)
Little Susie ..... Everly Bros. (London)
Bill Awake ..... Butterflies (Philips)
Diana ..... Anka (Columbia)
Tipitipitipso ..... Valente (Polydor)
Wait and See ..... Domino (London)

Walter L. Dean Heading Biz Affairs at Col; Earl, Anton Get New Berths

Columbia Records continued its personnel reshuffling with the upping of Walter L. Dean to the post of director of business affairs. Dean had been with Col's legal department.

In the new post Dean will be responsible for coordination of all business aspects of the artists & repertoire operations of the company such as artist contracts, control of copyright rates, and review of talent budgets and expenditures. He reports to Al Lorber, v.p. in charge of business affairs.

In another appointment, Robert Earl was set as merchandise manager for Col's special markets division. Formerly a branch manager, Earl will now be responsible for special markets in Chicago, Indianapolis, St. Louis, Cincinnati, Louisville, Milwaukee, Peoria, Alabama, Atlanta, South Carolina, North Carolina, Jacksonville and Miami. He'll h.q. in St. Louis.

Succeeding Earl as branch manager of Columbia Records Distributors in St. Louis will be Dale Payton.

On the legal end, Ronald Anton was appointed to the post of attorney for Sol by Cornelius Keating, general attorney for the diskery.

Dallas Dealers Elect

Dallas, May 27.

Dallas Record Dealers Assn. has reelected prexy Bob Coghill for 1958-59. New officers are Susie Huett, v. p.; George Leslie, treasurer; Jack Priest, executive secretary, and Blaine Darnell, recording secretary.

Members voted to expand the local org into a statewide membership.

Kitty to Col, Bob Crosby To Dot; Epic, 20th, Other Labels Active on Pacts

Kitty Kallen, a Decca pactee up until a few months ago, has joined the Columbia label. It's a long-term deal for pop and album releases.

Pact marks her return to the Col label. Before going out as a single, Miss Kallen was a band vocalist with Harry James who was waxing for Col at the time. It's also a reunion for the thrush with pop artsts & repertoire director Mitch Miller. Latter signed her to a recording deal when he was a&r head at Mercury Records.

Over at Epic, Col's subsid label, a&r boss Joe Sherman pacted Kelly Hart, a thrush out of Dallas, and picked up an independently made master of hers. He also purchased a master made by the Skee Bros., a teenage vocal group from Detroit.

20th's Coleman, Denise

The new 20th Century-Fox label is beginning to build its roster. Joining the diskery last week were Roger Coleman and Denise Lor.

At the Dot stable, Bob Crosby was added to the talent roster last week. He exited the Coral label to continue recording under Dot v.p.-a&r chief Bob Thiele who left Coral last month to take over the Dot post. Crosby's first album under the Dot banner is due in September. Vanguard has pacted Paul Robeson with an album due shortly and a rock 'n' roll singer, Bill Maybelle.

Lola Fisher, who understudied for Julie Andrews in the legituner "My Fair Lady," has been tapped to a disking deal by Cadence. She'll debut for Cadence with an LP tagged "From Here to Yonder."

In line with World Pacific's expansion program, arranger-conductor Gil Evans and dixieland maestro Eddie Condon were inked to exclusive deals. Albums by Evans and Condon are already in the works.

Tico Takes Morales

In the Latin-American field, Tico Records inked orch leader Noro Morales and crooner Jose Duval. Latter's first release will be an LP in which he sings in English and Spanish.

Joining the Indie Fleetwood label last week were singers Johnny Bell and Gary Gordon. Bell had been associated with the Billy Williams Quartet for the past five years. Gordon will be making his disk debut with Fleetwood.

Arrow Records continues its buildup program with the signing of crooner James Lewis, the Beau-Belles, vocal group consisting of two femmes and a guy, and newcomer singer Johnny Smith.

Sallie Blair has switched from the Betlehem label to MGM Records. She cut her first sides this week prior to opening at the Cafe Paree, Washington, D. C., for a two-weeker.

15 Pubberies Sue H. L. Green Stores As 'Disk Mfr.'; Ask 2c Cut & Damages

An action aimed at blocking the manufacture and chain store distribution of low-cost extended play disks featuring four current hits apiece has been filed against the H. L. Green Co. by 15 music publishers represented by Harry Fox, publishers agent and trustee, in New York Federal Court.

The publishers, via attorney Julian T. Abeles, are asking for 2c per tune infringement, plus treble damages, in an attempt to establish the precedent that where a retailer sells disks especially made for his outlet, he is engaged in the manufacturing process. Under previous court rulings, manufacturers of unlicensed disks have been liable for the triple damages.

In the current suit, the complaint alleges that Green has been selling specially made disks, under a Top Hit Songs label, at its various chain stores. These songs, it's claimed, were not licensed by Green. Green's contention that the disks were sold on counters operated under lease by consessionaires does not, in the argument of the plaintiffs, rule out their own liability in the infringement.

The disks, which sold for 49c, are understood to be manufactured by the Rite Co. in Cincinnati for Jalem Amusement Co., who run the disk concession in the Green stores.

The publisher plaintiffs include Shapiro - Bernstein, Commodore, Planetary, 20th Century, Leo Feist, Meridian, Rayven, Regent, BRS, Hill & Range Home Folks, Obie, Elvis Presley, Acruff-Rose and E. B. Marks.

The action represents another in a long series of suits brought via the Fox office to block the sale of disks with unlicensed tunes. In a recent "Sam Goody," ruling, Federal Courts held that sellers of so-called pirated disks are responsible for damages to the extent of 2c per tune per disk. In the current case, the Fox office is attempting to make the retailer as responsible as the manufacturers where the disks are made solely for his stores.

British Disk Bestsellers

London, May 27.

Who's Sorry Now .... Francis (MGM)
It's Too Soon To Know Boone (London)
Wear My Ring ..... Presley (RCA)
Tom Hark ..... Jive Flutes (Columbia)
Lollipop ..... Mudlarks (Columbia)
Whole Lotta Woman Rainwater (MGM)
Grand Coolie Dam .. Donegan (Pye-Nixa)
Lollipop ..... Chordettes (London)
Shepherd Blues ..... Heath (Decca)
Kewpie Doll ..... F. Vaughan (Philips)

London Label Would Lick Sales Dip by New LP's; Prices in Status Quo

London Records is basing its current album drive on the principle that the "recession in sales" can be licked by new releases and also that the suggested list price of its monaural LP's will remain at $3.93 and $4.98.

In line with its campaign to get new releases into the stores, London is giving the dealers a chance to unload their obsolete inventory at full dealer cost even though some of the items they may return might have been purchased under previous discount programs. London's dealer deal allows for a return to the distributor of any of the diskery's LP's equivalent to 10% of the orders placed on its "Spring Cavalcade of New Releases."

London is guaranteeing the dealer that all the LP's in the spring program will remain fixed until the end of the year. Diskery also is giving the dealer a "dating" break with payment due Aug. 10 (with 2% cash discount). The "new release" program will wind up June 30.

In the program are five albums by Ernest Ansermet, two new Gilbert & Sullivans, a Renata Tebaldi package, sets by Edmundo Ros, Stanley Black and Ted Heath and a Maurice Chevalier LP, among others.

Bill Chapman, San Antonio musician who is completing his studies at St. Mary's U. this month, will join the Ralph Marterie band on trombone in Indianapolis after that.

BBC EUROVISION LINK FOR BG BRUSSELS STINT

London, May 27.

The new Benny Goodman orch, currently tooting at the Brussels Fair, will appear on British tv tonight (Tues.) in a direct transmission from the expo. It's likely, too, that blues singer Jimmy Rushing will also be seen.

Show will be aired over BBC-TV in a Eurovision hookup at 10 p. m. and will run for 30 minutes.

Big 3's Scopp to Europe For Gabs With Affiliates

Mickey Scopp, general manager of the Big Three (Robbins, Feist & Miller), headed for London over the past weekend for confabs with execs of Robbins Music Corp. Ltd., firm's British affiliate. Scopp will also meet with Fred Day to discuss policy and matters involving the newly formed Affiliated Music Publishers Ltd., comprised of the company groups of Francis Day & Hunter, B. Feldman Ltd. and Robbins.

Scopp also plans to visit Big Three's Continental affiliates in Cologne, Frankfort, Brussels, Amsterdam and Paris. Paddy Crookshank, pubbery's European representative, accompanies Scopp on his hop.

Cliburn as 'Special'

Minneapolis, May 27.

Pianist Van Cliburn is set as soloist with Minneapolis Symphony next season. Tentative date is Feb. 8.

Despite the fact that the event is more than a half-year away it already has stirred much interest, another indication of how "hot" the young Texan is following his captivation of the Russians.

Cliburn appearance will not be part of the subscription series, but a special event.

RETAIL SHEET BEST SELLERS

VARIETY Survey of retail sheet music best sellers based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.
* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music)	Philadelphia—(Charles DuMont)	San Antonio—(San Antonio Mus.)	Chicago—(Lyon-Healy Music Co.)	Detroit—(Grinnell Bros.)	Cleveland—(Grossman Music)	Minneapolis—(Schmitt Music Co.)	Kansas City—(Jenkins Music Co.)	Los Angeles—(Freeman)	San Francisco—(Pac. Coast Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	2	†Have to Do Is Dream (A-Rose)	1	4	1	2	2	1	1	6	..	3	2	1	97
2	1	*World in Hands (Chappell)	2	8	3	..	1	4	4	2	1	2	1	6	87
3	4	*Witch Doctor (Monarch)	5	6	5	1	7	6	3	9	2	5	8	2	77
4	3	†Twilight Time (Porgie)	3	..	2	3	4	3	2	..	8	1	..	5	68
5	6	*Chanson D'Amour (M-Lark)	4	5	8	7	3	5	5	..	5	4	..	..	53
6	5	*Return to Me (Southern)	6	1	..	9	8	6	7	3	..	8	4	10	48
7	7	*Kewpie Doll (Leeds)	9	..	..	..	6	7	6	..	3	..	10	3	33
8	..	†Sugar Moon (Gallatin)	7	..	7	5	..	..	..	..	..	..	3	..	22
9	8	*Catch a Falling Star (Marvin)	..	3	..	..	..	..	..	10	7	6	..	..	18
10	..	†Looking Back (E. Sweco)	..	..	4	..	..	..	9	..	..	10	6	..	15
11	9	*Precious Love (Witmark)	..	2	6	..	..	..	..	..	..	..	..	..	14
12A	..	†Lonesome Me (A-Rose)	..	..	9	..	..	..	..	..	..	..	..	4	9
12B	15	†Are You Sincere (Cedarwood)	..	..	..	6	..	..	..	..	..	7	..	..	9
14	..	*76 Trombones (Frank)	..	10	..	..	..	..	..	5	..	..	..	..	7
15	10	†Wear My Ring (R-Presley)	..	..	..	..	..	10	8	..	..	..	9	..	6

Onward 'n' Downward with R 'n' R

Columbia, S.C., May 27.

Rock 'n' roll is spinning itself out here. Even its devotees are turning to other types if the solid beat is there.

A recent poll by a local newspaper showed a 3 to 1 preference for other music. Since that time, the leading radio station modified its policy from a 1 and 1 basis for rock 'n' roll and other disks to a 4 to 1, with a rock tune every fourth time around.

The deejays report that all is well under this formula, and the CBS network outlet reports the net's programming, away from rock beat material, is selling big as well.

Vancouver Slipping

Vancouver, May 27.

Vancouver is tapering off the rock 'n' roll kick, but it would seem interior British Columbia has dropped it for sure. "Biggest Show of Stars for '58" flopped here 15 days ago with a two-thirds capacity turnout. The Buddy Knox Rhythm Orchids laid a bigger egg at Cominco arena, in Trail, twodays later. Yet at same arena, the night following the Buddy Knox debacle, where "less than 300 people showed up," according to manager Reg Stone, the Vancouver Symphony played to 2,600 moppets and teenagers, "to thunderous clapping."

Symph's one-nighter was part of centennial "Apple Blossom Tour", covering the provincial centres. Ian Dobbin, business manager, said the response "was typical" of orch's reception in other towns. Orch list of guest artists for next season include Sir John Barbirolli, pianist Benno Moiseiwitsch, Jose Iturbi, violinist Erica Morini, cellist Leonard Rose and bass-baritone Jerome Hines.

N. C. Towns' Solution

Greensboro, N. C., May 27.

Chowan College of Murfreesboro has solved its rock 'n' roll problem. But not until male students at the Baptist Junior College had attempted the mild protest incident over the affair of the college's jukebox and its danceable music.

Trouble started when the college installed a jukebox in the student centre. It was strictly for listening purposes. However, students listening to its collection of r&r records couldn't contain themselves. There were reports of some dancing.

The result: The prexy, Bruce Whitaker, issued a statement to the co-educational student body that dancing was forbidden by the college and by the Baptist State Convention.

But the rock 'n' roll records still blared and the temptation was still there. Faculty members charged with enforcing the "no dancing" rule worried that it was impossible for students not to shuffle their feet a bit while listening to the rhythm.

Then Chowan's administration solved the problem. It ordered a new collection of records. No rock 'n' roll.

Mass. Senator Vs. R&R

Massachusett should not be a party to any rock 'n' roll sessions like that in the Boston Arena (May 3), in which a number were injured in a riot, Sen. William D. Fleming (D) of Worcester, said last week.

Sen. Fleming is sponsor of a bill banning rental of publicly-owned buildings for any show or dance featuring rock 'n' roll music. The Boston Arena is owned by an authority created by the state.

Progeny In Switch

Boston, May 27.

Mr. and Mrs. Louis Lorillard, founders of Newport Jazz Festival, visiting here, are worried about their children, who hate jazz but like rock 'n' roll.

On the other hand, Arthur Fiedler, Boston Symphony Pops conductor, has stated publicly that he likes rock 'n' roll and received some of his greatest applause after performing the rock.

But, he admits, his children hate rock 'n' roll.

SEE TOFF-MELCHER TIE IN BRITAIN SEVERED

London, May 20.

The three-year association between music publishers David Toff and Martin Melcher is rumored to be on the rocks. Toff, who runs his own British pubbery and also handles the European end of the Melcher-Toff company, would not confirm the persistent Tin Pan Alley reports of the split, but indicated that a statement would be made shortly. His comment to VARIETY on the topic reflected one of the biggest song hits to come out of the partnership: "Whatever will be will be."

During the tieup period, the British publisher has built up strong business connections for the European side of the firm, but in the past few months the partnership has been going through a rough passage.

Shaper Quits Brit. Toff To Bally for Robbins

London, May 27.

Hal Shaper has joined Robbins Music as record exploitation chief. Shaper resigned from his previous post as exploitation manager for David Toff Music, a position he had held for three years since coming to this country from South Africa.

His new job is one which was held until a couple of months ago by Leslie Conn, who quit to handle the European business affairs of Joe Carlton (Records). Shaper's replacement at the Toff pubbery is Johnny Franks, who joined the exploitation staff recently.

R&R and Byzantium

Boston, May 27.

"Rock 'n' roll is a contemporary equivalent of Black Bottom, Big Apple and the Charleston," says Dr. William C. Kvaraceus, Boston U. psychologist w.k. for his work in the field of adolescent psychology.

Dr. Kvaraceus, prof. of education of B. U.'s School of Education, who studied youngsters classed as delinquents and those who stay out of trouble, said: "Future generations of youth, aided by exploiting adults, will find their own musical symbols of rebellion. These may be more or perhaps less violent than the rock 'n' roll beat. Rock 'n' roll is a sympton, not a cause, of any disorder of youth in our culture. Youthful misconduct is blamed on rock 'n' roll by adults, including editorial writers." He called "Big Beat" the "scapegoat" and compared the Boston Arena melee, in which 15 were injured, to an ancient Roman circus.

"It must have been the same type press that took place at the arena or circus in ancient Rome or in Byzantium," he said.

To Victor Belongs Bing-Clooney Spoils

Hollywood, May 27.

Bing Crosby and Rosemary Clooney will team up for forthcoming RCA Victor album titled "Fancy Meeting You Here."

Sammy Cahn and Jimmy Van Heusen, in addition to penning title song, will select other tunes for session.

Inside Stuff—Music

"Eddie Rugg," the ballroom columnist and ad exec of the Hearst newspapers in Boston (he's Edwin Rudin in private life), was honored at a testimonial dinner by 200 advertisers of the Boston Record-American-Advertiser in a complete switch last week (20) at the Normandie Room in suburban Norumbega Park. Associated with the Hearst newspaper for the past 22 years, and for six years account exec and columnist on ballroom activities, his column, "Let's Go Dancing," appears every Friday in the American and Saturdays in the Record. They are the only New England newspapers that regularly report ballroom news via the columnist. Ballroom terping, a major entertainment industry in N. E., holds tradition as leader in attracting more name orchs and performers than any other section of the country.

Arthur Rosett of Columbia U. Law School and George T. McConnell of Harvard U. Law School both received $500 for their prizewinning essays in the Nathan Burkan Memorial Competition sponsored annually by the American Society of Composers, Authors & Publishers. It was the 18th year that ASCAP has sponsored the copyright essay contest in memory of the Society's first general counsel. Rosett's paper was on "Burlesque as Copyright Infringement" while McConnell wrote on "The Effect of the Universal Copyright Convention on Other International Conventions and Arrangements." The two top essays and three other papers selected for honorable mention will be published by the Columbia U. Press in a volume titled "Ninth Copyright Law Symposium."

"The Purple People Eaters," Sheb Wooley's disk on the MGM label, is stirring up deejay-listener participation on the offbeat title. Fred Fisk, deejay at WWDC, Washington, has been receiving clay models of "purple people eaters" from listeners which he plans to display in local record shops; Pat Chambers, disk jock at WDAE, Tampa, has launched a "purple people eaters" cartoon contest; Dean Slack, who spins at WJOY, Burlington (Vt.), is running a drawing contest, as is Frank Hanes, KVEN, Ventura, Calif.), Bill Davis (WLOW, Norfolk, Va.), Tom Roland (WSVS, Crowe, Va.), and Gordon Linige, of WJXN, Jackson, Miss., who is promoting his contest by touring around the town in a purple sports car.

Opening of the Metro filmusical, "Gigi," in New York at the Royale Theatre (May 15) has kept Al Levine, who heads the MGM diskery's Gotham distribution outlet (Ideal Record Products) on the reorder phone. Although Levine had peddled 8,000 albums before the pic's preem, he ordered 1,000 sets the day after the opening and followed within a week's time with separate orders for 3,000 and 2,000 "Gigi"

(Continued on page 59)

RETAIL ALBUM BEST SELLERS

VARIETY

Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Boston—(Mosher Music)	Albany—(Ten Eyck Record Shop)	Washington—(Disc Shop)	Philadelphia—(John Wanamaker)	Chicago—(Lyon-Healy)	Miami—(Spec's Record Shop)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Louisville—(Shackleton Piano)	Atlanta—(Rich's Dept. Store)	Memphis—(Trent Wood Records)	Minneapolis—(Dayton's Dept. Str.)	Cleveland—(Highbee's)	Kansas City—(Katz Drug Co.)	Portland—(Madrona Records)	San Francisco—(Sherman Clay Co.)	Denver—(Denver Dry Goods)	Hollywood—(Wallich's Music City)	Seattle—(Frederick & Nelson)	TOTAL POINTS
1	1	**MUSIC MAN** (Capitol) **Original Cast** (WAO 990)	2	10	..	1	8	1	1	2	3	6	6	..	6	1	3	1	2	8	2	..	5	130
2	2	**SOUTH PACIFIC** (Victor) **Soundtrack** (LOC 1032)	4	..	5	4	2	2	2	4	4	2	2	4	..	..	2	3	..	5	1	..	2	128
3	3	**JOHNNY MATHIS** (Columbia) **Johnny's Greatest Hits** (CL 1133)	3	2	3	..	..	10	3	3	10	..	9	3	..	6	4	8	1	2	6	1	3	110
4	7	**MANTOVANI** (London) **Gems Forever** (LL 3032)	8	6	..	2	..	..	6	1	..	..	..	7	1	2	1	2	10	..	5	2	10	91
5	5	**MY FAIR LADY** (Columbia) **Original Cast** (CL 5090)	5	..	..	..	5	3	..	..	1	1	5	..	..	4	..	..	..	..	3	..	..	61
6	6	**SOUTH PACIFIC** (Columbia) **Original Cast** (B2579-80)	1	1	1	..	4	..	10	..	..	..	..	..	..	3	5	..	5	..	..	..	..	58
7	4	**FRANK SINATRA** (Capitol) **Come Fly With Me** (W 920)	..	..	8	3	9	..	..	5	5	..	7	..	2	8	..	..	..	..	..	8	8	47
8	13	**AROUND THE WORLD** (Decca) **Soundtrack** (DL 9046)	6	..	..	..	3	..	..	..	..	3	..	..	..	..	10	7	..	1	..	..	..	36
9	18	**TENNESSEE ERNIE** (Capitol) **Nearer the Cross** (T 1005)	..	..	4	..	..	7	..	..	..	..	1	8	..	..	..	6	..	..	..	..	..	29
10A	9	**ROGER WILLIAMS** (Kapp) **Till** (KL 1081)	..	..	..	10	..	8	6	..	5	..	..	..	..	..	..	..	..	..	..	..	1	25
10B	..	**SHEARING & STATON** (Capitol) **In the Night** (T 1003)	..	..	2	..	..	5	7	..	..	..	..	5	..	..	..	..	..	..	..	..	..	25
12	11	**JONAH JONES** (Capitol) **Swinging on Broadway** (T 963)	7	..	..	..	..	..	..	..	..	..	..	2	..	..	..	6	..	..	5	..	24
13	19	**DAKOTA STATON** (Capitol) **Late Late Show** (T 876)	9	..	10	..	..	9	7	..	..	..	9	..	..	7	..	3	..	..	..	..	..	23
14A	21	**FOUR ACES** (Decca) **Hits from Hollywood** (DL 8693)	..	4	..	..	..	..	..	..	..	8	4	6	..	..	..	..	..	..	..	..	..	22
14B	..	**LAWRENCE WELK** (Coral) **Presents Pete Fountain** (57200)	..	5	..	9	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	4	22
16	8	**ELVIS PRESLEY** (Victor) **Golden Records** (LPM 1707)	..	9	..	..	..	..	10	..	..	..	..	10	..	..	..	5	4	..	..	7	..	21
17	24	**BILLY VAUGHN** (Dot) **Sail Along Silvery Moon** (DLP 3100)	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	7	4	..	..	..	18
18	14	**FRANK SINATRA** (Capitol) **This Is Sinatra Vol. II** (W 982)	..	..	..	..	..	8	5	..	..	..	..	..	..	..	..	9	..	..	..	6	..	16
19	17	**ARTHUR LYMAN** (Hi-Fi) **Taboo** (R 806)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	4	..	15
20	20	**MANTOVANI** (London) **Film Encores** (LL 1700)	..	..	9	10	..	..	..	..	6	..	..	..	10	..	6	..	..	..	..	..	..	14
21A	12	**WAYNE KING** (Decca) **Dream Time** (DL 8663)	..	8	6	8	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	13
21B	..	**EYDIE GORME** (ABC-Par) **Vamps the Roaring 20's** (218)	..	..	7	..	..	4	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	13
21C	16	**ROGER WILLIAMS** (Kapp) **Fabulous Fifties** (KXL 5000)	..	..	..	..	..	..	..	..	..	..	..	1	..	10	..	..	..	..	..	..	9	13
24	22	**KING & I** (Capitol) **Soundtrack** (W 740)	..	..	..	6	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	11
25	10	**JOHNNY MATHIS** (Columbia) **Warm** (CL 1078)	10	..	..	..	7	..	..	..	..	..	10	..	..	..	..	..	..	..	..	7	..	10

Inside Stuff—Music

Continued from page 58

soundtrack LP's. Label anticipates that it will be the hottest selling soundtracker in its 10-year history. Score for the filmusical was penned by Alan Jay Lerner and Frederick Loewe.

Mercury Records figures it has another domestic hit platter via a Continental affiliate. "Little Train" and "Bright Lights of Brussels," originated by German and Belgium affils, respectively, have both been well up on various charts for several weeks. Now the diskery is touting a side from its Italo ally (Gertler-Mercury), this one called "Come Prima" (For the First Time) and done by a Neapolitan group known as Tony & His Friends, which Merc describes as the Italian Platters.

Mr. and Mrs. Robert Clyde Franklin are compiling a tape history of the films and the music biz for Columbia U. The Franklins are recording people who were active in pix before sound and in the music business before radio. The work is being submitted to Columbia's Dept. of Oral Research under the direction of Dr. Louis M. Starr. They're also planning a documentary for radio on the two subjects. Tags will be "From Flickers To Features" and "Tin Pan Alley."

A gift of union membership to outstanding musical students will be made by the American Guild of Musical Artists. Union will give the winning students union memberships when they begin pursuing professional careers in the longhair fields. Winners are being selected in each graduating class by a majority vote of the senior class. Schools in the 48 states are participating.

Coral Records and the Saturday Evening Post have made a tieup on the upcoming package, "Steve Allen Plays Hi Fi Music for Influentials," inspired by the Satevepost's ad-promotion campaign. Allen is introducing the album on his June 1 NBC-TV show in conjunction with the May 31 issue of the mag which will also spotlight it.

Paul Anka, teenage ABC-Paramount disker, has been taken over for personal management by Irvin Feld, Washington, D.C., promoter. William Lazarow will handle Anka's business affairs. Ottawa restaurateur Andy Anka, father of the singer, states his eatery sellout has no bearing on his son's management or career.

The Naval Aviation Cadet Choir will make its disk debut on a Urania LP called "On Wings of Song." The 70 members of the group are all undergoing flight training at the Pensacola Naval Air Station, Fla. The choir sings regularly at Sunday services there.

PYE IN STEREO SKY

Britain Bowing With New Long-Plays on June 1

London, May 27.

Stereophonic disks will become available on the British market from next Sunday (1). The platters, from the Pye Group diskery, will vary in price from between $2.15 and $6.70. Eight of the recordings will be 12-inch LP's, one 10-inch LP and one seven-inch EP.

Main emphasis of these first releases is on the classics, with several contributions from Sir John Barbirolli and the Halle Orchestra, and organ recital by Ralph Downes, Karl Haas conducting the London Baroque Ensemble, and light classics from the Stanford Robinson orch and Larry Adler. Pops will be represented by Tony Osborn and his orch and a platter featuring several pop artists entitled "Pops Go Stereo."

TOMMY STEELE ROCK ON THE SHELF FOR 'SHOCK'

London, May 27.

British rockster Tommy Steele has, on doctor's orders, been forced to cancel out of four-and-a-half weeks of engagements, and there's a possibility the axings will be extended. No particular ailment has been specified by the medico but the songster's "need for rest" has been put down to shock following his mobbing at a Dundee theatre recently.

Meantime, Steele's second picture for Anglo-Amalgamated, "The Duke Wore Jeans," has been set for Canadian distribution via Rank Film Distributors.

Arrangers as 'Forgotten Men'; Atty. For ASMA Demands Bite From Disks

Hollywood, May 27.

Seymour Lazar, general counsel for the American Society of Musical Arrangers, last week pushed a setup whereby musical arrangers would be paid royalties and performance fees on their disk arrangements. Speaking before the California Copyright Conference, Lazar called arrangers "the forgotten creative men of music."

Discussing "The Musical Arranger — His Rights and His Future," Lazar advocated that all record arrangements be copyrighted. He demanded, if ASCAP would not go along with the notion of arrangers being paid when their works are performed, that a new performance rights society be formed to collect the fees. He additionally advocated that publishers collect an additional 2¢ per side (of which 1c would go to the arranger) from every record company other than the first one to record the arrangement in question. Publishers currently collect 2c per side, keeping 1c and paying the other to the composer. As far as broadcast performance is concerned, arrangers are paid only when their arrangements of public domain songs are played.

Lazar declared he personally will file briefs in every case in the United States in which arrangers' rights are in question under existing laws. He said he also will attempt to expand the present laws to give increased protection and rights to the arranger.

Auto Fidelity

Audio Fidelity will take its tape equipment to a car track this weekend (May 30-June 1) for a new LP. Sidney Frey, AF prexy, will record the 1958 inaugural sports car racing at the new three-mile Bridgehampton (L. I.) Road Race.

The drivers will be wheeling in the Sports Car Club of America eight-event program.

NEW CADENCE DEAL WITH BRITISH DECCA

In a new deal with British Decca, Cadence Records will now be represented by the English diskery in Great Britain only. In the previous three-year pact, British Decca had had world rights to the Cadence label except for Canada and South America.

Taking over distribution of Cadence on the Continent and the Middle East will be Deutsche Grammaphon. On a new three-year deal Cadence will be handled in Canada by Compo Ltd. and Seemens will continue to handle the line in Brazil.

Archie Blyer, Cadence prexy, currently is dickering for deals in the rest of South America, Mexico and Japan.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 20 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Boston—(Mosher Music)	Albany—(Van Curler Music Co.)	Washington—(Super Music)	Philadelphia—(John Wanamaker)	Miami—(Spec's Record Shop)	Memphis—(Trent-Wood)	Louisville—(Variety Record)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Chicago—(Hudson-Ross Music)	Detroit—(Grinnell Bros.)	Minneapolis—(Don Leary Music)	Cleveland—(Customs Distrib Co.)	Kansas City—(Jenkins Music Co.)	San Francisco—(Columbia Music)	Hollywood—(Wallich's Music City)	Denver—(Denver Dry Goods Co.)	Seattle—(S. Clay Music Co.)	TOTAL POINTS
1	1	**EVERLY BROS.** (Cadence) **All I Have to Do Is Dream**	1	1	1	1	1	3	10	3	2	5	3	1	1	1	2	1	1	2	1	1	178
2	2	**DAVID SEVILLE** (Liberty) **Witch Doctor**	2	3	2	..	7	1	6	1	1	6	..	5	5	..	3	..	..	7	2	..	103
3	4	**DEAN MARTIN** (Capitol) **Return to Me**	7	4	5	..	2	4	3	..	..	..	2	3	2	..	..	5	2	5	3	..	89
4	..	**SHEB WOOLEY** (MGM) **Purple People Eater**	3	7	..	9	9	..	4	10	3	1	..	..	..	..	1	..	5	1	..	2	77
5	3	**PLATTERS** (Mercury) **Twilight Time**	5	..	..	..	3	6	..	2	4	8	10	7	7	..	4	..	4	6	10	..	67
6	12	**FOUR PREPS** (Capitol) **Big Man**	..	..	..	..	..	..	..	5	6	4	8	4	4	..	6	..	..	9	..	..	42
7	13	**JODY REYNOLDS** (Demon) **Endless Sleep**	..	..	6	2	..	..	1	..	..	..	..	..	..	..	..	..	..	3	..	4	39
8	5	**ELVIS PRESLEY** (Victor) **Wear My Ring**	9	8	4	..	..	..	..	4	..	..	..	8	..	6	8	..	..	..	5	9	38
9	7	**ART & DOTTY TODD** (Era) **Chanson D'Amour**	..	..	..	..	..	5	..	..	..	..	5	..	3	..	..	2	..	..	..	..	5	35
10	9	**PAT BOONE** (Dot) **Sugar Moon**	6	..	..	..	6	..	..	..	..	..	..	..	6	2	..	..	7	..	6	10	34
11	20	**BOBBY FREEMAN** (Josie) **Do You Wanna Dance**	..	10	3	5	..	..	..	..	..	..	..	..	..	..	..	4	..	4	..	7	33
12	..	**JAN & ARNIE** (Arwin) **Jennie Lee**	..	9	9	3	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	3	29
13	15	**JIMMIE RODGERS** (Roulette) **Secretly**	10	2	..	7	5	9	..	..	..	..	..	..	10	9	9	..	..	..	..	..	27
14	11	**DON GIBSON** (Victor) **Oh Lonesome Me**	..	..	..	4	..	..	8	..	..	3	..	..	..	..	..	..	..	..	8	6	26
15	24	**ED TOWNSEND** (Capitol) **For Your Love**	..	..	..	..	..	..	2	..	..	..	6	..	..	..	7	..	8	10	..	..	22
16	14	**NAT KING COLE** (Capitol) **Looking Back**	4	..	..	..	4	8	..	..	..	10	..	..	..	..	..	9	..	..	..	..	20
17A	19	**MONOTONES** (Argo) **Book of Love**	8	..	..	..	..	..	..	5	..	..	..	..	..	3	10	..	..	..	..	..	18
17B	8	**LINK WRAY** (Cadence) **Rumble**	..	..	..	..	..	..	..	6	..	9	..	..	..	4	..	7	..	..	..	..	18
17C	23	**TONI ARDEN** (Decca) **Padre**	..	..	..	6	..	..	..	..	7	2	..	..	..	..	..	..	..	..	..	..	18
17D	6	**LAURIE LONDON** (Capitol) **Whole World in His Hands**	..	..	..	..	..	2	..	..	..	..	..	9	..	..	..	..	..	..	..	4	18
21A	10	**CHUCK BERRY** (Chess) **Johnny B. Goode**	..	10	..	8	..	9	..	..	..	..	6	..	..	..	5	..	..	..	..	..	17
21B	..	**CHUCK WILLIS** (Atlantic) **What Am I Living For**	..	..	..	..	..	..	..	..	8	7	1	..	..	..	..	..	..	..	..	..	17
23A	25	**PERRY COMO** (Victor) **Kewpie Doll**	..	..	..	..	..	..	..	..	..	..	9	..	9	..	..	..	3	..	..	..	12
23B	..	**AQUATONES** (Fargo) **You**	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	3	..	..	..	..	12
25	..	**CHORDETTES** (Cadence) **Zorro**	..	..	..	..	..	5	8	..	..	..	10	..	..	..	10	..	..	..	..	..	11

Poe, Whittier, Coleridge, Riley Updated on Disks; New Track Label's Rhymes

Chicago, May 27.

A new diskery, Track Records, is attempting to go the purveyors of poetry-against-jazz-backgrounds one better, namely by setting the poems syllable for syllable to music with a beat. First to get the treatment are Poe's "Raven" and "Bells," issued together as a single and sung by an artist billed only as the Jazz Poet. Reason for the artist's anonymity, according to Track prez Peggy Graff, is that the poet himself rates the topline.

Actually, the single disk is a kind of pilot for an LP of poems-to-music which the company is prepping around such rhymers as Whittier, Coleridge and James Whitcomb Riley. Label also has a single in current release in the Frankenstein vein.

Track prexy is the wife of Jonny Graff, head of the Chi office of National Telefilm Associates, who has taken part in the cleffing. Other principals of the company are Lee Armentrout, a Chi model agent; Don Swarz, operator of Minneapolis tv station KMSP; and S. S. Korshak of Kuttner & Kuttner ad agency.

YANK DISKERS HOT ON INDIA'S AIRLANES

New Delhi, May 20.

Pat Boone heads the current All India Radio (AIR) popularity lineup, and five on the list of the top seven vocalists are American.

The listing, compiled on the basis of listener requests to AIR, New Delhi, for platters in the Occidental-type popular music field, follows:

1—Pat Boone ..... "Technique"
2—Nat Cole ..... "My Personal Possession"
3—Tony Brent .... "Game of Love"
4—Fats Domino .... "Blue Heaven"
5—Elvis Presley .... "Teddy Bear"
6—Debbie Reynolds .. "Wallflower"
7—Pam Crain "Fire Down Below"

Brent and Miss Crain represent the domestic talent in the lineup. Miss Crain, well-known Calcutta crooner, is currently appearing at that city's Oberoi Grand Hotel. Brent hails from Bombay, but is now in England.

On the instrumental side, the AIR popularity lineup is heavy with American talent. Top performers are Bill Haley and His Comets, Roger Williams, Ted Heath orch, Benny Goodman orch, Count Basie orch, Ray Anthony orch and Louis Armstrong.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

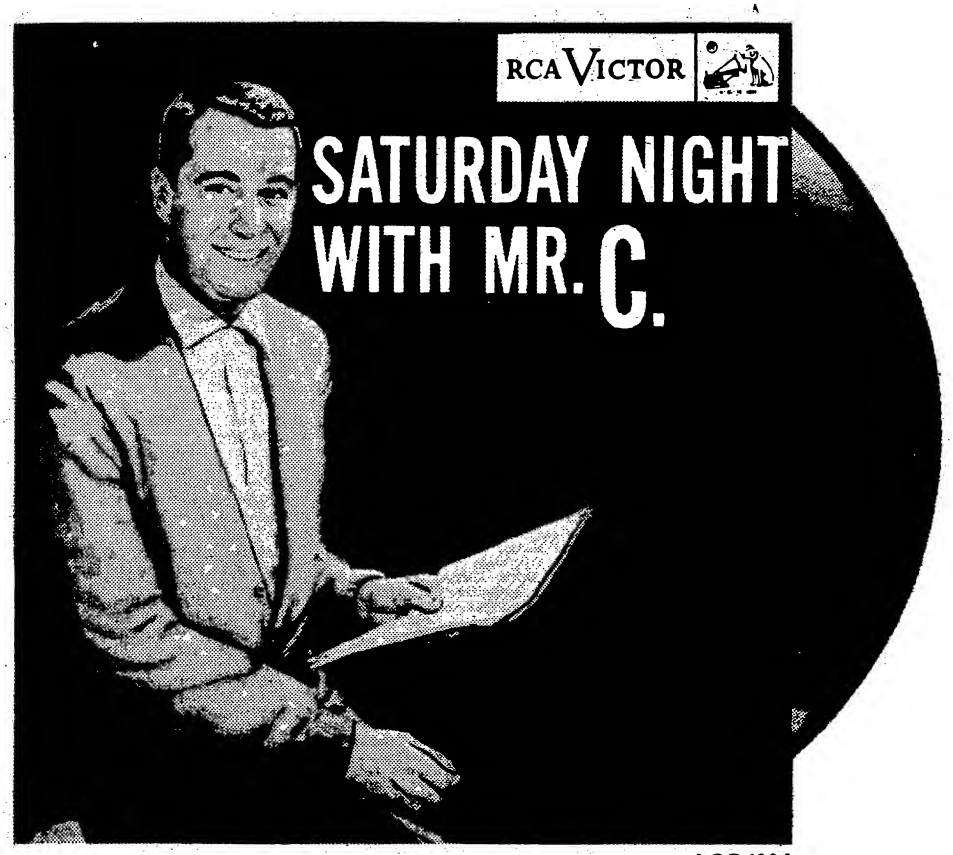
This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Dave Leeds—WMCA—New York	Harry Luke—WNAB—Bridgeport	Ed Reilly—WBRY—Waterbury	Milton Q. Ford—WOL—Washington	Jack Gale—WITH—Baltimore	Norm Prescott—WBZ—Boston	Jack O'Neill—WCAT—Orange	Ronn Allard—WFEA—Manchester	Dick Piper—WFMN—Nashua	Larry Brownell—WKBW—Buffalo	Ed Meath—WHEC—Rochester	Earle Pudney—WGY—Schenectady	Lee Vogel—KQV—Pittsburgh	SOUTH: Dick Doty—WTRL—Bradenton	Bob N. Perry—WCKR—Miami	Jim Carley—WPIN—St. Petersburg	Paul Drew—WGST—Atlanta	Ed Hamilton—KENT—Shreveport	George Shriver—WRNB—New Bern-N.C.	Frank Bell—WOAI—San Antonio	Ray Schreiner—WRNL—Richmond	Art Lawrence—WHYE—Roanoke	MIDWEST: Eddie Hubbard—WGN—Chicago	Larry Kilburn—KFBI—Wichita	Gene Clifford—WBCK—Battle Creek	Bill Armstrong—WDGY—Minneapolis	Bob Robbin—WHB—Kansas City	Bill Dawes—WCPO—Cincinnati	Tom Edwards—WERE—Cleveland	Bill Dawson—WLMJ—Jackson	John Michaels—WOKY—Milwaukee	FAR WEST: Dick Gilbert—KPOK—Scottsdale	Allin Slate—KIEV—Glendale	B. Mitchell Reed—KFWB—Hollywood	Mark Dunhill—KPOL—Los Angeles	Lash Lazar—KXLA—Pasadena	Rob McLaughlin—KBAB—San Diego	Steve Cannon—KGO—San Francisco	Cameron 'Bud' Lee—KTLN—Denver	Ron McCoy—KLUB—Salt Lake City	TOTAL POINTS
1	1	6	Everly Bros	Cadence	†All I Have to Do Is D'rm	1	1	1		1		2	1		2	1		1	8			2	4	1	1		1			1	1	1	1	2	1		1	6					1			221
2	7	9	Dean Martin	Capitol	*Return to Me	6		3	2	5		4	10			9		4	9	1	1			10	2	1	5		5	5	6	5	6		5				8	3			3	9	147
3	2	8	Platters	Mercury	†Twilight Time	4		2	1	6	5	3	5	10	1			3	2	8		8	7	3				5		3		6	10	3			8					4		1	145
4A	4	7	Art & Dotty Todd	Era	*Chanson D'Amour		3	4	3			10			6	5	2		2			4	5	5	5					8		4			1	7	5	8			1		7	4	131
4B	3	7	David Seville	Liberty	*Witch Doctor	2				2	6	1	8			3		2	1					2		2			2	2		1			8	1					2			131
6	6	7	Elvis Presley	Victor	†Wear My Ring	3				3	8		4		3				10			3	2	4					3	6	10		3		4						5			94
7	5	6	Perry Como	Victor	*Kewpie Doll					10		8		6		4	4		7	4	6			7	8	7	7	9		9			5								8		3	75
8	8	12	Laurie London	Capitol	*Wh'le W'rld in His Hands	5												5	6	3			8	9		8				4		3			2						3			65
9	14	4	Eydie Gorme	ABC-Par	*You Need Hands		2							5		6										4							5			6	3	9	5					54
10	17	3	Jimmie Rodgers	Roulette	*Secretly			6					3		8	2	9				4								7		7	10		4						10				51
11	10	6	Nat King Cole	Capitol	†Looking Back	7	8		6								3	8				9	1				6							9		10		8						46
12	30	2	Sheb Wooley	MGM	†Purple People Eater						2			2	4							1																	1						45
13	15	7	Ed Townsend	Capitol	†For Your Love					9	7	6	9		7			7					10		3		8					7										5			43
14	11	11	Four Lads	Columbia	*There's Only One of You				4			7							5		2														3								4		41
15A	9	3	Four Preps	Capitol	†Big Man		10															7					2		10		9			3	6	9								38
15B	12	3	Pat Boone	Dot	†Sugar Moon		9	8									8					6						9	10		7			2								7	38
17	16	3	Bobby Freeman	Josie	†Do You Wanna Dance		7	7			1			1																2												2	38
18	28	2	Dinah Shore	Victor	†Secret of Happiness																			10																				37
19A	18	4	Chuck Berry	Chess	†Johnny B. Goode	10	4			4																											3	2	3	2					35
19B	..	12	Ames Bros	Victor	*A Very Precious Love				9												5	5			3				8					3							6			31
21	24	2	Jimmie Rodgers	Roulette	*Make Me a Miracle												7																	2										31
22	19	2	Chordettes	Cadence	†Zorro										5		9											3										5	4		7		10	30
23	..	4	Link Wray	Cadence	†Rumble					8				8														1				9			7			6						29
24A	20	4	Toni Arden	Decca	*Padre											7												6														2		28
24B	23	7	Sinatra-Smith	Capitol	*How Ya'-Fixed for Love									7							3												10			4	9		8			6		27
26	13	6	Johnny Mathis	Columbia	*Teacher, Teacher													4	7							9							4				4				10			27
27	..	3	Johnny Mathis	Columbia	*All the Time		6																		9		2			2											1	8	26
28	..	1	Pat Boone	Dot	*Cherie, I Love You							7		9							8																								25
29A	29	8	Monotones	Argo	†Book of Love	8						6																					6				1							24
29B	36	6	Paul Anka	ABC-Par	†Let Bells Keep Ringing																						4	4		8														23
31	41	2	Pets	Arwin	†Cha-Hua-Hua									3										7								2											5	23
32	32	2	George Hamilton	ABC-Par	†I Know Where I'm Going																																		2						22
33	26	2	Connie Francis	MGM	*I'm S'rry I M'de You Cry						4															4							6				7	7	7					20
34	..	1	Playmates	Roulette	†Don't Go Home			5																		3							7										19
35	33	3	Jack Scott	Carlton	†Leroy						3		4																															18
36A	..	12	Vic Damone	Columbia	*Gigi																												5				4		10		9			17
36B	34	3	Jody Reynolds	Demon	†Endless Sleep												6																											14
38	..	1	Laurie London	Capitol	†Joshua																																5		8					14
39A	21	6	Fontane Sisters	Dot	*Chanson D'Amour															2	9					10											6	6	10					12
39B	..	1	Champs	Challenge	†El Rancho Rock																																							11
41A	..	14	Champs	Challenge	†Tequila	9						5																										10	1					11
41B	..	1	Chuck Willis	Atlantic	†What Am I Living For																		3																		9			10
41C	37	7	Marti Barris	Keen	†Scottish Fling																		6								9													10
44	..	5	Patti Page	Mercury	*Another, Time, Place				7						10		10										8													6				10
45	..	4	Jackie Wilson	Brunswick	†To Be Loved																		6								8													9
																																											8

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YOU'LL MAKE LOTS 'N' LOTS OF MON-EY!



LOP-1004

18 WONDERFUL TUNES IN ALL. PERRY PATTERNS AN ENTIRE ALBUM AFTER HIS TOP-RATED SATURDAY NIGHT NBC COLOR TV SHOW! AND LOOK AT THE TREMENDOUS SELLING FORCES WORKING FOR YOU AND THE ALBUM: PERRY, HIMSELF, ON TV'S NUMBER 1 MUSICAL SHOW, REACHING 17,000,000 VIEWERS EVERY WEEK! LOOK MAGAZINE AD, TO REACH PEOPLE OF ALL AGES! HIT PARADER AND SONG HITS MAGAZINE ADS TO REACH THE TEENAGERS! A COLORFUL, COMPELLING DISPLAY PIECE! HANDSOME AD MATS FOR LOCAL TIE-INS! ORDER "THE SONGS THEY LIKE BEST" FROM YOUR RCA VICTOR DISTRIBUTOR!

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On The Upbeat

New York

Warren Vaughn remains at Julius Monk's Upstairs Room substituting for **Hugh Shannon** who had to delay his opening due to a broken arm . . . **Abbott Lutz**, sales manager at Seeco Records, on a two-week midwestern tour . . . **Nelson Lewis**, formerly with G Schirmer, to San Francisco as manager of the Discount Records store . . . **Johnnie LaSalle's** quartet and **Aaron Bell's** trio holing up at the Left Bank.

G. Ricordi & Co. has commissioned **Carlos Surnich** to write a "Concerto For Orchestra" . . . **Lester Lanin** received special citation from the Tower Club of Princeton U. for his "Lester Lanin Goes To College" LP on Epic . . . **Sammy Kaye** returned to the Roosevelt Grill last week after a Florida tour . . . **Eydie Gorme** guests on **Perry Como's** show (NBC-TV) June 7 . . . **Steve Lawrence** takes a crack at **Dinah Shore's** show (NBC-TV) June 8 . . . **Bernie Bennett** handling publicity for Durgom-Katz Associates . . . **Vicki Benet** in town last week for deejay stops . . . **Jaye P. Morgan** and the **Morgan Bros.** guest on **Pat Boone's** ABC-TV show June 12 . . . Oriole Records has bought English rights to **Jack Haskell's** Caprice etching of "The Night of the Senior Prom" and "Hungry for Love."

Dick Roman opened at the New Arena, Pittsburgh, Monday (26) for a 10-day run . . . Music publisher **Dan Fisher** off to Europe . . . Publisher move to West 57th St. continues with **Teresa Brewer's** Willow (ASCAP) and (Mermaid) BMI firms . . . "Lover, Lover," tune by **Ben Raleigh** & **Don Wolf**, slotted for CBS-TV's "Climax" show tomorrow (Thurs.) . . . American Society of Musical Arrangers appointed **Seymour M. Lazar** as its general counsel . . . **Sylvia Sims** on a five-city tour promoting her Decca slicing of "The Night They Invented Champagne" . . . **Sol Yaged Quintet** set for a gig at the Harwyn June 3 . . . **Randy Weston** held over at the Five Spot.

Roy Hamilton now being booked through GAC . . . **Ben Webster** set for a week at the Black Pearl starting tomorrow (Thurs.) . . . **Don Elliott** prepping an educational album of jazz for youngsters on the Victor label . . . **Anita Bryant**, Carlton Records thrush, graduates from the Will Rogers High School, Tulsa, today (Wed.) . . . **Fred Waring's** Songpluggers Day set for July 8 at Shawnee on the Delaware . . . The Inner Circle, new eastside jazz spot, holding jam sessions every Monday and Wednesday . . . WMGM's chief librarian **Joe Saccone** marrying **Frances Riggio** May 31 . . . **Morty Wax** disk-promoting **Howard Lanin's** "Dance Time In Hi-Fi" (Decca) and the **Shytone Five's** J&S releases . . . Livingston Audio set as exclusive national distributor for Counterpoint stereo tapes.

Folk singer **Theodore Bikel** back from the Coast where he was featured in "I Want To Live" for Walter Wanger . . . **Xavier Cugat** brings his Latin-American revue into the Waldorf-Astoria tomorrow (Thurs.) . . . **Jeri Southern** guests on "The Big Record" (CBS-TV) tonight (Wed.) and the Steve Allen Show (NBC-TV) June 29 . . . **La Playa Sextet** into Coral Reef Beach Club, Lido Beach, L. I., for summer season starting Friday (30).

Hollywood

Slick Slavin signed with Imperial Records . . . **David Rose** set as music director for Portland, Ore., Rose Festival, June 13-14 . . . **Nick Vetet** on 18-city tour to bally his initial two sides for Imperial, "Love In Bebop Time" and "Honey Baby" . . . **Roberta Linn** recorded two albums for Keen Records . . . composer-arranger **Jack Marshall** pressed new jazz album for Capitol . . . **L. Wolfe Gilbert** and **Ben Oakland** are collabing on new song, "At the Brussels Fair," to commemorate Belgian fete . . . **Ned Washington** and **Jerry Moross** are penning title song for Gregory Peck's "The Big Country" . . . **Seymour M. Lazar**, Bevhills attorney, appointed general counsel of American Society of Musical Arrangers . . . **Pete King** will arrange-conduct **Julie London's** waxing of "Man of the West" for Liberty Records . . . **Ann Hathaway** inked recording pact with Columbia Pictures' diskery.

Marty Melcher-Doris Day's Daywin Music is publishing the title tune from the J. Arthur Rank film, "Rooney," starring Barry Fitzgerald . . . Singer **Milton Grayson** inked by Keen Records . . . ASCAP's **L. Wolfe Gilbert** back from his world trek which included a stopover in Brussels . . . Capitol prepping two more pop LP's for **Peggy Lee** . . . Disney Records talking to nitery comics **Marty Allen & Mitch DeWood** anent waxing a children's album . . . **Gerald Fried** has been signed by RCA to compose-conduct-arrange an album comprised of his compositions in which he also plays the oboe.

London

Sid Millward & His Nitwits lined up for stateside tv shows in the near future . . . **Paul Desmond** spent a seven-day vacation in London . . . **Paul Rich** has quit the exploitation staff of Kassner Music. He's taking over Progressive Music, an American pubbery recently opened in Charing Cross Road.

The **Duke Ellington** concert dates in Britain confirmed for October. First appearance will be at Festival Hall Oct. 5 . . . Singer **Terry Dene** refused a sixmonth deferment to fill commitments before going into the Army. He'll probably be in uniform inside the next couple of weeks . . . "Jazz At The Philharmonic" concert tour of Britain is being promoted by **Harold Davison.**

Jazz and gospel songstress **Marie Knight** wound her first British concert tour at Royal Festival Hall Sunday (25) . . . Decca Records tossed a welcome party for **Jerry Lee Lewis** who's in for a tour . . . Skiffler **Chas. McDevitt** has opened his own Soho coffee bar—named "Freight Train" . . . Yank pianist **Carmen Cavallaro** in line for a British tv date on Grenada-TV's "Chelsea At Eight" June 15 . . . **Bob Crosby** was skedded to arrive here last night (Tues.) to rehearse for a tv appearance . . . Songstress **Lita Roza** back in town after a stint in Cyprus . . . Rockster **Terry Dene** ordered to report for his national service with the army July 7.

Chicago

Chirper **Morgana King** and **Lorez Alexandria** are set for St. Louis' Peacock Alley for a week starting May 30. **Dizzy Gillespie** is due there for a single frame Aug. 8 . . . **Amanda Ambrose**, doing so well at the Black Orchild's junior room that she's planning to shift her family here from Los Angeles. There's also a chance she'll be waxing soon for one of the indie labels . . . **Lionel Hampton**, who has a date at the Ravinia Festival this summer, goes into the Blue Note Aug. 27 for three rounds . . . **Gene Pringle** orch inked for a pair at the McCurdy Hotel, Evansville, opening June 2 . . . **Stew Scott** orch set for a two-week stand at the Toledo Hillcrest hospice as of July 7 . . . Indie Chi agent **Doris Hurtig** and clefferorganist **Priscilla Holbrook** partnered for songwriting as DorBrook. Their initialer is "Marguerite," waxed by the Pettits for the Spinning label.

The King's Four open Friday (30) at the Preview. They'll be followed June 8 by **Debra Hayes** sextet . . . **Frank D'Rone**, a holdover at intime Dante's Inferno, has two new Mercury sides, "Our Summer Love" and "Little Pixie" . . . **Hal Munro's** society AFM'ers set for one-nighter May 31 at Louisville Country Club . . . **Herbie Fields'** fivesome inked for a two-weeker at Milwaukee Brass Rail June 2 . . . **Gateway Singers**, mostly Coast-based the past couple of seasons, make their Chi preem at folksongish Gate of Horn June 16.

San Francisco

Blackhawk has booked **Curtis Counce Sextet** June 3, **Martha Davis & Spouse** June 20 and **Cal Tjader's** new group for July 1 . . . **Kingston Trio** goes into the lowercase hungry 1 June 3 with **Tom Lehrer** . . . Cavalier's just issued an album of 21 sea chanties collected, arranged and sung by **Tony Gardell** of "Most Happy Fella" . . . **Phil Bovero**, ex-KGO band boss, took over bandstand of Oakland's Ali Baba Ballroom . . . **Jimmy Archey, Earl (Fatha) Hines'** trombonist, rejoined band after a fortnight in New York . . . **Mastersounds** opened at the Jazz Workshop yesterday (Tues.) . . . Fack's-II needs an infusion of cash, says owner **George Andros.**

Vancouver

Nat King Cole set for May 30 one-stop at Georgia Aud . . . **Gaylords** current at Cave Supper Club for two weeks . . . Vibesman-singer **Elmer Gill** with thrush **Jeri Kenzie** held over at Pacific Athletic privatery . . . **Irwin Hoffman** set to conduct symphony guest shots in St. Louis, Chicago and Pacific Northwest . . . **Rudy Hunter & Fabulous Tones** inked for a fortnight at Cave starting June 2 . . . Al Gerrard crew into the Forbidden City resident spot . . . AGVA's Portland rep **Jack McCoy** here signing city-based artists toward a projected AGVA local . . . singer **Bob Hart** inked for another 13 frames over CKLG . . . **Marc Wald**, accordionist with **Rhythm Pals**, into Dal Richard's orch . . . **Al Hibbler** pacted for a June fortnight at the Cave.

Smathers Bill

Continued from page 55

mittee on problems of film industry, Johnston submitted a list of motion picture companies involved in broadcasting and/or music publishing. He stated that there would be no wisdom in making these companies give up valuable sources of secondary revenue by divesting them of these interests. Included in the group are Metro, Paramount and RKO, all of whom have interests in tv stations, record companies and music publishing firms. He cited 20th-Fox, Universal, Warner, and United Artists as being involved in music publishing, records, and, in some cases, both. Johnston questioned whether there was any sound reason for these companies being prohibited from going into broadcasting. "Do they not have something worthwhile to contribute to radio and television because they are already experienced in the entertainment business?" he queried.

Parade of Witnesses

Execs of CBS and its disk subsid, Columbia Records, and of NBC and its disk affiliate, RCA Victor, denied there had been discrimination against ASCAP in performance of music on the air. In addition, they refuted charges that webs favored labels of their affiliated record companies in choosing music for exposure on the air. Finally, they indignantly denied allegations that they had, through BMI, foisted rock'n'roll on an unwilling public, reiterating previous statements that only the public itself determines choice of music for radio and tv.

Richard Salant, CBS v.p., stated that "BMI has brought fresh and vigorous blood into the music field," but added that the web does not care, and "could not afford to care," who licenses the music it uses. He, like other witnesses, cited figures to show that preponderance of music on the air is ASCAP. He added, in reply to critics of pop music, that radio-tv has fostered a "tremendous and still growing demand for classical music."

Goddard Lieberson, Columbia Records prexy, pointed out that the record company's affiliation with CBS has permitted it to trail-blaze in the field of longhair LP records. He specifically refuted charges of previous witnesses, specifically that of Mrs. DuBose Heyward, widow of author of "Porgy and Bess," who had blamed BMI for decline in her royalties. He pointed out that Columbia had recorded sole complete version of the famed American folk opera, sparking its stage revival and its international rebirth.

George Marek, RCA Victor topper, branded "untrue" all charges that the public is being deprived of music in any form it wants. "For sound and good business reasons," he asserted, "the record companies have no other music interest than to recognize and satisfy . . . the people who buy music." He pointed out that while the indie percentage of ASCAP hits was only 25%, the percentage for Columbia and Victor was 40%.

Joseph McDonald, NBC assistant general counsel, denied any abuse by web of the "public trust" imposed by their broadcasting license. He affirmed that NBC had never favored Victor records in selection of music for web broadcasts.

Final witness, Arthur M. Tolchin, representing Loew's, and, more specifically, WMGM, the company-owned station in New York, which he heads, stated that in recent years of "economic hardship" in pix biz, other sources of revenue, such as music publishing, record companies and radio-tv stations, were essential to life of the large film companies.

July witnesses will include ASCAP reps in rebuttal to anti-bill testimony. Latter will then be given a day of "sur-rebuttal," following which the record goes to the Federal Communications Commission and Dept. of Justice for their opinions.

Guy $9,038, Denver

Denver, May 27.

Guy Lombardo racked up a hot $9,308 net playing to 4,654 at Elitch's Gardens here last Saturday (24).

Lombardo was booked in on a 60% guarantee. It was his first date at Gardens.

Mass. Jukers Set 3 Cases Vs. Fees

Boston, May 27.

Three separate cases are now pending in the fight of the Music Operators Assn. of Massachusetts, jukebox ops, against "excessive license fees" in the city of Boston. Following a confab with attorneys and Dave Baker, prexy of MOAN, Arthur Sherman, general counsel, said the action being brought by the association for court hearings has now boiled down to three separate cases.

They are: An action against the $50 weekday licensing of jukeboxes in Boston; action against $50 Sunday licensing fee in Boston; action against $50 state Sunday licensing fee.

DRAPER'S O'SEAS 'ZORRO'

Hollywood, May 27.

Rusty Draper has waxed "Zorro" for Mercury Records for foreign distribution only. Side has already been released domestically by other labels.

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Mills on top with . . .
• BILLY KATHY LINDEN on Felsted
• WHO'S SORRY NOW CONNIE FRANCIS on M-G-M
• I'M GETTIN' SENTIMENTAL OVER YOU NELSON RIDDLE on Capitol
• ONE MORNING IN MAY JOSE MELIS on Seeco
• OVER AND OVER GUY LOMBARDO on Capitol
• GIRL OF MY DREAMS GERRY GRANAHAN on Sunbeam
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"GOT A MATCH?"
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Frank Gallop
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MIAMI'S 'BOOKINGS BY TREATY'

Boston Resolution Asks Senate Probe Of AGVA's Payoff for Jackie Bright

Issue of the Dick Jones libel suit which resulted in a verdict against Jackie Bright, national administrative secretary of the American Guild of Variety Artists, has been revived by the Boston branch of the union. Latter is asking that the issue be presented to the Senate Labor Rackets Investigating Committee.

Resolution passed by the Hub branch stated: "Whereas it is a fact that AGVA funds were used to pay $20,000 in the settlement of, and $8,500 lawyers' fees for, the Jones vs. Bright lawsuit; and where as it is a fact that AGVA could not be sued in New York inasmuch as AGVA is a nonprofit organization and that the action, if it was to continue, was to be against Bright and Jack Irving, former national administrative secretary against whom the N.Y. Federal Court assessed a $70,000 judgment in the same trial); and whereas Bright and not AGVA was found guilty and ordered to pay the amount mentioned: Be it therefore resolved that the delegates assembled in convention in Mexico City in June, 1958, proclaim these facts, in the proper manner, to the Senate Labor Rackets Investigating Committee and ask the Committee to conduct an investigation of this irregularity; and further, to ask the Committee to arraign all persons who participated in the action which created this irregularity who are guilty of chicanery and/or misappropriation of AGVA funds."

Resolution was passed at a meeting at which only one delegate to the national convention appeared, but he refused to stay even though he had been advised that such a motion was to be brought on the floor. Bulk of the membership attending this confab signed the resolution.

Issue stems from the suit brought by Jones, a former eastern regional director of the union, who sued for libel following his dismissal from his post. Court dismissed the action against AGVA, the Associated Actors and Artistes of America and the AGVA national board, but retained Bright and Irving as defendants. Court awarded damages of $45,000 against Bright which was settled for $20,000 with tab being picked up by AGVA. The judgement of $70,000 against Irving is still to be settled.

Jet-Rich Quick

The Goofers flew from Los Angeles to Stockholm for four weeks opening June 1, followed by two in Goteborg. At the conclusion of their Swedish date they will make a 7,000-mile stage-to-stage jump to the Bal Tabarin in Lake Tahoe, Nev.

Typical of modern vaudeville booking in the air age, turn will be on Swedish soil at 7 p.m. the night before the Nevada opening.

Goofers spent seven months recently at London Palladium.

Revival of Vaude Boosts Salaries Of Names in France

Paris, May 20.

With the renaissance of vaude here has come the perking up of salaries for the singing stars capable of drawing live patrons. After five years, the big names have sifted themselves out and get paid accordingly.

Yves Montand only works for himself and hires a house every few years for a one-man show. His last one, in '53, ran for five months to SRO and might have gone in indefinitely. Fernandel (who rarely makes vaude dates now) and Maurice Chevalier take 80% of the receipts.

Georges Brassens, Edith Piaf and Gilbert Becaud get $1,250 a show, and Charles Aznavour and Patachou $1,060; Italo orch of Marino Marini, tenor Luis Mariano and Jacqueleine Francois, $950. Henri Salvador, Gloria Lasso, Dario Moreno and Dalida, $835, and Georges Ulmer, $715.

Such names as the comedy tandem of Roger Pierre and Jean-Marc Thibault, Charles Trenet, Les Compagnons De La Chanson (8), Freres Jacques (4), Philipe Clay, Mick Micheyl and Georges Guetary rate $625; Eddie Constantine, Henri Genes and Licienne Delyle, $480, and Anny Gould, Colette Renard, Andre Dassary and Jean-Louis Lafforgue, $305. The second rung group of Guy Beart, Jacques Brel, Marie-Josee Neuville, Francis Le-Marque, Raymond Devos, Renee Lebas, Colette Mars and Lita Marial draw $205 per night.

Foregoing figures were published by Paris-Presse which also gave some one-shot Yank figures as $4,000 per day for Harry Belafonte, $2,200 for the Platters (5), $1,500 for Frankie Laine and $1,500 for Lionel Hampton. So visiting Yanks get as near as possible to Stateside takes. French topliners who draw get solid pay. With French take approaching Yank payments, local musichalls are eyeing U. S. names for fresh headliners and to give local talent a rest to avoid overexposure.

VANCOUVER'S MAJESTIC FOLDS; ODEON TO STEP IN

Vancouver, May 27.

The Majestic, opened in March as a vaudfilmer, closed Saturday (24) unannounced, with $18,000 dropped. Kibosh to wickets was Trade Fair May 1 to 10, plus continuing heatwave.

House will not reopen under aegis of Isy Walters and Charlie Nelson, according to Walter Mead, half-owner. Unconfirmed report is that theatre will reopen in two weeks under Odeon circuit auspices with pictures and personal appearances by film stars. This squares with fact that Mead is an Odeon staffer.

On the closing bill, Arthur Duncan, singer-dancer, and some of the staff are holding post-dated paychecks.

Stratfest's Nitery Grads

A series of concerts by folk singers, many of them graduates of the nitery circuit, will be one of the features of the Music Festival at Stratford, Ont., starting July 23.

Already scheduled for concerts are French Canadians Jacques Lebrecque and Emma Caslor, who will be heard July 23 and 25 at the Avon Theatre; Mirais Miranda, the South African singers, who appear Aug. 6 and 9, and Richard Dyer-Bennett, set for a pair, Aug. 13 and 16.

HOTEL 'TOP 5' VS. SOARING SALARIES

Miami Beach, May 27.

The top five oceanfront hotels here have banded together in an attempt to avoid the upped seasonal payoffs for names which have resulted from bidding scramble for the toppers for winter dates. At a meeting last week, reps of the Fontainebleau, Eden Roc, Americana, Deauville and Carillon reached verbal agreement on an informal attempt to correct the in-the-red making competition that has seen offers of big figures increasing with onset of every booking period.

Basically, they will not go after any act which has played a particular hotel within a year's period. Understood that offers can be made, however, if the toppers and the hotel they worked cannot get together on a figure for a return date. If such occurs, and a rival hotel is so informed, then the act is up for grabs to the highest bidder.

The action was taken after several instances last winter when bidding among innkeepers led to their being used as primers for a healthy increase above former seasons payoffs by a boniface to an act he'd been working every year in his room; one whom he regarded as having become part of the annual roster of draws built as being regularly associated with his inn as returning winter acts.

Continuing on the "get together" theme, forced by growing lack of patronage in recent months, the hotels also agreed to what amounts to an annual shutdown following the Labor Day holiday. The hotels will each play one week out of the five or six figured in the period, in order to keep the entertainment pic alive for the lull season tourists.

According to the innkeepers, the plan will allow for staff vacations, refurbishing and more concentration on work on future bookings. Incidentally, the Fontainebleau, although going along with the plan, in order to start expansion plans for its LaRone, will still adhere to original intent to shut down for three weeks in June, reopening on the 24th for the regular summer schedule of weekly shows.

CHARGE SMITH BROS. WITH FRAUD IN CAN.

Toronto, May 27.

Ben & Harry Smith, former operators of the King Edward Hotel here, and who are now connected with the operation of the Havana-Riviera Hotel, Havana, were charged by the Ontario Securities Commission with defrauding $257,263 from stockholders of the Briland Mines, which they headed.

Both were free on $50,000 property bail each. Ben Smith was charged along with other executives of having defrauded the concern of $960,000 following an audit by the OSC. His brother, not previously accused, was charged with taking $39,746 of the $91,882 in which others are involved. Both surrendered voluntarily to face the charges.

There's Rooms for Everybody in L.V.; Stardust's 1,000 More for 'Live Ones'

The addition of more than 1,000 rooms at the Stardust, Las Vegas to be opened July 2, will not affect the class inns in the area, according to Sands Hotel president Jack Entratter, who sees Las Vegas as a town that can house mass and class hotels with room for both. The Stardust, according to all indications, will have rooms starting at about $6, which will attract some of the passing-through trade who will spend a night or two and probably also spend a small amount in the casinos.

However, Entratter pointed out, the problem of the Sands as well as some of the other inns in Vegas is one of selectivity. There are a lot of requests for reservations that are turned down because a certain amount of top accommodations must be left for top spenders in the casinos, or persons with known gaming proclivities.

Entratter pointed out that the Sands is far ahead of last year's business. Rooms are ahead by 11% in occupancy, the hotel is ahead by $20,000 on food and the cafe is up by $25,000. There is also a heavy increase in casino receipts.

Entratter doesn't feel that the Stardust's huge roster of rooms will create anything like the situation of a few years ago when four hotels opened and three closed shortly thereafter. The resort is now able to absorb the additional business especially in light of the heavy upbeat in convention business. Presently, the Sands has a contract for 1,500 dealers of Motorola appliances. The hotel is housing 250 weekly on Mondays, Tuesdays and Wednesdays, which from the Vegas innkeepers viewpoint is practically perfect. The Sands itself is adding a building with 42 rooms.

In the talent development fields, Entratter admits that Las Vegas is at a disadvantage, since it must depend on acts developed around the country. Of late, however, Entratter has been probing for new talent in his "second act," hoping that some will prove po-

(Continued on page 68)

Diosa & Latin Group For B'klyn T&C in Sept.

Diosa Costello plus a Latin unit has been signed to open next season at the Town & Country Club, Brooklyn, starting Sept. 5. Unit has been at the Lucerne Hotel, Miami Beach, for more than 18 months, and this will mark the troupe's first showcasing in the N. Y. area. Presently, show has Don Casino, plus a surrounding troupe of singers and dancers.

The Town & Country will shutter for the summer on June 30 following the run of Tony Bennett, who opens there June 6.

Hub Cold-Waters 163 Booze Spots; Salisbury 'W' Day

Boston, May 27.

Boston Licensing Board launched a plan to wipe out 163 of town's liquor licenses yesterday (Mon.) at a special meeting. The plan would reduce the licenses for drinking on the premises from 811 to 700. Package stores would be cut to 250.

Boston has too many booze licenses and the elimination of 163 would "benefit nearly everyone," Clarence R. Elam, board chairman, said. Once the "surplus" licenses are surrendered, he says, the smaller number can be made permanent.

This can be done under a 1939 law, which says that once cafe licenses drop below 700 and package licenses below 250, they cannot rise above that level.

The unprecedented proposal was outlined to the license holders at the special meeting, notices for which were delivered by police to about 900 licensees.

Lush Days at Beach

Salisbury Beach, Mass., May 27.

The arid era has officially ended here. The 17-month dry period was broken when William H. Hearn, secretary of the State Alcoholic Beverage Commission, notified Salisbury licensing officials Wednesday (21) that the town could resume the legal sale of beer, wine and liquor.

Nine dispensing licenses were approved by the ABC after having been awarded by the new seven-member Salisbury Licensing Board. With the nine spots serving the bubbly, hearing by the commission on additional licenses are being held today (Tues.) and tomorrow. In all, 28 licenses are expected to be issued.

With the gush of beer out of long-dry spigots and a parade of highballs across long dusty bars, the "noble experiment" ended in Salisbury Friday (23). Customers were on hand, with moist eyes, after suffering through the long drought, to get the spot back to normal.

COPA BOSS DENIES ANY BAR ON 'VARIETY' CRIX

Editor, VARIETY:

New York.

As you well know no member of VARIETY, or for that matter, any member of the press is barred from the Copacabana. And nobody on VARIETY has been told that they were barred. Miss Dorothy Kilgallen's statement on May 22 in the N.Y. Journal-American is therefore untrue. I am sorry if she caused VARIETY and Mike Gross any embarrassment.

Thanking you for your past courtesies and fairness which have always been a VARIETY tradition, I remain

Jules Podell

Costs Dip S.C.'s Laurel To Dance Policy Only

Columbia, S. C., May 27.

Laurel Hill Theatre Restaurant here, once the only home of name club talent from Washington to Atlanta, has discontinued its floor shows. New policy, spelled out by owner Lester Bates calls for a combo for dancing only.

In its heyday, Laurel Hill hosted such stars as Patti Page, Mindy Carson, Nelson Eddy, Don Cornell and scores of others. Then it shifted to a policy away from the names, but still maintaining a two-act policy of shows. Finally, the cost squeeze sent it to a single act proposition, and now it has only dancing.

Bates, new mayor of Columbia, says the spot is needed in the locality and that it will remain lighted under the new policy. Don Grimes quartet is current.

Caribe's Coconut Circuit

By ROBERT REINHART

San Juan, May 27.

With new luxury hotels springing up every year in the entire Caribbean area, island hopping by tourists and acts is developing a substantial "Coconut Circuit." It stands to reason that chain hotels will cut down travel costs by routing the same act on stopovers and jumping them across the Caribe sea island checkerboard in the most economical way possible. To some extent this is already being done.

Bill Beutel, MCA manager of Miami office, here recently at the San Juan Intercontinental, and Harvey Watson, manager of the hotel and formerly with the Uruguay operation of that chain, are bullish on the area. They agree that chain, are bullish on the area. They agree that there's a real future for the circuit. Talent has to be carefully selected however, it's stated. Acts with Latino flavor seem to do best with lxnay on any wiseguy stuff.

Some efforts to further coordinate Hilton bookings may also be in the works at the New York office, local source reports.

Meanwhile, more and more luxury hotels of the high price level are being put up in the area from Florida down to Trinidad. Comes the time when they start competing harder for the tourist dollar, price which seems to bother nobody at the moment may prove to be a serious factor.

There are just so many people who can spend $20-25 per day for a room and eventually there may be more rooms than people in this bracket. However, tourist bureaus don't seem to care about this right now and they don't appear to be making efforts to develop accommodations for those with middle-class means. Apparently they think there's still plenty of moola to be spent on the "Coconut Circuit" at these levels.

OUR HAT IS



The giant 30-foot Caliph who stands majestically astride the beautiful DUNES HOTEL *Las Vegas, Nevada*



Here's how all the critics are raving about you, PINKY . . .

WALTER WINCHELL
"Pinky Lee does not only make kids laugh . . . he makes grown-ups HOWL!"

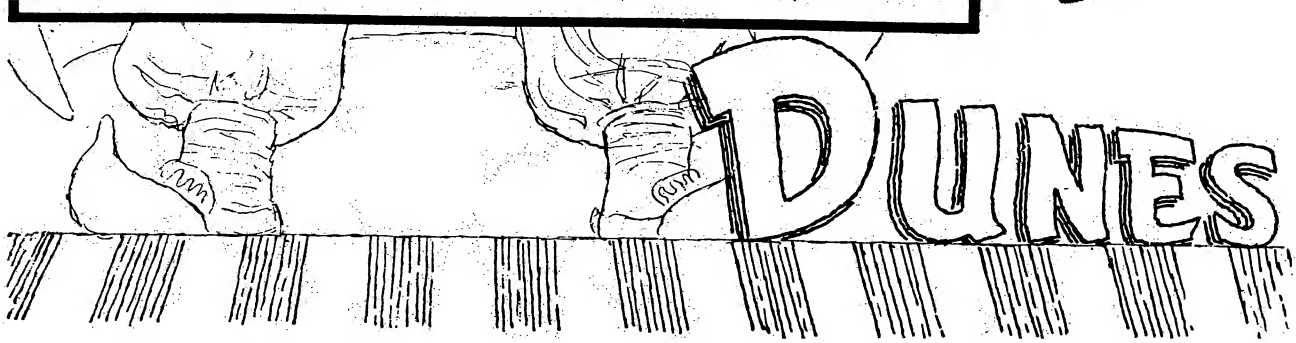
HOLLYWOOD REPORTER
"A lesser star than Pinky Lee would have been dwarfed by the gigantic production. He sends home a smash act bound to appeal to sophisticates. He tore down the house with laughter, danced, sang, played the xylophone. His versatile performance was a humor masterpiece." —Howard Brandy.

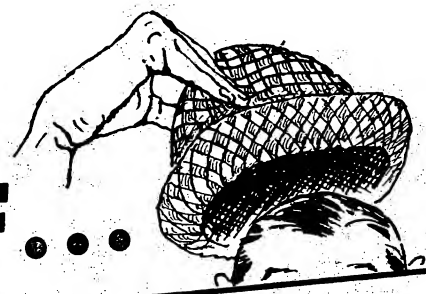
VARIETY
"The 'New' Pinky Lee, a versatile comic, comes up with a sock performance, tailor-made for clubs, he romps through a super charged session of songs, dances, impreshes, burly bits . . . VERY FUNNY"
—Duke

Las Vegas REVIEW-JOURNAL
"What a surprise he has pulled! . . . Clowns to a fare-thee-well . . . a brand new Pinky Lee . . . sock performance."
—Les Devor

Las Vegas SUN
"Pinky Lee completely stops the show . . . a roaring ovation . . . prolonged howls and happy gasps . . . a rare performer returns to his first love."
—Ralph Pearl

Las Vegas REVIEW-JOURNAL
"A huge success . . . . has everything that made Charlie Chaplin a great performer . . . the little genius can make them weep or laugh until the tears flow."
—J. Florian Mitchell





OFF... TO PINKY LEE

DUNES HOTEL • LAS VEGAS NEVADA

May 16, 1958

Pinky Lee
The Dunes Hotel
Las Vegas, Nevada

Dear Pinky:

Our hat is off to you!

You are the "New" Pinky Lee!

We heartily agree with the trade and daily press that your's has been "The surprise sock comedy performance of the year!"

The ovation you receive at the end of every show is not only a well deserved tribute, but proof you are one of the few great and versatile Comedians of this era.

Because of your fantastic record-shattering success as the star of "Life Begins at Minsky's," we are happy that you have accepted our offer to extend your engagement an additional four weeks until July 9 -- a total of 10 weeks.

You are the only artist we have ever starred this length of time at the Dunes.

And we want you back in the fall.

Sincerely

M. A. Riddle

M. A. Riddle, President
The Dunes Hotel
Las Vegas, Nevada

MAR:djh



*P.S. — *Dear Pinky*
As we go to press we have once again smashed all house records for the past week.

GAC Adds Irvin Feld Tourer Wing; Slant on Rival Circuses—R-B & H-M

General Artists Corp. has added a new organization, Super Productions Inc., to be headed by Irvin Feld, of the Feld Bros., who have been producing a series of rock 'n' roll shows and who operate the Carter Barron Amphitheatre, Washington. New unit will design and book units to tour arenas, auditoriums, theatres, ballrooms, etc. Tim Gale, former head of the Gale Agency, which was absorbed into GAC on May 15, will be an executive with the new unit.

The Feld Bros. also are aligned with Ringling Bros. and Barnum & Bailey Circus, having that outfit in a number of dates in the south. This may create somewhat of a conflict with another GAC subsidiary, GAC-Hamid, whose topper, George A. Hamid Sr., operates the Hamid-Morton Circus.

Because of this possible conflict of interests, the parent organization some time ago turned down a proposition whereby it would book and be the agent for the Ringling show. Proposition was brought in by Feld, but upon further study, GAC abandoned the idea on the ground that it would have to revamp its entire organization to accommodate the Ringling show. Since, by agreement, it would have to funnel all its outdoor biz into the Hamid group, an embarrassing situation would have been created in which the same office would be booking two major rivals in the same field.

In the present setup, the Ringling show is the concern of the Feld Bros. and GAC has no direct relationship with that outfit.

'Holiday' Ole, Havana

Havana, May 27.

"Holiday on Ice," which opened at Sports City here Friday (23) to a capacity crowd in a house that was bought out of a television station on behalf of a fan club for one of its artists, will run to June 1 and possibly longer. Indications point to a strong run, despite the fact that Latin countries rarely go in for advance sales.

The ice troupe came to Havana following a 25-day run in the Arena at Mexico City in which it grossed $239,000 at the $2 top prescribed by federal statute. The outfit scored $289,000 last season in the same spot for a run which lasted six days longer.

SUBSIDY REDUCED FOR HOLLAND'S FESTIVAL

Amsterdam, May 20.

A prime tourist lure, the Holland Festival again will be held from June 15 through July 15 in Amsterdam, The Hague and Rotterdam. Cultural events will rotate among the three cities, thus a visitor to one town will see the entire program. Local first class hotels are already booked up for the June-July period despite (or perhaps because of) the nearby Brussels World Fair.

Cuts in subsidies set the Fest back by about $8,000, but it still has been able to secure $33,000 in backing from the municipalities of The Hague and Amsterdam. Many companies that perform in Brussels are also due to appear at the Holland fest. The American Ballet Theatre will be seen here as well as the Ballet Opera of Belgrade.

In an effort to attract more subsidies and gain more prestige, Fest this year has accented a diversified program. World preem of the Dutch opera "Francois Villon," composed by the late Sam Dresden, is scheduled. Since the work is only 75 minutes, balance of the performance will comprise Manuel de Falla's ballet, "The Three Cornered Hat," interpreted by the Ballet of the Netherlands Opera.

Three Dutch orchestras will be heard and a number of stage productions have been set. Among the latter are Pirandello's "Henry IV," starring Jean Vilar, and Moliere's "L'Etourdi," with Daniel Sorano. Both will be done under aegis of the Theatre National Populaire from Paris. Of the foreign groups participating, the Deutsche Oper Am Rhein from Duesseldorf will do Richard Strauss' "Ariadne On Naxos" and Janacek's "The Case Makropoulos."

Boston Supper Clubs Scramming for Summer

Boston, May 27.

Local supper clubs are wrapping up a spotty season with June the target date for shuttering for the summer. Closed will be Blinstrub's, Bradford Carousel Room and Steuben's.

While Boston will be without supper clubs for the summer, the Frolic, 400-seater in Revere, will be going with same format of semi-names, and Salisbury Beach Frolics will open this summer with names and with the return of liquor to the beach.

Intimers, and continuous entertainment spots, Mayfair, Gilded Cage, Showbar, and Guy Guarino's Moulin Rouge in Hotel Vendome, will operate through the hot weather.

Muehlebach Pacts Names in K.C. Bid

Kansas City, May 27.

Hotel Muehlebach is making a firm bid for early summer biz with the setting of some strong names in its Terrace Grill. Hildegarde opens June 7 for two weeks, and will be followed by Tommy Leonetti, also for a fortnight. In mid-June the hotel also is bringing in the Ted Weems orch to replace the Buddy Wapples crew which has currently been on the stand for several weeks.

Decision to go stronger on the talent budget has come after the recent addition of Larry Larrea to the hotel staff, with the intent of bettering trade in the Grill, the hotel's deluxe dinner-dancing room, as well as the street level Picardy Cafe, usually playing a combo.

Hildegarde had been mentioned as a possibility here for some weeks, and it will be her first stand in the room. Leonetti had a date here last summer before going on the "Hit Parade," and comes back after the tv show is off for the summer.

Jackie Heller Switches From Americana to Roc

Miami Beach, May 27.

Vet performer and former cafe operator Jackie Heller, completing his first year as house emcee for the Americana, will spend the next annum handling same chore for the Eden Roc.

Heller moves to the Cafe Pompeii on a 12-month deal beginning June 1, ending a long search on the part of the Roc's Harry Mufson for a conferencier and aide-de-bookings for his big plushery. Heller takes over his new assignment at a healthy up in salary. Meanwhile, the Americana's Larry Tisch is on the lookout for a replacement for Heller.

LQ Bid to Lewis

Continued from page 1

night clubs to warrant such expenditures.

Risman says that he must make these investigations even at a loss to the cafe in order to look for some hidden markets that still must exist within New York but aren't being brought out by some of the available headliners.

The $25,000 fee would be the highest paid in a Manhattan nitery for any headliner. Lewis, of course, got more than that during his recent run at Ben Maksik's Town & Country Club, Brooklyn, where the envelope amounted to $40,000. Victor Borge was signed at $35,000. Latter spot also paid $25,000 to Judy Garland. There have been no such salaries prevalent in the New York bistros, inasmuch as capacities generally do not permit these scales. However, the Lou Walters Cafe de Paris with about 1,100 seats may be able to afford that kind of coin, but the LQ's 600 seats, at present price scales, wouldn't normally allow for that kind of salary.

Scarne at Hilton Casinos

San Juan, May 27.

John Scarne, erstwhile magico and now a gambling authority and writer, left San Juan's Caribe Hilton (where he's a casino consultant) for N.Y. and home.

Previously he was at Havana Hilton for a month. He's working on a new gambling tome.

VAF Prexy Due In For AGVA Parley

London, May 27.

Dave O'Gorman, president of the Variety Artistes' Federation, sails for New York on Friday (30) and will head for Mexico City to attend the convention of the American Guild of Variety Artists. The main purpose of his mission is to sign a reciprocity agreement between the two organizations protecting the interests of vauders working either in Britain or the United States.

Prior to his departure O'Gorman was given a party today (Tues.) by the VAF at which the principal guests included Jimmy Edwards, chairman; R. W. Swinson, secretary; George Le Roy, treasurer; George Elrick, Bud Flanagan, Richard Hearne, Ted Ray, Clarkson Rose, Tommy Trinder, Ben Warriss and Jimmy Wheeler.

The agreement, which runs for two years and contains 19 clauses, is aimed at insuring that artists who make the trans-Atlantic crossing do so for bona fide managements, and they will be entitled to all the benefits of the two organizations. AGVA members will be advised to join the VAF and vice versa. Both organizations have undertaken to repatriate members who find themselves stranded through no fault of their own, after having participated in an approved engagement.

Baker, Shut Out by AGVA At Mex Meet, Denied 4A's & NLRB Reps at Hearing

Harry Baker, who even before charges were heard, was barred by the executive committee of the American Guild of Variety Artists from attending the June 9 union convention in Mexico City, has been denied his request to have a representative of the Associated Actors and Artists of America and one from the National Labor Relations Board attend his hearing now slated to be heard today (Wed.).

Originally, Baker had asked for a hearing the first week in June, this was denied, inasmuch as national administrative secretary Jackie Bright, together with a few selected union members, are slated to go to Mexico City a week ahead of the confab.

In a letter to Bright, Baker originally asked by what authority he was being tried, who preferred charges, whether he could have a stenographer record the minutes and whether reps of the 4A's and the NLRB could be present at the hearing. Bright admitted bringing the charges saying that the constitution forbids activity inimical to that of the actors. Baker is charged with having acted as a clubdate producer. Bright also said in his reply that he wouldn't allow an NLRB rep inasmuch as AGVA is not under the jurisdiction of that board, and since the union is also an autonomous unit, there is no authorization for representation by the 4A's at any AGVA preceeding.

However, Baker was allowed to be represented by counsel of his own choice.

Even before Baker was notified of his disqualification despite being elected, the runner-up from among the N.Y. delegates, Diana Goldberg, was told she would go to Mexico City. She's the wife of board member Irving Grossman.

Cupidon's Summer Exit

Le Cupidon, N.Y., is slated to close for the summer June 29 following the run of singer Ruth Wallis, who preems June 10.

Trudy Richards opened at the spot last night (Tues.).

Where Will Kids Go? Out; What Will They Do at Which B.O.? Who Knows

Stardust's 'No John'

Las Vegas, May 27.

Nevada's Gaming Control Board okayed the Stardust for a license with the understanding that hotel owner John Factor will have nothing to do with the operation of the casino.

Desert Inn casino bosses, who run the Stardust gambling for a monthly rental of from $40,000 to $80,000 a month, include: Wilbur Clark, 5½%; Thomas J. McGinty, 4½%; Marris Kleinman, 22%; Moe Dalitz, 22% Sam Tucker, 22%; Allard Roen, 2%; Bernard Rothkopf, 2%; Robert Kaye, 4%; Ruby Koled, 8%; and C. J. Jones, 1%.

Stardust is skedded to open July 2 with the Paris Lido show.

ARA for Change In N.Y.'s '5%' Law

Artists Representatives Assn., organization of agencies, will seek to have the General Business Law of New York State amended at the next session of the Legislature to provide that talent agencies do not fall into the category of employment offices. ARA will seek either to have a special category created for the date-diggers or to have the agencies classified as business administrators.

Issue has again becom important because of the request by N.Y. City License Commissioner Bernard J. O'Connell that an application for a license in the city be accompanied by a signed affidavit stipulating that the license holder is complying with a clause in the N.Y. State law which which provides that no more than 5% is charged for services in obtaining employment for acts.

A meeting last week of the ARA board of governors resulted in a letter being sent to all members asking that they hold off applying for licenses. The agents were asked to bring all queries from the Dept. of Licenses to the attention of ARA attorney Abraham Males.

Vancouver's New Gayway Hampered by Strikes

Vancouver, May 27.

Local teamsters and electricians strikes have hexed plans to open Vancouver's "all new" Gayway completely by July 1. Gerry Crawshaw of Burrard Amusement Corp., which operates the funpark, said it's doubtful if the roller coaster will be finished in time, although construction has resumed. The merry-go-round from defunct Happyland has been rebuilt.

There will be a dozen new rides for July opener but no funhouse until next season. Six kiddie rides will form a permanent part of the nine-acre amusement area. During Pacific National Exhibition, Aug. 18 to Sept. 1, additional rides will be set up by Oak's Amus. Park, Portland, and Royal Canadian Shows.

Gayway will also feature Dancing Waters and a girl show. A new 150-seat restaurant forms part of permanent setup, to be open yearround as a "drive-in."

Bon Bons Switch

Pittsburgh, May 27.

Joyce Weston has dropped out of femme singing trio called the Bon Bons to take a secretarial job in New York with GAC. She's being replaced by Liz Seneff, former band vocalist and daughter of Alice Hogg Seneff, veteran newspaper woman here on the staff of Hearst Sun-Telegraph.

Bon Bons had been booked into Town House here recently but had to postpone the engagement until early summer in order to give Miss Seneff more time to work into the act.

Talent agencies are now desperately engaged in a search for a trend—any trend that may indicate where the money that used to be spent by youngsters will now go. With diminution of the rock 'n' roll market and the decline of sales on single records, the offices are looking for some indication of what can be thrown into the now existing vacuum.

Thus far, nothing of note has shown up despite some encouraging upbeats in certain types of attractions. One of the healthiest trends, is noted in the upbeat of the cultural events. The classics are hitting important boxoffice in most metropolitan situations. A personality such as Van Cliburn is proving that he can draw among juves as well as adults. However, the agencies have decided that the longhairs aren't potent enough. It's difficult for them to imagine the curb outside of Carnegie Hall at concert time filled with motorcycles.

Another area of probing is the jazz concerts, but the agencies feel that although the jazz market is good, it is a constant one that hasn't had any major growth spurts even with the near demise of rock 'n' roll.

One of the major failings is the development of any personality that might be able to shed some light on new paths and directions. While there have been hits such as Johnny Mathis and Sallie Blair who are on their way, the lead that they have established isn't potent enough to force a trend. Nor do the agencies feel there is anything in films or video that could whip up a storm of in-person boxoffice.

The search is now on with a degree of desperation. The agencies feel that the recession would have nothing to do with the establishment of a new vogue. In former eras, there have been a lot of personalities and styles established when the country's economics were gloomy.

The agencies feel that until a new mode is formulated, a lot of boxoffice will be going to waste.

CARNER SETS MARK AT HUB STORYVILLE

Boston, May 27.

George Wein returned Erroll Garner for surprise week's booking at his jazz palace, Storyville, with a $4.50 minimum, and set record for the spot with lines nightly.

Garner, who closed Sunday (25), ended the season for the nitery after jamming the cultists in. Wein had presented Garner in jazz concerts at Symphony Hall, in Worcester, Springfield and Providence this season as well as two stands at Storyville. Garner, who has been taken over by impresario Sol Hurok for concerts, is skedded for the Newport Jazz Festival.

Wein opens a summer counterpart of Storyville June 28 in Harwich, Mass., on the Cape, to be known as "Storyville-Cape Cod," and has inked Garner, George Shearing and Dave Brubeck. Wein is also extending his jazz activities to the French Lick Jazz Festival in French Lick, Indiana.

ST. PAUL'S INSTITUTE

Continues Big User of Talent In 20th Year at 17c

St. Paul, May 27.

Next season's annual St. Paul Women's Institute offerings will include musical presentations by the Swiss Gay Tyroliers and "Eight Men and a Girl" and concerts by the Minneapolis Symphony Orchestra, Princeton's Westminister choir and pianist George Feyer along with talks by Associated Press' Eddy Gilmore, actress Anita Colby and gag-collector Bennett Cerf.

It'll be the Institute's 20th season. Season subscribers are charged only about 17c per program, the two local jointly owned newspapers, the Dispatch and Pioneer Press meeting the large annual deficit.

"he sings like there is no tomorrow..."

GEORGE BOURKE, Miami Herald

Rondo is big and masculine and he sings with a big and masculine voice. Rondo, who etches best selling albums for the Jubilee label, is a versatile vocalist—touching your heart with the soft sentiment of "They Wouldn't Believe Me," inspiring with "Two Different Worlds" and then belting the ears in the **Al Jolson** manner with a Jolson medley and "Lonesome Road." The singing is great but the Rondo ringside manner is greater.

PAUL M. BRUUN
Miami Beach Sun

Until last night I hadn't seen Don Rondo; who, I understand, is one of the current hit singers. He is a big fellow, and gives unselfishly of his talents. He sings like there is no tomorrow, that his sole purpose is to entertain the Cafe Pompeil guests, which is a pleasure to report. Many singers act like they have other things on their mind.

DICK HOEKSTRA, Ft. Lauderdale Sunday News

Don Rondo's back and Harry Mufson's got him. The tall, blonde singer is wowing them in the Eden Roc's Cafe Pompeil and is introducing what could be a Top Ten song, "Dormi," from Jerry Lewis' movie, "Rock-A-Bye." It's like an Italian lullaby and the record hits the stores today.

Rondo whipped up several new songs for his return engagement, although he does include those which brought him to the front, "Two Different Worlds" and "White Silver Sands." He gets real cozy with his crowd, sitting on the edge of the stage, legs dangling and singing "Because of You" and "They Wouldn't Believe Me" to the women. He's the kind of singer men like, too.

HERB KELLY, Miami News

A report on Rondo. This bright, young new singer has himself a solid following at the Eden Roc in Miami Beach. Don, who has a fine voice, really belts the ballads and the Eden Roc audience loved it on opening night.

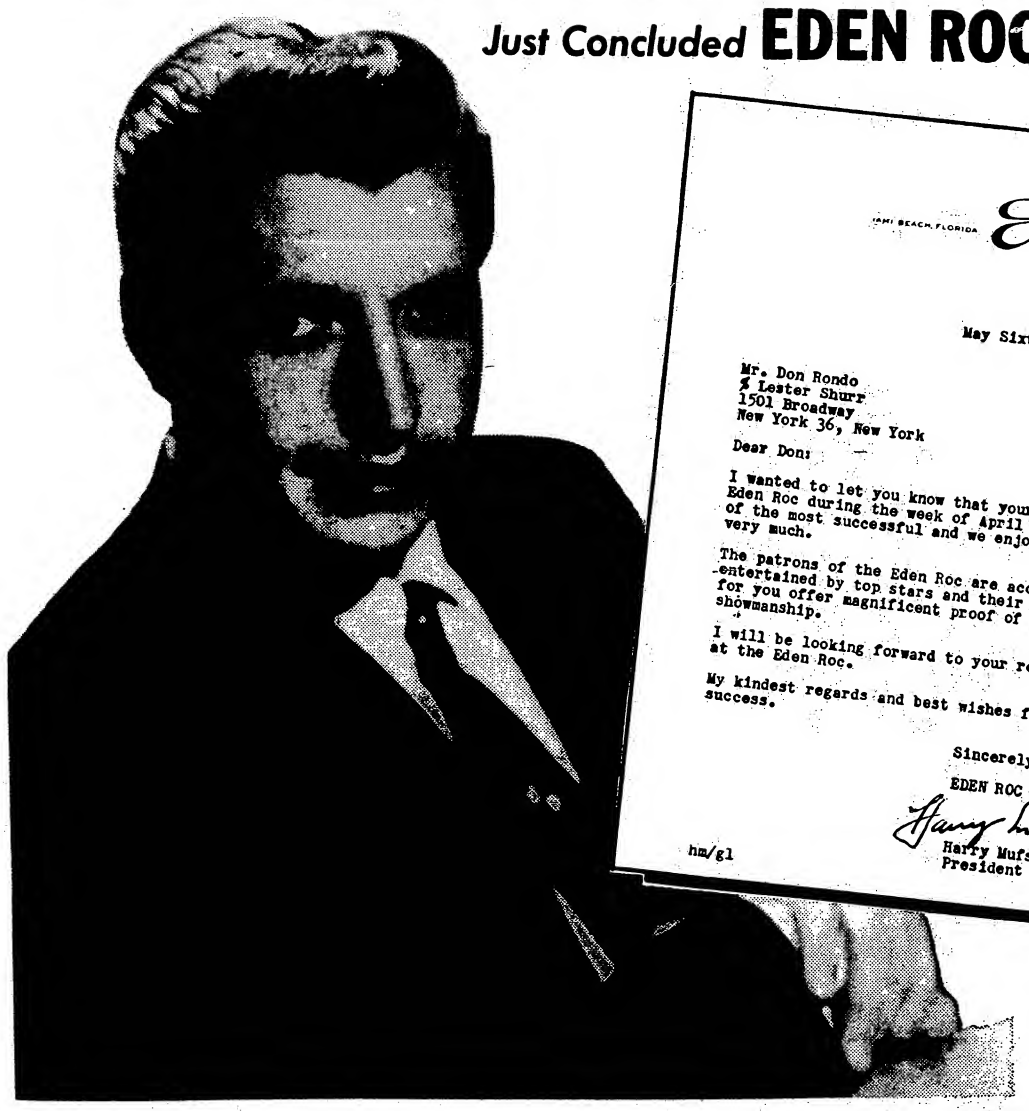
From his opening number, "Two Different Worlds," the record that shot to a million sales and fame for Rondo to a solid up-tempo delivery of "Birth of The Blues," Don Rondo is class.

His easy way of using the mike and directing a love tune to ringside female admirers all adds us to showmanship.

Rondo's big lover six feet tall appearance is in his favor. We think Rondo will be around a long time after Rock 'n Roll has hit a rock and rolled over. He'll be at the Eden Roc through Tuesday.

DON RONDO

Just Concluded EDEN ROC, MIAMI BEACH



MIAMI BEACH, FLORIDA — Eden Roc — HOTEL CABANA YACHT CLUB

May Sixth, 1958

Mr. Don Rondo
℅ Lester Shurr
1501 Broadway
New York 36, New York

Dear Don:

I wanted to let you know that your engagement at the Eden Roc during the week of April 23rd - was one of the most successful and we enjoyed having you here very much.

The patrons of the Eden Roc are accustomed to being entertained by top stars and their standing ovations for you offer magnificent proof of your talent and showmanship.

I will be looking forward to your return engagement at the Eden Roc.

My kindest regards and best wishes for continued success.

Sincerely,

EDEN ROC HOTEL

Harry Mufson
President

hm/gl

VARIETY

"Don Rondo hits with impact . . . hip auditors . . . who've seen the best, held the big guy for a long set of encores and were beating it up for more when he finally bowed off . . . has a warm personality . . . displays penchant for a free-wheeling approach that adds sock to his upbeat tempos . . . . auditors paid rapt attention."

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327 N. Rodeo Dr., Beverly Hills CRestview 4-8111

Exclusively **JUBILEE RECORDS**
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"DORMI, DORMI, DORMI"
b/w "HER HAIR WAS YELLOW"

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MARIO TROMBONE ASSOCIATES
250 West 43rd St. New York, N. Y.

Vaude, Cafe Dates

New York

Mike Di Vaeli booked for a series of dates to include the Celebrity, Philadelphia, June 9; Bolero, Wildwood, June 27; Three Rivers, Saugerties, July 4; Frolics, Salisbury Beach, July 12, and the New Arena, Philadelphia, July 25 . . . **Sam Levenson** opens at the Ambassador, Los Angeles, Sept. 25 . . . **Joe E. Lewis** to return to the El Rancho, Las Vegas, for the New Year's eve show starting Dec. 27 . . . **Myron Cohen** goes to the New Arena, Pittsburgh, June 27 . . . Frolic, Salisbury Beach (Mass.), lineup to include **Martha Raye**, June 27; **Eydie Gorme & Steve Lawrence**, June 29; **Frankie Laine**, July 6; **Four Lads-Jimmie Rodgers**, July 20; **Louis Armstrong**, July 27; **Tony Bennett**, Aug. 3; **Tony Martin**, Aug. 10; **Johnny Mathis**, Aug. 17, and **Teresa Brewer**, Aug. 24.

Chicago

Comic **Peter Wood** has a two-weeker at Ottawa House, Hull, Que., starting July 7 . . . **Brian & Linda Peters** set for the Peoria Showboat, May 30 for a pair . . . **Hildegarde** waves her hanky in the Muehlebach, K.C., commencing June 6 . . . **Haller & Hayden** plus **Ann Leonardo** are set for Eddys' in K.C. May 31 . . . **Jack Carter** into Cliff's Black Orchid Aug 7 for a fortnight . . . **Pat O'Day** chirps at Eddys' Sept. 5 for two frames . . . **Norton & Patricia** into the Dallas Adolphus Sept. 8 . . . **Lou Nelson**, with **Billy Albert & Audrey Sister**, arrive there Oct. 9 . . . **Jean Shannon & Brooks Bros.**, into the Winnipeg El Rancho Carlos yesterday (Tues.) . . . **Jose Greco** pacted to open there Oct. 25 . . . **Tommy Leonetti** has two weeks at the Muehlebach starting June 20 . . . Houston Shamrock has **Johnny Puleo's Harmonica Gang** due in Oct. 16, followed by **Myron Cohen**, on the 30th and **Roberta Sherwood** Nov 13 . . . **Ira Sidelle** of Shaw Artists has shifted from Chi to Gotham.

Atlanta

Exotic **Jody Lawrence** has featured spot in new bill at Imperial Hotel's Domino Lounge, backed up by comedic **Kay & Aldredge**, rock 'n' roller **Mark Deaning**, emcee **Grady Wilson** and music by **Tokye Trio** . . . Troubador **George Pettis** stops his strolling at Club Peachtree to act as emcee of show that spotlights terpers **Hope Hayden** and **Midnight Starr** . . . Duo (**Ken George & Earl Crowse**) billed as Note-A-Riots opened (26) at **Danny Demetry's** Zebra Lounge in Howell House Lobby . . . **Dave Townsend** returned to keyboard in Georgian Terrace Hotel's Red Carpet Lounge . . . **Emile Poisson** and crew playing for dancing and diners at Empire Room in Atlanta Biltmore . . . **Sammy Duncan Dixielanders** holding over at Hank & Jerry's Hideaway . . . **Henry Grady** Hotel's Paradise Room retaining Stars on Ice show, with **Erv Hinkle** outfit playing for show and dancing . . . **Betty Allen, Freddy Bernard** and **Marguerite Sparks** heading show at Harem Supper Club.



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Minneapolis, Minn.

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PARIS, FRANCE
Second Week
Mgt. BILL MITTLER, 1619 Broadway, New York

Welk 17½G, San Antonio

San Antonio, May 27.

The take on the Lawrence Welk one-nighter concert at Bexas Coliseum last week was $17,500.

Welk made a two-day trip to Texas making stops here and at Houston.

Seattle World's Fair

Continued from page 2

outdoor show business governed by the vagaries of Seattle weather."

He pointed out that "in a fair or exposition the amusement centre is most valuable in providing the draw for the general public. To all intents and purposes, at night the amusement section is *the fair*. It develops all traffic and without it at night the fair might as well close down."

After visiting Disneyland in California, the "Magic Mountain" development in Denver, the Dallas "Grand Old Texas" project, and conferring in Chicago with showmen who handled the world's fair in San Francisco, Chicago and New York, Van Camp proposed the Seattle fair would include:

1. A Seafairland, with water rides, castles and islands built around a nautical theme, including Neptune's castle, pirate ships, Davy Jones' locker and a children's kingdom.

2. A reproduction of early Seattle along the established amusement centre format.

3. An Alaskan Yukon Pacific section which would tie in the historic "gold ship," an Indian village, Eskimo igloos, dogsled rides, Canadian Mounties, etc.

4. A South Pacific section, adapting the lighter aspects of life there.

5. A Northwestland, built around the growth of industry in the Pacific Northwest, perhaps with Paul Bunyan predominating, and with rides and amusements dramatizing Seattle as a seaport, its fishing and logging industries, through the use of logrolling, tree topping and similar attractions.

Van Camp told VARIETY that he had concentrated on the playland aspects, rather than theatre, sports or cultural attractions, but that the importance of the latter three was tremendous. "Such events must be carefully planned," he said, "since they can have a great bearing on the prestige and attendance of the exposition."

'Van'-Type Medals

Continued from page 1

lution, who won the auditorium, recently recommended withdrawal of this country from the United Nations, the audience rose as NBC's Symphony of the Air, led by Soviet maestro Kiril P. Kondrashin, played the "Star Spangled Banner," followed by the Russian national anthem. Concert was booked here by Patrick Hayes.

Pianist's Washington visit included, beside the White House visit, a post-concert supper at Russian Embassy hosted by Ambassador Nikhail and Mme. Menshikov, and a Saturday (24) night "command performance" at White House Correspondents' dinner honoring Vice President Nixon. Jinx Falkenburg emceed latter show.

Cliburn Wows Philly

Philadelphia, May 27.

Van Cliburn, 23-year-old Texas winner of Soviet Russia's first international Tchaikovsky piano competition, continued his triumphant tour before a capacity house at the Academy of Music.

Tickets were all sold out a few hours after news of the event. Hundreds of people milled around the outside of the Academy hoping for some lucky break that might get them tix that just weren't to be had.

Cliburn was backed up by the Symphony of the Air under the direction of Soviet conductor Kiril F. Kondrashin.

A shouting, applauding crowd cheered his every movement and at the insistence of his listeners he repeated the second and third movements of Tchaikovsky's Concerto No. 1 in B-flat Minor at the program's close.

Room for Everybody

Continued from page 63

tent enough eventually to become headliners. Entratter doesn't go in for "freak" attractions because of the paucity of entertainment values therein and their failure to give the public its money's worth. Of course, Entratter is in a fairly solid position with a steady group of headliners which includes Frank Sinatra, Danny Thomas, Lena Horne, Will Mastin Trio, Dean Martin, Jerry Lewis and a few others who play his inn annually and who bring top crowds into the hotel.

However, Entratter paints a gloomy picture of future developments along that line. The top names, he points out, are at a financial disadvantage because of taxes when they play more than 15 weeks or so per year. They are in demand in many parts of the country, and the more competitive the town, the higher the salary. With more loot the act's availability goes down. In a situation like Miami Beach, where competition becomes unbridled at the height of the winter season, salaries may go so high, Entratter fears, that the hotels through self-preservation will have to get together and decide whether they can afford top acts or names beyond a certain price range. (See separate story on Florida "treaty".) Situation isn't likely in Vegas because future commitments and salaries have been made on a longrange basis.

Entratter was in New York last week scouting new acts and to confer with talent agencies. He and his wife Dorothy planed out to Vegas Saturday (24).

Saranac Lake

By Happy Benway

Northwoods School Lake Placid Boys Glee Club recital at Will Rogers was one of best ever witnessed here. Singing was under direction of James Carr.

Ned Shugrue and Murray Weiss, executives of Will Rogers Fund, in from Gotham and Boston, respectively.

Will Rogers Fund Board of Directors pow-wow skedded for June 27.

Joseph Shambaugh, Paramount Films salesman, off to Cincinnati for a two-week furlough.

Lucy Jeanett Thurman got an all-clear to resume work and left for Corpus Christi, Tex., where she is employed as a cashier with C. C. Theaters. Ditto for William Wills, former manager of old Washington Theatre in Shelby, N. C.

J. G. Taylor Spink, publisher of Sporting News put Will Rogers Hospital on his mailing list.

Peter (IATSE) Gillespie in for usual rest and observation period.

Joseph A. Grever, theatrical poster artist, left for Flushing, N. Y., to resume work.

Write to those who are ill.

Inside Stuff—Vaude

A gift of $15,000 was donated to the Scottish Theatrical & Variety Artistes' Benevolent Fund by Mozart Allan, wealthy Scot music publisher. It will be used to set up a memorial fund in honor of donor's father, the late Mozart Allan Sr., who established the song publishing outfit last century. It will provide country and coast vacations for infirm vaude performers.

Singer Loray White's upcoming fortnight at Cave Supper Club, Vancouver, set for June 16-28, and ballied for eight weeks as "Mrs. Sammy Davis Jr.", has been upset by possibility of her becoming an "ex," says boniface Isy Walters, and that "apparently she'll be in court for that date." The booking has been cancelled by the performer.

Vaude made a one-night comeback last Friday (23) when the San Francisco Theatrical Club put on its annual 26-act variety show at the Veterans Auditorium. Acts included Louise Fitzgerald doing a bicycle specialty, John Romano and Raymond Cone in a soft-shoe routine and Ida Wyatt, now 82, singing—63 years ago she gave a command performance for Queen Victoria in London.

The Hilton Hotel chain paid for a 16-page insert in the N. Y. Times of Sunday (25). Articles included sidelights on the operation of various units of the chain, with byliners including Jim Bishop, Tex & Jinx McCrary, Amy Vanderbilt, James Beard, Irv Kupcinet, Richard Carter and bossman Conrad N. Hilton.

Unit Review

Five-Past Eight

(ALHAMBRA, GLASGOW)

Glasgow, May 27.

Stewart Cruikshank presentation of revue, with Stanley Baxter, David Hughes, Rikki Fulton; Features Fay Lenore, Ballet Trianas; devised and staged by Dick Hurran; choreography, Ross Taylor; musical arrangements, Geraldo; costumes, Berkeley Sutcliffe, R. St. John Roper, Irene Segalla; decor, Tod Kingman & Reg Allen. At Alhambra Theatre, Glasgow, May 19, '58, for season; $1.30 top.

Stewart Cruikshank, London-based boss of the U. K. Howard & Wyndham chain, has shrewdly tossed lotsa coin into making a glittering splash of the 1958 revue, now expected to achieve higher standards each year. Result this season, staged once again by Dick Hurran, fully meets expectations, and fits suitably into a year when Britain's Queen will honor Scot vaude with her presence at Royal Variety Show in same house July 3.

Spectacle highlight is a "Happy Holiday" production closing first segment, with a reportedly $9,000 bathing pool built into stage. Mirror reflects dancing girls sporting in the pool, final tag being a drop by show's three stars (Stanley Baxter, David Hughes and Rikki Fulton) into the aqua as curtain drops. Number brings strong aud reaction and provides talking point for outfronters. It climaxes airport and Riviera items, featuring singer Hughes, show's principal dancers, and chorines garbed as Miss Paris, Miss New York, etc.

Revue hinges strongly on mechanical effects, such as a train roaring behind set with lights twinkling on-off, and a slanted "La Trayiata" scene, with good warbling by Hughes and Fay Lenore. A guest act from Spain, the Ballet Los Trianas, score heavily with lively gusto of dancing in "Fete Espagnole."

In the comedy department, Baxter, one of the younger crop of Scot comedians, draws yocks aplenty in a "Royal Box" bit. He is a member of the British Guards dressed in red uniform and wearing a furred Busby atop his head, and tickles the risibilities with trick of pulling a real telephone from his furred helmet and gabbing to a friend through instrument.

Baxter registers throughout in the fun dept., and has another pleasant item as an elderly English colonel meeting an old flame in "It Must Be The Heat." Character work here by Clement Ashby as a Dame type is a standout, and reminiscent of work of the late Harry Gordon, noted for his femme impersonations.

Fulton, other main comedy star, is handicapped by some stereotyped fodder in "Paris in the Spring," as a Scot femme vacationing in the Gallic city, but comes back sharply with his portrayal of a Russian pianist and as a theatre usher commenting on audience personalities in "Friends in Front."

In the song sector, Hughes, though bogged down by first-night snags such as an entwining microphone, has looks and presence plus highly acceptable vocal talent, and wins with "In the Mood for Love" and "May Never Pass This Way Again." Miss Lenore is a cheerful chirper in the song section.

Dancewise, show has lotsa moments apart from offerings of Los Trianas, and Ross Taylor has staged the terping with ingenuity and verve. Irene Claire, Keith Little and Peter Johnston do good work. George Mitchell Singers (8) are vocal asset in support throughout. Ethel Scott and Stan Mars aid in the stooge section, and Danny Walters batons the Geraldo orch. Costumes and decor are in class of their own, and the Dick Hurran staging sets high standard. Show retains speed despite length of certain items, and is a certain coin-gatherer from now until end of fall.

Gord.

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VARIETY BILLS

WEEK OF MAY 28

Numerals in connection with bills below indicate opening day of show.

NEW YORK CITY

Music Hall 29
Emilia Sherman
Corps de Ballet
Rockettes
R. Paige Orc.

AUSTRALIA

MELBOURNE
Tivoli 26
Rolly Rolls
Douglas & Priscilla
Horrie Dargie 5
Billy Baxter
Najas
Alcettys
Dorothy Costello
Dalrays
Patsy O'Hara
Jim Berinson
Rae Morgan
SYDNEY
Tivoli 26
Ronnie Ronalde (2)
Vic Hyde
Clifford Guest
Curibas
George Holmes
Eleanor Gunter
Joe Martin
M & S Davis
Buster Fiddess
Joe Jenkins
Alwyn Leslie
NEWCASTLE
Victoria 26
Johnny Lockwood
Margo
Hayes & Faye
Anny Berryer
Medlock & Marlowe
Les Thaika
Jimmy Jeff
Williams & Shand
Edith Juhasz
Frank Ward
Barton & Stuchb'r'y

BRITAIN

ASTON
Hippodrome 26
Whittaker & Law
Luscious Goldwyns
Don & Junita
Pamela Phillips
Les Madrigols
Benny Garcia
Maureen Gabrielle
BIRMINGHAM
Hippodrome 26
Guy Mitchell
Mantons
Elizabeth & Collins
Peter Dulay
Lloyd & Day
Nordics
Mongadors & Ann
BRIGHTON
Hippodrome 26
David Whitfield
Desmond Lane
David Berglas
Silvia & Audrey
Des O'Connor
Walthon & Dorraine
Peggy Cavell
Hill & Billie
FINSBURY PARK
Empire 26
Kaye Sis
M & B Winters
Gilbert
Mistin Juniors
Granger's Puppets
Maxims
Frank Cook
Les Galantas
GLASGOW
Empire 26
Robert Earl
Cherry Wainer
Kentones
Joe Church
Igor Gridneff
Peter Groves 3
Reg Thompson
Larry Marshall
LEEDS
Empire 26
Nitwits
Fox Girls
Kirk Stevens
Tex McLeod
Fras'rs Harmonica's
Hill-Billy Polecats
Hal Roach
LIVERPOOL
Empire 26
Benny Hill
Johnson & Carr
Kemble & Christine
Rene Strange
Crawford 3
A & V Shelley
Robertis
Jack Beckitt
LONDON
Metropolitan 26
Jimmy Wheeler
Gary Miller
Audrey Jeans
Jimmy Gay
Harry Jacobson
Ron Scott
Dobie 2
MANCHESTER
Palace 26
Anne Shelton
Billy (Uke) Scott
Fayne & Evans
Skylons
Mitchell 3
Leslie Randall
Benson Dulay Co.
Martinis
Georgette
NEWCASTLE
Empire 26
Olsen & Johnsen
Lundon & Pam
Tony Brent
Keefe Bros. & A.
Don Hooton
Ron Scott
Benson Dulay Co.
Francois & Zandra
Ted Lune
Allen Modley
NORTHAMPTON
New 26
Revel & Fields
Marqueez
John & Julie
Roy Mack
Gillian Prince
Roy Marsden
Jackie Fortune
Marie De Vere Orch
NOTTINGHAM
Empire 26
Jimmy Young
Juggling Brauns
Sc—anders
Billy Stutt
Sally Barnes
Russell & Susie
John Killick
Marcies
SHEFFIELD
Empire 26
Hilltoppers
Emerson & Jayne
Johnny Mack
Lotus & Lila
Alan Clive
Authors & Swinson
Marguite & Charles
Taylor & Valerie
SOUTHAMPTON
Grand 26
Cyril Dowler
Ron Dillon
Dennis Burrows
Lynton Boys
3 Diplomaries
6 Modern Misters
6 Chicks
SUNDERLAND
Empire 26
Ronnie Hilton
Lane 2
Freddie Frinton
Agnette & Silvio
Bill Worsley
Penny Nicholls
Judy Moxon

CHICAGO

Black Orchid
Dick Shawn
Fran Jeffries
Joe Parnello (3)
Blue Angel
"Tropical Holiday"
Carmen Romano
Pedro Roman
Glamazons
Lord Christo
Blue Note
Gene Krupa (4)
Chez Paree
Tony Bennett
Rowan & Martin
Geo. Cook Orc.
Chez Adorables (9)
Cloister Inn
Eddie Higgins 3
Beverly Kelly
Ramsey Lewis Trio
Conrad Hilton
Glenn & Coleen
Menchaya Orc
Drake Hotel
Sheila Reynolds
Jimmy Blade Orc
Gate of Horn
Bob Gibson
Josh White
London House
Jo Jones (4)
Mister Kelly's
Mike & Elaine
Betsy Duncan
Marty Rubinstein 3
Marx & Frigo
Palmer House
Modernaires
Dornan Bros.
Mattison Trio
Ben Arden Orc

LOS ANGELES

Avante Garde
Ruth Olay
Matt Dennis Trio
Phil Leeds
Joe Castro Trio
Band Box
Billy Gray
Pony Sherrell
Antone & Curtiss
Billy Barty
Bob Bailey orc
Ben B.
Ben Blue
Buddy Lester
Barbara Heller
Sammy Wolf
Joan Kayne
Dick Bernie
Ivan Lane Orc
Coconut Grove
Teresa Brewer
Alan Drake
Freddie Martin Orc
Crescendo
June Christy
Irwin Corey
Renet Touzet Band
881 Club
Johnny Walsh
Interlude
Tom Lehrer
Martin Denny
Group (4)
Largo
Meg Miles
Chuck Miller
Lenny Niehaus Orc
Larry Potter's
Supper Club
Chantel Noel
Sandy Sims
Mocambo
Peggy Lee
Frankie Sands Trio
Paul Hebert Orc
Moulin Rouge
Jerry Lewis
Donn Arden Revue
Dick Stabile Orc
Slate Bros.
Don Rickles
Vido Musso
Statler Hotel
Carmen Cavallero 29
Ed Bergman Orc
Ye Little Club
Annette Warren

HAVANA

Capri
Darryl Stewart
Luisa Chorens
Somavilla Orc
Calvet Orc
Hilton
J. Moreno
Fajardo Orc
Nacional
Maria Neglia
Carlisse & Raymond
Parisien Dncrs
Ray Carson
Dancing Waters
W Reges Orc
Riviera
Raye & Naldi
Violeta Vergera
Felix Guerrero Orc.
Casino Playa Orc.
Sans Souci
Cetra 4
Gloria & Rolando
Victor Alverez
Miriam Barreras
La Serie Orc
Ortega Orc
Tropicana
Leonella Gonzalez
Henry Boyer
Berta Rosen
Berta Depuy
Lago Sis
Miguel Checkis
Clara Castillo
Fillo Bergaza
Fernando Mulens
Tropicana Ballet
S Suarez Orq
4 Romeu Orq

LAS VEGAS

Desert Inn
Marie McDonald
Jackie Miles
Donn Arden Dncrs
Carlton Hayes Orc
Dunes
"Life Begins At Minsky's"
Pinky Lee
Pat Amber Halliday
Marquis Family
5 Yokois
Martine Vargas
Eva Pavlova
Gillian Grey
Bruce Carnell
Cee Davidson Orc.
El Cortez
Dubonnet Trio
Dick Saunders
Marcie Miller
El Rancho Vegas
Joe E. Lewis
Lili St. Cyr
Marion Colby
Barry Ashton Dncrs
Dick Rice Orch
Flamingo
Pearl Bailey
Lou Bellson
Harrison & Fisher
Four Voices
Moana Gleason
Don Kirk
Flamingoettes
Jack Cathcart Orc
Dick Contino
Fremont Hotel
Nitecaps
Mark Wayne 4
Deedy & Bill
Golden Nugget
Hank Penny
Sue Thompson
Ish Kabibble
Nick Alexander
Wade Ray 5
Riviera
Liberace
Sid Krofft
Phyllis Sues
Dorothy Dorben Dancers
Shecky Greene
Ray Sinatra Orc
Dukes of Dixieland
Sahara
Kay Starr
Wiere Bros.
Saharem Dncrs
Louis Prima &
Keely Smith
Louis Basil Orc
Sands
Will Mastin Trio
Sammy Davis Jr.
Francis Brunn
Bob Kaye
Copa Girls
Antonio Morelli Orc
San Souci
"Havana Heatwave"
Sid Fields
Bobby Morris
Pat Moreno
Cindy & Alberto
Jeanne Masson
Mile. Zabuda
Bobby Blue Orc
Showboat
Coweyes Engler
Shirley Scott
Garr Nelson
Showboat Girls
Vic Artese Orc
Silver Slipper
Hank Henry
Annie Maloney
Peggy Dieterick
Kim Athas
Jimmy Cavanaugh
Sparky Kaye
Mac Dennison
Geo. Redman Orc
Thunderbird
Frank Gusto
Joe Fornaro
Tropicana
Walter Winchell
Elaine Dunn
Dante D'Paulo
George Chakiris
Lizanne Truex
Jack Ackerman
Nat Brandwynne

MIAMI-MIAMI BEACH

Americana
Genevieve
Bob Melvin
The Reyes
Jackie Heller
Lee Martin Orc
Maya Orc
Balmoral
Charlie Farrell
Billy Mitchell
Mickey Gentile
Jose Curbelo Orc
Carillon
Lillian Briggs
Baron Buika
Dick Sterling
Jacques Donnet Orc
Deauville
Smart Affairs
Larry Steele
Rose Hardaway
Sir Lionel Beckels
Wanderers (4)
Leonard Bros.
Flash Jordan
Lon Fontaine
Beige Beauts
Walter Nye Orc
Eden Roc
Denise Lor
Leo de Lyon
The Robinsons
Rascha Rodell
Mal Malkin Orc
Sonny Kendis Orc
El Patio
Wingy Manone 4
Rudy Ferguson 3
Bobby Sherwood
Fontainebleau
Bill Hayes &
Florence Henderson
Richiardi Jr.
Murray Schlamm
Sacasas Orc
Pupi Campo Orc
Lucerne
Havana Mardi Gras
Diosa Costello
Milos Velarde
Don Casino
Tonia Flores
Tony & Francella
Juan Romero
David Tyler Orc
Luis Varona Orc
Murray Franklin's
Murray Franklin
Dick Havilland
Kay Carroll
Dolores Leigh
Phyllis Arnold
Snuffy Miller
Eddie Bernard
Nautilus
Mac Pepper
Carlos & Yvonne
Syd Stanley Orc
Sans Souci
Mickey Katz
Freddy Calo Orc
Paul Seers

SAN FRANCISCO

440 Club
Lenny Bruce
Belasco Four
Billy Collin
Backstage
Joanne Beretta
Bernard Bragg
Roger Bullock
Blackhawk
Modern Jazz 4
Easy Street
Kid Ory Orc
Crest Lounge
Pete Daily Orc
Fack's II
Ruth Olay
Axidentals
Mel Young
Fairmont Hotel
Herb Shriner
Geo. Alexander
E. Heckscher Orc
Gay 90's
Bee, Ray & Ray K. Goman
Joy Healy Dncrs 6
Wally Rose Orc
Hangover
Earl Fatha Hines Orc
Muggsy Spanier
Joe Sullivan
Hungry I
Betty Bennett
Dave Ketchum
Gateway Singers
Purple Onion
Lil Greenwood
Lou Gottlieb
365 Club
Davis & Reese
Constance Moore
Joy Healy Dncrs
Alex Duchin Orc

SAN JUAN

Intercontinental
Jane Morgan
Ernest Bragg
Dick Farney
Bruni Roque
Francisco Cago Orc
Lito Pena Orc
Caribe-Hilton
Florian Zabach
Goyo Reyes
Pepita Ortega
Miguelito Miranda Orc
Joe Blanco Orc
Condado Beach
Stan Fisher
Jan & Jack
Hal Joy
Pepito Torres Orc
Hector Naervey Orc
Normandie Hotel
M. A. Ortiz
Raul De Meja
Alva & Rosario
Voodoo Orc
Cotillion Room
Tobaco Muniz
Flamboyan Club
Roberto Iglesias
Cesar Concepcion
Kiko Mendive
Joe Vallejo Orc

RENO

Harolds Club
Jodimars
Idiots
Kenny Knox
Harrah's Club
Denis & Rogers
Lee Martinas
Windsors
Saunder & Miller
Holiday
Nick Lucas
Townsmen
Commodores
Richie Bros.
Strollers
Sabres
Mapes
Billy Eckstine
Lou Wills Jr.
Dorothy Claire
Nancy Lee
Jack Melick Trio
Ed Fitzpatrick Orc
Golden
Billy Ward & Dominoes
Harry Ranch Orc
Riverside
Geisha Girl Revue
Make Believes
Starlets
Bill Clifford Orc.

Cabaret Bills

NEW YORK CITY

Blue Angel
Michele Leiur
Shelly Berman
Geo. Matson
Kingston 3
Andy Sparks
Bart Howard
Jimmie Lyon Trio
Boboli
Vivian Lori
Patti Reno
Christopher Cary
Kenneth Shelton
Bon Soir
Felicia Sanders
Igor & H.
Joey Ross
Three Flames
Jimmie Daniels
Cafe De Paris
Betty Hutton
Sherry Britton
Szonys
Harrison & Kossi
Rafael
Piroska
Buddy Clarke Orc
Casanova
Donna Dunn
Margrit & Adrienne
Chateau Madrid
Rafael Ruiz
Rosa & Helen Del Campo
Candi Cortez
Ralph Font Oro
Panchito Orc
Copacabana
Georgia Gibbs
Geo. De Witt
Lawrence & Mitzi
The Pagets
Ronnie Hall
Michael Durso Orc
Frank Marti Orc
Downstairs Room
Julius Monk
Mickey Deems
Ceil Cabot
Jenny Lou Law
Jean Arnold
Gerry Matthews
Stan Keen
El Chico
Indios Trabajas
Rosita Rios
No. 1 Fifth Ave.
Bob Downey
Harold Fonville
Joan Bishop
Hotel Pierre
Stanley Melba Orc
Joe Ricardel Orc
Betty Benee
Hotel Plaza
Celeste Holm
Joni Roth
Ted Straeter Orc
Mark Monte Orc
Hotel Roosevelt
Sammy Kaye Orc
Hotel Taft
Vincent Lopez Orc
Hotel St. Regis
Patricia Wilson
Milt Shaw Orc
Ray Bari Orc
Latin Quarter
Johnnie Ray
Seven Ashtons
Gena Genarde
Martha Errolle
Queti Clavejo
Jo Lombardi Orc
B Harlowe Orc
Le Cupidon
Trudy Richards
Ish Ugardi Orc
Old Romanian
Julius LaRosa
Gary Morton
Bob Brooks
Mac Pollack Orc
McKenna Line
Roundtable
Joe Bushkin Orc
Teddy Wilson Orc
Town & Country
Tony Martin
Jackie Kannon
B & J Palmer
Buster Burnell Dancers
Ned Harvey Orc
Sicari Orc
Viennese Lantern
Rosina Pagan
G & J De Los Rios
Ernest Scheen Orc
Paul Mann
Village Barn
Tony Lavelli
Victor Spaddy
Marshalls
Larry McMahon
Pinto Pete
Bobby Meyers Orc
Village Vanguard
Mose Allison
Anita O'Day
Waldorf-Astoria
Xavier Cugat
Abbe Lane
Tito & Lillia Guizar
Bela Babai Orc

50-a-Year Coming?

Continued from page 3

he has been doing for the past 38 years. The Todd-AO production at $9,000 a print includes on the timetable four months for the recording alone.

Not 'Over-Producing'

Goldwyn has some special ideas about adaptation of the Gershwin-Heyward classic. Hes' anxious to provide some new values via the screen medium but he feels he "must be careful not to over-produce."

There's no distribution deal set as yet and he's apparently not in any hurry to set one. There's no need to, as a matter of fact, because of that aforementioned self-financing.

About the business itself, in broad terms, Goldwyn thinks it's "to be a matter of survival of the fittest." Producers simply won't get by with inferior properties (he can't see how any studio can announce schedules of up to 100 pictures a year).

And distribution is over-loaded with facilities. Consider, he observes, that the pint-sized Walt Disney subsidiary, Buena Vista, is capable of bringing in a gross of $5,250,000 with "Old Yeller." In light of this, why is there need for so many branch offices around the country, he wants to know.

Writers Still Scarce

Subject near and dear to Goldwyn is that of creative writing and he deplores the fact that new talent in this line is not being sufficiently developed. He recalls that in past he's had as many as 50 scribes working for him—at $75 per week and their only assignment was that of *trying*. John Huston worked for him for a year at $100 per week and never completed a script.

Now, though, the guild minimum is up to $300 per week and the studios can't afford to hire them on a "development" basis.

Goldwyn nonetheless is plugging in this department via annual awards which he presents to outstanding students annually at the U. of California.

Winners, announced this month, were Richard F. Stockton, first prize of $1,000, for a play, "The House Shall Tremble"; Peter Renno, second prize of $250, for a novel, "The Tales of I-Biza"; and honorable mentions went to Marvin Bluck for a one-act play, and Helen Noble and Gerald Richard Perreau-Saussine for short stories.

In commenting on the awards, Goldwyn stated: "There never was a writer who ever amounted to anything who did not have a drawer-full of rejection slips. Good writing does not come easily—and no writer need ever be ashamed at missing something he aimed for—as long as he tried his best. My files are filled with scripts by some of the most talented writers in America—and in the world—which just never came off—and if I had today a small part of what they cost I would be able to establish writing awards in every college and school in this country."

New Acts

BENNYE GATTEYS
Songs
15 Mins.
Adolphus Hotel, Dallas

Local girl has all the assets to become a fine nitery act—voice, looks and stage presence. She was presented by maestro Joe Reichman in the Century Room's split-week "opportunity nights." Conflicting with the headliner, Miss Gatteys didn't work at the piano, at which she is highly competent, and she'll later use the 88 as an adjunct to her act. Visually the youngster is an eye-arrester, beautifully gowned in white, and her freshness—abetted by a friendly smile—has her ahead when she walks on.

Vocally she is in fine form. She has a pleasant voice and does a medley from "Fair Lady," follows with "Might as Well Be Spring" and a fine piping of "You Made Me Love You," to good response.

Nitery bit is a switch for talented Miss Gatteys. Two years ago she won a bundle on tv's "Name That Tune," sayed in New York to spell Susan Strasberg in "Diary of Anne Frank," and later was featured in two hour-long tv network dramas. She's had earlier dramatic experience at Margo Jones Theatre and in the State Fair Musicals here. Only 17, she can't miss. *Bark.*

BEVERLY LAWRENCE
Songs, Piano
30 Mins.
Hotel Muehlebach, N. C.

After a few seasons in combo work in Vegas and on the Coast, Beverly Lawrence has taken out as a single, the fortnight here, May 23-June 6, being one of her first dates. Set in on the bill with Jimmy Ames, vet comic, she's called on to open the show and gives it a strong sendoff.

A beautiful girl, Miss Lawrence also sings well and reels off a strong instrumental on the piano. Probably her best bit is an especially paced arrangement of "I Can't Give You Anything but Love" with only string bass behind her vocal.

Her piano work focuses on her own arrangements of "Cumina" and "Ebbtide," the latter given an appropriate lilt with her feminine touch. She uses a swingy vocal of "Lonesome Road" to open, and also uses "Can't Help Lovin' That Man" and "Love for Sale." She shows herself to be an accredited performer, and with her looks is a fine bet for television and night clubs, possibly even pictures, and records.

BOBBY CARLE & BLENDAIRES (4)
Songs
25 Mins.
El Morocco, Montreal

Playing El Morocco for the first time, this male singing and instrumental combo is a click with its cheerful enthusiasm and musicianship. Hailing from the environs of Boston, group has been together for a few years now playing for the most part in lounges, an occasional cafe and has a couple of waxings for Decca to its credit which are starting to roll.

Leader Bobby Carle takes the lion's share of the vocals, with drummer George Scott, accordionist Les Haslam and guitarist Carl Germaine giving solid assists as the rhythm section. Quartet relies heavily on imprech items of current male singing faves, doing a better than average job. However, team is equally effective when striking out in its own and should concentrate more on original arrangements; impressions may be okay as quick crowd-pleasers but make a pretty thin base for an entertainment rep. Material presented is varied and combo works together as a smooth unit suitable for any visual medium. *Newt.*

PETER CRAWFORD TRIO
Instrumental, Vocal
13 Mins.
Empire, Glasgow

Three young males garbed in light blue suits are new and pleasing musical act, giving out in song and instrumental bits to solid results.

Open brightly with "All In Favour," then into current pops, including "Sugar in the Morning" and "Jailhouse Rock." Offer a touch of comedy with tune "Sound Advice," and wind with musical tour of U.S., covering "Alabamy Bound," "Deep in Heart of Texas," etc.

Act is okay for general run of vauderies and for tv. Once sharpened, and speeded-up, should be in market for bigger things. Has virtue of youth and smartness, with guitar, accordion and electric bass as instruments. *Gord.*

CHA CHA TAPS (2)
Dance
9 Mins.
Old Romanian, N.Y.

The peculiarly named Cha Cha Taps are two dark-skinned Latins who provide tap versions of this popular Latin dance form as well as some sold cleating of other terp lines. Their work has some effective moments, particularly when the taller of the two lads starts doing impressions of how various performers would do the cha cha. The act reaches its top point at that time.

At the present state of nitery development, tap teams, unless with some extraordinary angle, seem to have tough sledding in the top cafes. Their particular angle, the cha cha in tap time, doesn't seem potent enough since the bulk of cafe society has devised lotsa versions of that dance. *Jose.*

House Reviews

Apollo, N. Y.

"Gospel Caravan" with Skylights (7), Gospel Chordettes (6), Rasberry Singers (6), Soul Stirrers (5), Davis Sisters (4), Doc Wheeler, Fred Barr; "Full of Life" (Col).

The three R's—rockin', rollin' and religion—seem to be the basis of the Apollo's operation these days and it's been working to advantage at the tills. The bill this semester is heaven-sent with a "Gospel Caravan" whipped up by WWRL (Queens) deejay hosts Dock Wheeler and Fred Barr.

The gospeleers on tap for this roundup are a spirited and dedicated bunch. Only fault to be found with the layout is that there's no letup during the more than 75-minute running time of the religioso pitch. Even for the "believers" in the pews it's a pretty long pull of breast-beating and handclapping.

Although there are five separate groups on hand to get the message across, there's a similarity of delivery that tends to dissipate the total effect. Even the religiosongs, which invariably accent "Jesus," "God" and "Soul-saving," seem to be cut from the same cloth.

Reception for each, however, was mittful and satisfactory. House was aware of each group, probably through the WWRL spins, and made 'em all feel at home with shouts for their favorite numbers. The Skylights, the Gospel Chordettes, the Rasberry Singers, the Soul Stirrers and the Davis Sisters all did their share. *Gros.*

Empire, Glasgow

Glasgow, May 22

Russ Hamilton (with Derek New) Arthur Worsley, Barbara Law, Pan Yue Jen Troupe (3), Lana Sisters (3), Don Arrol, Ladriglos (2), Nenette Mongadors & Ann, Bobby Dowds Orch.

Russ Hamilton, young, untidy-looking English disk singer, tops this layout and achieves the usual results with a song act that pleases the fans. Singer has improved somewhat in stage presence from last time around, and sports a dress suit in place of former casual wear, but can still tighten up on his appearance and stage poise. Ranges from "Wedding Ring" to "Mother's Eyes" and "Puttin' on the Style," and registers nicely. Derek New supports at piano.

Arthur Worsley, recently in from a N.Y. tv date, reveals experienced showmanship with vent act, using his dummy Charley Brown to present challenge to himself for repeating tongue-twisting phrases. Exits to solid palming. Alan Kemple works a socko unicycle and ladder act with his femme partner.

Barbara Law lives up to billing of personality singer in tunes such as "Sugartime," "Over the Rainbow" and "Never Walk Alone," and adds "Bluebells of Scotland" for Auld Lang Syne click. Pan Yue Jen Troupe of two femmes and one male offer acceptable Eastern magic. Don Arrol uses a tv-set frame for amusing fun fodder, and the two Ladriglos, femme pair, loop the loop on circling trapeze. Lana Sisters are harmony trio who win strong reaction, and Nenette Mongadors & Ann toss clubs usefully. *Gord*

Sheila Reynolds booked for the Ritz, Montreal, starting June 2.

Lou Walters' Little Bit o' Miracle Opening 'Paris' on B'way So Fast

By JOE COHEN

Lou Walters has accomplished a miracle on Broadway with the opening of his Cafe de Paris on the site of the Arcadia Ballroom. It's only been since April 1 that he formally took over the lease and started one of the most extensive overhaulings on the Stem. Having to do everything from blueprinting to furniture to rehearsing to menu planning, a less energetic man would be fallen under this burden.

The results seem to be equally as miraculous. It is one of the more resplendent pleasure domes in New York. The decor is lush, lovely and trendy, even though it's not completely ready, the appointments are splendid and the environment is such that it will be a lure to natives and visiting conventioneers alike.

Cafe de Paris, N. Y.

Lou Walters presentation of "A Parisian Honeymoon," starring Betty Hutton with Jack Latimer, Herb Fielding, Jones Boys with Herb Laurie; featuring Giselle & Francois Szony, Sherry Britton, Lois Ray, Ralph Young, Harrison & Kossi, Raphael & Model, Mira Slava, Lois Ray, Leila & Valerie Croft, Piroska, Simon MacQueen & Chickie James, Buddy Clarke Orch; choreography, Rod Alexander; costumes, Guy Kent; Miss Hutton's costumes, Michael Woulfe; staging & direction, Bob Sidney; $6 minimum.

Now within a few short blocks on Broadway there are three competing spots, each with something to offer. There is a feeling now that Broadway is again a night club centre. With these three spots, totalling a seating capacity of roughly 3,000, the Stem again becomes a focal point of glamor.

Take the present instance. The Cafe de Paris has Betty Hutton, the Latin Quarter has Johnnie Ray and the Old Romanian has Julius LaRosa. Across the town at the Copa, there's Georgia Gibbs and George DeWitt. New York hasn't had such a collection of names simultaneously for a long time. It is now possible that celebrants will do well to use the pin-method in selecting the spot. Fact that the competing bonifaces aren't overly fond of each other gives more zest to the competition.

Again, the new modus operandi of the business makes three spots possible and desirable, the economy permitting. There is now this trend toward mass business. Banquets and conventions will comprise the bulk of the trade in all large-seaters. The New York Coliseum nearby provides further logic to this concentration of niteries.

The Cafe de Paris, of course, results from the partnership split of Walters and E. M. Loew; latter retains the Latin Quarter, where Walters formerly affixed his name as operator and producer. He has carried over to the new spot the splendor of the previous club and has attempted to transplant the shows at that cafe to the Cafe de Paris.

Nobody denies that there are rough spots in the present display. It's even a miracle that Walters opened when he did. The preem was once scheduled on May 6, which gave Walters only about 40 working days to finish. This was patently impossible, therefore Wednesday (21) was fixed as the deadline—an equally impossible task. But on Thursday (22), the painters and the carpenters were chased out so that the waiters could set up. The Cafe de Paris did open. Even the kitchen was prepared to handle the capacity crowd of about 1,100. The preem was a benefit for the American Guild of Variety Artists' Sick and Relief Fund. The tariffs were $20-$50 per; therefore, both the union and the boniface benefitted handsomely. There are some gimmicks in the show. Only one major trick was unveiled, a brief ice skating sequence on a floor ingeniously designed by Peter Carver to disappear when not being used. The stage is of Cinemascope proportions, extending practically the width of the place.

This was practically a dress rehearsal. With all the construction, it was impossible to finish the show, the stage and the club at the same time. Walters has blueprinted a show modeled closely along Latin Quarter lines. Although Rod Alexander is listed as the choreographer, none of his work is in evidence. It seems that Mme. Komerova has taken over again, and her imprint is deeply imbedded on the proceedings. The costumes by Guy Kent are colorful and revealing. The production possibilities are such that with some judicious cuts there will be smooth sailing. Very few basic items need correction, merely editing and perhaps more novelty in the forepart of the show.

The proceedings are split in two sections with an intermission. Betty Hutton has the last portion of the display all to herself. Miss Hutton, who's last appearance in New York was at the RKO Palace during its two-a-day run, is perhaps one of the more energetic femmes in captivity, with a long history on Broadway stemming from a chorus girl in a previous era of glamor, through the band vocal era in the employ of Vincent Lopez, then Hollywood, and back to Broadway.

Once a raucous, frenzied type of comedienne, Miss Hutton has learned to use all the stops in the actress' repertory, and can work all of them with equal effect. Miss Hutton came in with a carefully rehearsed and well-planned act. She's accomped by five boys, her own pianist Jack Latimer and her conductor Herb Fielding. There has been lotsa costuming, writing, production and all the elements to present a tour de force. Yet Miss Hutton is at her best then she drops all these trappings and is just herself. At the close of her turn, she recalls the younger days of Broadway in a nostalgic medley. There's an essential sweetness and sincerity that come through. These are her shining moments. It's not that there isn't a great deal of talent displayed in the forepart of her act. Her burlesque of the musical comedies of the '20s is excellent, the costumes and writing are tops, and her rib of culture and her salute to the blues all have great elements of entertainment. But she is her own topper.

In the regular proceedings, the top act is Giselle & Francois Szony, a familiar dance team on Broadway, and possibly one of the best turns of its genre. Their three numbers are graceful, striking and showmanly, and they get a tremendous hand. Raphael & Model is a clever turn. Male designs hats on the femme with sundry objects, some of them even torn from her gown. He works with facility and gets some striking results.

The spice of the show was figured to be Sherry Britton, who opens with some good writing which indicates that she's going to kid the art of the strip, but her actual molting period is much too heavy and dramatic after this buildup. Some pruning for this particular spot is called for. She's sufficiently modest and doesn't shed beyond the stipulated point. Another period of near-nudity is by an unbilled girl in the champagne glass, which is still a good novelty. There's also a period of tapstering by Lois Ray which gets off well.

The production accoutrements are indeed impressive. The line has been expertly routined and costumes are lush. Walters has brought over some ideas with him from the LQ, such as Simon MacQueen & Chickie James, the nearnudes who provide the femceeing, Leila & Valerie Croft, two British blondes, wend their way in and out of the proceedings, being quite picturesque models. Vocals are by Ralph Young. The Buddy Clarke crew showbacks with competence.

The ice show sequence is by Harrison & Kossi, who do a tasteful bit of acro-ballroomistics on the tiny floor and look impressive despite the space handicap, and Mira Slava provides another good bit of fast and graceful skating.

Borge's Brit. 1-Niters

London, May 27.

Victor Borge, pacted for a 60-minute one-man BBC-TV show on June 16, will follow the date with a series of one-nighters in the provinces and nabe London theatres opening in Glasgow June 18.

Borge's last season in Britain, early in 1957 at the Palace Theatre, London, was a sellout.

Copacabana, N. Y.

Georgia Gibbs, George DeWitt, Phil Lawrence & Mitzi, Joni Roth, Ronnie Hall, Copa Girls (8), Michael Durso & Frank Marti Orchs; staged by Douglas Coudy; music & lyrics, Al Foster; costumes, Sal Anthony (Mme. Berthe); orchestrations, Deac Eberhard; $5.50 minimum.

To begin at the end, opening nighter stood up to acclaim Georgia Gibbs at the finish of her stint at the Copa. Thus Her Nibs nabbed the kind of hosannahs usually reserved for the artistocracy of show biz, when playing cabarets and supper rooms.

This was the night (22) of the day & daters—the Latin Quarter pitching Johnnie Ray against ex-boniface Lou Walters' brand new Cafe de Paris with Betty Hutton at the top. Julius LaRosa had opened the night before at the Old Romanian in the town's bid for the promoter trade.

But at the Copa, the standup mitters knew long before Miss Gibbs' concluding song that here was a gifted artist who need not give way to any vocalist either as technician or personality. The ender-upper just happened to be "Rockabye Your Baby," last of her legitimate encores, and if Al Jolson had a copyright on that tune, Miss Gibbs could be the chief inheritor against the fact that Jerry Lewis pulled a haymaker by a recent foray into that idiom; no such "freak" excursion can stand up against the authentic Gibbs edition.

Here is a performer who can belt 'em to a faretheewow or make with the tender stuff via such as the "Around the World" ballad themer, not to mention "Arrivederci Roma" which she intones so masterfully to wring the best out of the lyric. She oozes showmanship with great dashes of humor and just enough chatter for punctuation—gracefully, honestly and with the highly developed sense of a virtuoso.

Miss Gibbs does more than just okay with the traditional wham or lusty, etc., stuff as typified by "Kiss of Fire," "Ballin' the Jack" with crowd clapping assist, "Want You to Be My Baby," "Sunny Side of Street," etc.; takes her "Swinging With Her Nibs" LP for a ride that takes in "Happiness Is Thing Called Joe" and "Let's Fall in Love"; and, of course, could not get away without her former disclicks, "Dance With Me Henry" and "Tweedledee." And she owns up to an absence of any current platter on the hit lists in a disarming manner that enhances her status.

Vivacious, energetic and a slim bundle of charm in an outsized balloon gown, this was a Georgia marching through the E. 60th St. cellar like she was partnered with Podell. For her half hour, she owned it solo.

Up ahead, it was comedian George DeWitt, an amiable, slickly turned out citizen who has the "Name That Tune" telequiz going for him. DeWitt says several times that he hasn't played a N.Y. cafe in five years, an inventory that should persuade him to latch on to some updated material and also to shelve those personations which are pretty far out and almost unrecognizable, though he does well by Chevalier, Eckstine, and a quickie on Hope, among others. He rambles on with jokes and such, with total effect pleasant, and his singing voice is serviceable.

Terp team of Phil Lawrence & Mitzi gets a solo spot for a nifty old saloon-type prance and work out in the two numbers of the Podellies octet yclept the Copa Girls. Joni Roth and Ronnie Hall chant nicely for the production routines. Michael Durso's 802'ers back the show briskly, with Jack Lee taking over the piano expertly for Miss Gibbs, and Frank Marti makes with the samba stuff for the customer sessions. *Trau.*

Palmer House, Chi
(FOLLOWUP)

Chicago, May 23.

Empire Room's current show changed topliners in midstreaam, and kept the balance by following one vocal group with another. Now-headlining Modernaires are as smooth as ever but fail to generate real vocal excitement until their wind-up with a Glenn Miller olio. Their preoccupation seems to be with fluff of the special material genre that grabs a few laughs but doesn't particularly sock 'em at any point. Best of this stuff is a thing used to identify the five members and also allow relative newcomer Dick Cathcart to do some neat trumpet miming.

Straight thrushing for their opener (22) included "Around the World," a barbershop-styled "I Had a Dream," "Return to Me" and a spiritual, for all of which routine mitting was the response. Songsters could have come off stronger with more nostalgia, especially from their Miller period. As it was, they offered only a quickie medley of abbreviated nuggets from that rich past—much too diluted an act-capper.

Dornan Bros. (Charley & Leo) continue their aud-participation comedics to good effect, and the Mattison Trio still looks to be a slick terp troupe in the tap vein. Ben Arden's orch (10) gives its usual slick backing for the show.

Kirby Stone Four and Charlotte Rae take over June 5. *Pit.*

Queen Elizabeth, Mont'l

Montreal, May 21.

Patachou (with Jo Basile), Denny Vaughan Orch (12); $2.50-$3 cover.

Patachou, a regular Montreal performer over the past six years, never looked or sounded better than she does in current showcasing in the Queen Elizabeth's elegant main dining room, the Bonaventure. Garbed as per always in traditional blue skirt and white blouse, she is in complete control throughout her 40-minute stint as she whams over her standards, intros a brace of new laments about Paris and exhibits the pro touches that make her ideal for this room.

While much of this diminutive blonde's material has been offered before in other spots around town, there is more polish to present package. Such items as "Brave Margot," excerpts from "Can-Can," and "Wonderful Guy" from "South Pacific" take on new life with her imaginative gestures and overall handling. Her Gallic gabbing, still in her short, offhand manner, appeals and the smooth language changes never lose the attention of even the most entrenched Anglophobe. About the only shopworn item on the list is Irving Berlin's "Only for Americans" which seems a bit too obvious for such a performer to trade on, despite the easy yocks it gathers.

Backing Patachou is the fine music of Denny Vaughan's band with her own accordionist Jo Basile playing and directing. Much of the success of the Bonaventure is due in part to Vaughan's orch, one of the most danceable in town, and room's operation under guidance of maitre d' Alexis and a good staff. Musicwise, a small combo in the relief spots would help maintain tempo in this showplace without sacrificing Vaughan's present organization which must take certain breaks according to local AFM rules. Patachou is in until June 7 with Jose Greco & Co. preeming June 9. *Newt.*

Largo, Hollywood

Los Angeles, May 24.

Meg Myles, Chuck Miller, Jimmy Sheldon Orch (5); $1.50 cover.

There's life along the old Strip yet and most of it centered at the Largo for what's left of the 10-night stand uncorked last Thursday (22). The main items of interest are a pair of personable performers—Chuck Miller and Meg Myles, in order of their appearance and not necessarily the billing sequence. It's a tossup and that tight who should open and close. Whoever gets the brightest mazda, it's the trade that comes out on top.

Their names may not bring them running but once inside they'll be considerably entertained. The sexy songs of Meg with Myles of languid charm; the almost perfect impression of Bing Crosby by Miller will be talked up to put mileage on the tray jugglers. Miss Myles has been around on tv, a particular pet of the Steve Allen show, but Miller must stand on his Mercury disk rep and a recent display at the Palm Springs Chi Chi. It's a smart coupling, with the violence of Miller balanced off against the insouciance of the high-styled Miss Myles.

For the rock 'n' rollers there's a bountiful helping of what the cats cotton to in the volatile antics of Miller at the piano and off the larynx. He ranges far and wide to encompass the fast boogie or the slow ballad and sprints across the keyboard with almost uncanny speed. The video scouts should pay him a fast call and stay for Miss Myles, who needs no discovering.

To some, Miss Myles may overdo her sophisticated cuteness and the "fixed eye," yet her vocals have a smoky quality. It's her personality that sells the song. In the intimacy of a smaller room her whisperings would have greater impact, but there's time for belting, too, and this she whams over with vocal chords atremble. Such numbers as "Singin' in the Rain" and "Love For Sale" are standouts. Stylishly gowned and rounded in the right places, she is her own decorative production. *Hebuterne.*

Moulin Rouge, L. A.

Hollywood, May 23.

Jerry Lewis, Step Bros. Dick Humphreys, Hal Bell, Dick Stabile Orch (27); $5.50 package.

Jerry Lewis is making his solo bow in Los Angeles at the Moulin Rouge, the same club where he and Dean Martin first appeared in this area. As he works alone now, Lewis is hitting his stride more and more to show why he should be considered one of the great clowns of the time. His material is not radically different from his other night club appearances, but, as always, Lewis uses the sketches chiefly as a springboard for the improvisation and ad libs with which he constantly remolds and embroiders his routines.

Opening night, Lewis' portion of the show ran about an hour and 15 minutes. He will trim this to 50 minutes or so and, out of affection for Rouge owner, Frank Sennes, will do two shows a night throughout his two-week stand. He may be held over three days beyond his present June 1 termination to fill a gap between that date and Jimmie Rodgers' opening June 5. Indications are that the engagement will be a record-breaking one for Sennes.

Lewis opens with a song, "Sitting On Top of the World," deftly patters into impressions of "special" singers, former prize fighters, the country music boys, and his own classic of the foreign, i.e., Japanese, singer (with Hal Bell supplying the translation). He does a few impressions and attempts (and fails) to get the audience into a community sing of "Harvest Moon." He has an amusing and finally furious tap routine with his able partner, Dick Humphreys.

When he stands up to conduct the orchestra and play a trumpet solo, the feeling arises that he is going too far, trying to do too much. But with clear intuition, Lewis makes a disaster of the trumpet playing and ends up kidking himself and subtly satirizing some other equally protean performers. Some day it would be amusing to see Lewis do an impression of Jerry Lewis. He closes his rouge routine with a tender rendition of the Italian lullaby, "Dormi." He finally begged off after this although the overflow crowd could have taken a good deal more.

Preceding Lewis are the Step Bros., doing their usual breathless and breathtaking routines. The Pariscope Revue has been cut to only one lavish opening number, after which Lewis takes over. Dick Stabile's slick orch, which plays for dancing, has been augmented from 13 members to 27 to backstop Lewis, and includes his drummer, Murray Franks, and his conductor-arranger, Lew Brown. *Powe.*

Beverly Hills, Cincy

Cincinnati, May 23.

Roberta Sherwood, Norman & Dean, Lindsay Sapphire Dancers (10), Clay Mundey, Gardner Benedict Orch (10), Jimmy Wilber Trio, Larry Vincent; $3 minimum, $4 Sat.

Roberta Sherwood, who made a smash intro here a year ago, bids to surpass the attendance record set by Lena Horne and recently approached by Carol Channing. Her opening of the current two-framer was SRO for the Kentucky cafe's swank 800-seat Trianon Room, its first for a Friday night in recent years. In support of the socko songstress are Norman & Dean, male comedy team; the Lindsay line of steppers, welcomed back after a long absence; Clay Mundey, singing emcee; and Gardner Benedict's location combo.

Miss Sherwood, who gives the impression of Aunt Minnie at first sight, enters from the rear of the room attired in a modest black dress, with a white sweater over her shoulders, and sporting white-rimmed dark glasses. Greets tablers with "Love Is a Many Splendored Thing" and handshakes while taking to stage and leaves 'em in torrid temperature 50 minutes later, signing off a flock of old and new tunes with "Bill Bailey." Credits Walter Winchell as a first big booster and the "This Is Your Life" tv'er for its attention to her. Her accompanists, pianist Ernie De Lorenzo and guitarist Red Newmark, take places with the house crew.

Harvey Norman & Stan Dean, neat newcomers, work earnestly in the fashion of Martin & Lewis with material that lacks full appreciation over a 28-minute route. Second section, involving banana eating and Snow White, is too draggy for this spot. Norman is an okay straight and singer and his small partner clowns cleverly, especially with falsetto warbling and facial contortions. Myron Cohen and the Barry Sisters top the show opening June 6. *Koll.*

Old Romanian, N. Y.

Julius LaRosa (with Nick Perrito), Gary Morton, Cha Cha Taps (2), Boots McKenna Line (11), Mac Pollack Orch; $6 minimum.

Jack Silverman has entered his bid for the prom sweetstakes and seemingly has an entry of potency with Julius LaRosa. This singer has progressed considerably since his previous appearance in these environs. From overarrangements he has gone in for almost classic simplicity in his renditions. an item which gives him a note of sincerity.

LaRosa has an honest earthiness. There are times when he speaks the language of the average man. He's gotten a sort of Paddy Chayefsky outlook in the presentation of his tunes. The poesy is expressed in terms of the language one hears around. He even behaves that way. When he goes on these poetic flights, he doesn't seem to be a performer. He doesn't know what to do with his hands or how to comport himself with the polished ease of a professional. This frequently gives the facade of freshness, which of course, it isn't at this late date.

His numbers are standards generally, and include his disking, "Cumpari," with a trick reprise in Yiddish. Otherwise there's "The Begat" from "Finian's Rainbow" and a good assortment of both rhythm tunes and ballads for a good reception. LaRosa's cause is aided immeasurably by the conducting of Nick Perrito during his turn.

Surrounding LaRosa are Gary Morton and the Cha Cha Taps (latter New Acts). Morton is a brash young comic with spotty material. There's an uneven quality about his performance. There are some moments in which his material gets and rates yocks. But there are frequent barren stretches. A lot of his lines are familiar through usage throughout the country. In others, he strikes a good note. He had a partisan crowd on night caught and went over.

The rest of the show has been running a while. The Boots McKenna production holds up well and Bob Brooks' vocals pass muster. Mac Pollack showbacks well. *Jose.*

Athletic Club, Det.

Detroit, May 20.

Myrus, George Alexander, Dick Barlow Orch (6); private club

The newspaper-magazine technique of doing background stories and interviews "in depth" has been borrowed by Myrus, who mixes mental telepathy "in depth" for terrific impact on his audience.

About a half-hour before the act begins, Myrus asks audience members to write questions on a card provided at each table and to sign their initials and fold the card so that only the initials can be seen. The cards are placed in a fish bowl onstage. When the act begins, Myrus selects a card from the bowl, calls out the initials and asks the person to stand. He says that if the person has asked an embarrassing question and wishes to change, Myrus will read the question now taking shape in the person's brain. In practice, Myrus ignores the questions on the cards and concentrates on his subjects' present thoughts, bringing startled gasps from the subjects time after time.

Act is extremely well done and should be well received on any stage or before the tv cameras. Myrus is a mild-appearing, bookkeeper type who works without props and keeps his mannerisms untheatrical, thereby giving a more authentic air to his act.

George Alexander is a mixed-up singer who accompanies himself on the guitar. He's mixed up because he can't seem to decide between folk and pop songs and whether to be himself or impersonate other singers. His act suffers from the aimless, scattergun approach. *Tew.*

Harrah's, Lake Tahoe

Lake Tahoe, Nev., May 20.

Jaye P. Morgan & 4 Morgan Bros., Don Adams, Del Courtney Orch (9); $2 minimum.

Vivacious Jaye P. Morgan, solidly backed by her four Morgan Bros., proves herself first-rate in the nitery big league with a 30-minute songathon in her South Shore Room debut.

The shapely Victor artist vocals her way into positive audience support with "You Do Something to Me," then follows with "My Baby Just Cares for Me," offered with the accompaniment of a bass only, played by brother Duke. Versatile songstress wins the audience with her opener, and holds attention with pro style and personable intros to final bow.

Miss Morgan, smartly gowned in a blue creation with full skirt, knows her way around the upbeat stuff as well as the ballads. Begirning solo and then joining with her brothers, the five put a new sound into "Stardust," and with three freres on bass guitars and one on drums, the quintet shows new material in a clever rendition of "Bill Bailey." The blonde thrush's impressions of Bette Davis and Tallulah Bankhead prompt polite mitting. Both are done to "Let's Fall in Love."

In her fast-moving act, Miss Morgan stays close to the standards, ignores the current pops. She wraps up her bit with "Detour Ahead," piped with authority and command. Enthusiastic reaction from supper patrons indicates Miss Morgan will be top b.o. at Bill Harrah's popular casino-theatre-restaurant for the two-week stint.

Her brothers, playing the Lake for the second time, voice satin-smooth harmonics in vocals with Miss Morgan, and win big support with a melange of spirituals including "Swing Low, Sweet Chariot," and "Little David, Play On Your Harp."

Fine warmer for the top spot is Don Adams, comic familiar on the Coast for the last five months. His low key delivery draws good reaction. His material is new and clean. His fast pace leaves patrons with hardly time to get over one laugh before starting the next. The Harrah's bill is Adams' first in the Lake Tahoe-Reno area.

Backing the show is the music of Del Courtney and his able musicians. Show closes June 1. *Long.*

Adolphus Hotel, Dallas

Dallas, May 23.

Sophie Tucker, with Ted Shapiro, Joe Reichman Orch (7); $3 cover.

It's been too long since Sophie Tucker played here, at another hostel, but she picked up right where she left off three years ago. Opening (22) before a packed Century Room, the ageless risque rhymer took charge all the way in her sock 40-minute outing.

Material is new for local fans, and in the 10-night stand she'll have her followers giving word of mouth note to her breezy lines. Miss Tucker, garbed in a loud evening gown, gets nastalgic with "Grizzly Bear," "It's All Over Now" and struts while piping "Alabamy Jubilee." Between tunes she gets her usual reprimands from vet accompanist Ted Shapiro. She pays tribute to him in a special bit. Switch is having the tablers sing to her—"Some of These Days"—and the response is hefty.

Always an eye-arrester as to costumes, Miss Tucker's quick change brings her back in garish, gold-fringed calypso pants that prove she can do no wrong here; the fans love the dazzling display, but it brings yocks as she presents a rear view. Windup, "Calypso Soph," reaps mitting rewards, but since the "last of the red hot mamas" is so topical with material, one wonders why she includes the faded calypso style and doesn't use a rock 'n' roll spoof. But, whatever she delivers in her authoritative style, they love it, and she has to beg off.

Carol Channing, with a bad throat, was a ringsider at opening and got an introduction and tribute from Miss Tucker: "She does a great imitation of me."

Joe Reichman's band, behind Shapiro, cuts a clean show and loads the floor with leather pushers.

Act winds June 2; comedian Bob Malvin and singer Jerri Adams make a dual bill June 3. *Bark.*

Hotel Muehlebach, K. C.

Kansas City, May 23.

Jimmy Ames, Beverly Lawrence, Buddy Wapples Orch (8) with Charee; $1-$1.50 cover.

Funnyman Jimmy Ames is by now an old standby in the Terrace Grill of the Hotel Muehlebach, this being his fourth stand in the last few seasons. Coupled with him is Beverly Lawrence, charming young singer (New Acts), and between them they bring off a very happy show in nearly 60 minutes, possibly a bit overlong but likely to settle down to a closer knit running time.

Fresh in from the Coast and a considerable career in combo work, Miss Lawrence is a beauteous brunette who does a round of songs and fingers a duo on the piano for a well filled opening half-hour. Ames is known here for his trademarked bits, the battered musical saw and the chain he "swallows," and as always he embellishes these with a lively and pithy commentary on an endless variety of subjects from green stamps to night club customers, keeping it full of chuckles as he delivers for another half-hour. He also draws some broad satire from a round of songs, and throughout penetrates the customers' funnybones. A pleasant fortnight is indicated at the Grill. Next in is Hildegarde, opening June 9. *Quin.*

Latin Quarter, N. Y.

(FOLLOWUP)

The Latin Quarter has achieved a unique status on the Stem with its unusually opulent production and well-gaited show produced by Donn Arden. The current changeover brings in Johnnie Ray, who has been surefire in this room as well as every other N. Y. spot in which he's worked going back as far as his zingy opening at the Copacabana some years ago.

Now with this engagement at the Latin Quarter, he still displays the same excellent form that mows down audiences, but also with this date, it becomes evident that he needs some additional material. Ray has gotten a lot of emotional mileage out of his present catalog for a long time. It's now difficult to get the same stirring results with his tunes, but Ray still manages top performance values. He has passed through several phases which took him out of the weeping stage which put him in the big time, and he brought in a happier facade in recent years. The emotional content isn't as evident this trip although, seemingly, many sections of the audience do not miss the deep inner outpouring. His old warhorses include "Walkin' My Baby Back Home," "Shake a Hand," "Josephine." There were some new insertions this trip, but not enough to give the act the punch that he always came in with.

The rest of the show has a lot of good moments. The Donn Arden production is going along smoothly with the Bernard Bros. continuing the record-panto turn; the Seven Ashtons, probably one of the top teeterboard turns in the industry; the good terping of the Bob De Voys Trio, the flamenco of Quieto Clavejo and her guitarist, and the production singing of Glna Genardo and Martha Errolle. The Jo Lombardi orch works faultlessly. *Jose.*

Fairmont Hotel, S. F.

San Francisco May 22.

Herb Shriner, George Alexander, Ernie Heckscher Orch (10); $2 cover.

The Indiana wit and drollery of Herb Shriner rate a fine hand in the Fairmont's big Venetian Room, despite—or perhaps because of—their tv exposure. Shriner doesn't come on strong. He comes on slow and never really changes his pace. This, indeed, may be a secret of his success.

He goes right into his soft-seling, head-scratching routine about his tiny Indiana hometown and uses the town and its characters as a sort of a straightman for all his beautifully timed low-pressure gags. In the course of his show's two monologs he manages to get in a large number of satirical barbs aimed at the nation's current economic unsteadiness ("we all grew up during the depression—the other one"), tv and tv sponsors, doctors, the film industry and a variety of other exposed elements in society.

Typical line drawing-big audience reaction: "We have a radio setting right there on the tv set . . . gives you something to think about while you're watching tv."

Crowd eats up slouch, hands in pocket and other gimmicks of homespun-philosopher type, and Shriner winds up with a hilarious five-minute film showing story of his life and a harmonica solo.

Singer George Alexander breaks up Shriner stint with 20 minutes of folk songs, accompanying himself on electric guitar. He rates a good hand, too, and gets it. Ernie Heckscher orch provides competent accompaniment. Hour-long show runs through June 4. *Stef.*

Riverside, Reno

Reno, May 23.

Geisha Girl Revue, starring Ming & Ling, featuring Misao Shuree & Kabuki Girls (12), assisted by Junichi Hamada; produced & staged by Tom Ball; Bill Clifford Orch (12); $2-$3.50 cover.

The intricate terping of 16 Japanese lovelies, the lyric soprano voice of Florence Ahn, the masterful acros of the Tong Bros., and the comic antics of Ming & Ling—plus well-staged productions featuring a total cast of 28 talented entertainers—make for one of the best shows booked in Mert Wertheimer's theatre-restaurant this season.

The 68-minute show, produced and staged by Tom Ball, features 16 dancers from Tokyo making their second appearance in Reno within one year. For Ming & Ling, the stars, this bill is counted as their sixth local booking.

The entire production, offered with a dominate flavor of Oriental music, well done by Bill Clifford and his orch, and a beautiful and smartly costumed cast, gets frequent applause from the opener to the final act.

Showing delicate and perfected terping, the Japanese dancers take the first spot in a "Teahouse of the August Moon" production that gathers immediate patron support from a full house. Tony Toyoda adds male gender to the all-girl chorus with a convincing rendition of "Lonely Heart," with dramatic lighting reflecting the flowing Oriental rhythm.

Misao Shurce displays maturity as an artist with her solo bits as chorcog of the Kabuki Girls. Junichi Hamada assists as the only male terper in well-rehearsed duos with Miss Shurce.

The Sing Lee Sing Family, mother and dad, four daughters and a subteen son, command audience reaction with a varied bill of dancing, acro and comedy. The four daughters, two teenagers and two even younger, share the front stage in tap routines, acro bits and a cleverly-executed sword match.

Adding delightful sophistication to the production is lovely Miss Ahn, a tiny songstress with a voice of authority. She prompts more than warm mitting with a melange of favorites including "Around the World" and "You'll Never Walk Alone."

The show's comedy is ably handled by Ming, "the short one," and Ling. Their material has changed little since the last Reno booking, but audience reaction indicates the gags are still well received. Ling is impressive on his impreshes of Fisher, Como, Ray and Jolson. The latter impersonation, "April Showers," rates strong reaction. Working together in perfection, they encore offstage with Ling on the Presley vocals of "Heartbreak Hotel" and Ming offering the contortions.

Wrapping up the show is a colorful-costumed line in a carnival spirit routine, ending with a spectacular display of onstage pyrotechnics. The Geisha Girl Revue, ending June 4, promises to draw full houses. *Long.*

Ottawa House, Hull

Hull, Que., May 20.

Buddy Greco Quartet (Circus Lounge); $1 admission; Barbara Pavell and Canadian Jazz Quartet; no admission or cover (Grill).

Chanter-88er Buddy Greco and his foursome are on their initial booking in the Circus Lounge and getting nice attention and business. Group shifts between jazz and commercial handling of tunes and sometimes it's hard to distinguish the styles. Greco's keyboarding is almost always in the jazz slot but items like "Making Whoopee" are definitely produced and arranged. Greco interspersed gag sessions (confessing he's a frustrated comic) and keeps grins alive with teasebits aimed at the members of his group, particularly flutist who gets No. 2 showcasing, next to Greco, in the performance.

House group, Canadian Jazz Quartet switches stands to the downstairs Grill for two weeks to produce its own fine jazz tunes and showback for thrush Barbara Pavell. Since the Grill is dominantly a rock 'n' roll room ordinarily, CJQ is out of its element when it shifts there to make way for a visiting combo in the Circus Lounge, but foursome maintains its high-standard jazz and many of its fans follow to the ground-floor room.

Greco is in to May 30. *Gorm.*

Moulin Rouge, Boston

Boston, May 21.

Guy Guarino; $1.50-$2.50 minimum.

With new decor, stunning murals of Parisian scene, Guy Guarino in a dual piping and bonifacing role, pulls the cafe society elements into his Moulin Rouge, 212-seater, for another season.

Always on the Continental kick, Guarino, w. k. here with a following of femmes and lads who dig his style, is at his best with his versions of the nostalgic French ditties. In melodic crooning style, he wins with "Autumn Leaves" and "Boutonniere," his standards. He rounds out his song offering with showtunes and oldies, clinching with a tricky "Black Magic" for the works. He invites dancing to his piping and couples whirl to numbers like "People Will Say We're In Love."

It's same policy as last season in the imaginatively domed room, which Hotel Vendome owner Sidney Cleve masterminds. Intimery name acts are planned from time ti time. With Guarino featured, a trio is to be added and the Continental format enlarged upon in this only class intimate room in Hub. *Guy.*

Mocambo, Hollywood

Hollywood, May 23.

Peggy Lee, Joe Harnoll Combo (3), Paul Hebert Orch (5), Frankie Sands Trio (3); $2 cover.

Peggy Lee presents a solid, diversified singing act in her debut at the Mo, and the blonde stylist should spell good business at the Sunset Strip nitery. Miss Lee pleased the capacity opening night crowd with her mixture of standards and special material, delivered with the savvy of a real pro.

However, her act runs over 40 minutes, a bit too long, and she would improve it by trimming two or three numbers. Thrush does 10 numbers, winding with a sock rendition of "St. Louis Blues," then encore with two more. "Blues" would have been a perfect place to quit, and while one of her encore tunes, "Lover," was a command from the tablesitters, it could replace one of her other numbers. All in all, however, Miss Lee gives the tabholders their money's worth. She's a no-nonsense warbler, with her smoothly professional delivery of tunes such as "My Heart Stood Still," "Jump for Joy" and sophisticated special routines, "Don't Fool Around With Calico," "Fever," and "The Folks Who Live on the Hill." "Calico" was particularly good. Miss Lee was introed by Mel Ferrer.

Sammy Cahn, Jimmy Van Heusen and Sid Kuller, who shipped up Miss Lee's special routines, did very well by the singer, their assists making for a big plus to her show. Singer receives fine musical backing from her director, Joe Harnell, and her own combo — Harnell, Tommy Todesco on the guitar, and harpist Stella Castelluci. Paul Hebert's orch of five and Miss Lee's combo alternate with Frankie Sands' trio to provide the dansapation. Miss Lee's in for two weeks, until June 3. *Daku.*

Hotel Radisson, Mpls.

Minneapolis, May 20.

Dolores Hawkins, Don McGrane Orch (8); $2.50-$3.50 minimum.

Songstress Dolores Hawkins is one of the several performers largely unknown hereabouts which the tony Flame Room has introduced recently to local cafe society. In her Minneapolis debut she got off to what looks like a good enough start, garnering heavy applause for her numbers.

Miss Hawkins devotes herself mainly to enduring pops like "St. Louis Woman," "The Nearness of You," "Rock-a-Bye My Baby" and "Remember." She belts across the wide variety of listenable melodies with aplomb, more in the nitery than an uppercrust supper club fashion prevailing in this swanky room. The fact she's good to look at should enhance her success chances here.

Talented Don McGrane and his orch carry out their assignments commendably. Miss Hawkins is here until May 28 when the Trio Schmeed takes over for its third Flame Room engagement. *Rees.*

Slate Bros., L. A.

Los Angeles, May 20.

Don Rickles, Duke Hazlett, Vido Musso Orch; $1 cover.

Don Rickles is back at the Slate Bros. nitery, and with the load of new material—and insults—he unveiled at the opening, the freres are assured of another long run of capacity biz. Last year Rickles came into the La Cienega strip bistro for an indefinite run, was there for 20 weeks. He should do as well or better this time around.

Rickles' forte is insulting celebs. He turned his tommygun torrent at such ringsiders as Milton Berle, Hugh O'Brian, Betty Grable, Forrest Tucker, John Carroll and Harry Ritz—and they as well as the rest of the house loved the barrage. Comedian was in fine form with his barbs which were sometimes biting, sometimes hilarious, always enjoyable. Rickles' new bagful of material is surefire insurance, pudging from response of the SRO mob. Comic winds on a serious note themed on "it was all in fun," and with a pitch for tolerance.

Rickles was introed by Berle, who cracked, "I'd like to thank Eddie Cantor for letting me get up here tonight," a trade-appreciated gag referring to Cantor's blast at his stint on the Emmy Awards show. Berle quipped, too, that Red Buttons won't be around because he's going to Japan as an American gardener.

Preceding the headliner is Duke Hazlett, a singer who out-Sinatras the Thin One with his remarkable resemblance in his style and even appearance. He socks over such tunes as "All the Way," "You Make Me Feel So Young" and "Foggy Day in London Town," and gets a big and deserved mitt. *Daku.*

Shows Abroad

Verdict

London, May 23.

Peter Saunders presentation of two-act (five scenes) drama by Agatha Christie. Staged by Charles Hickman; decor, Joan Jefferson Farjeon. At Strand Theatre, London, May 22, '58; $2.50 top.

Leslie Cole	George Roubicek
Mrs. Rogers	Gretchen Franklin
Det. Sgt. Brooks	Patricia Jessel
Det. Ret. Hendrick	Gerard Heinz
Dr. Nugent	Derek Oldham
Ann Prentice	Viola Keats
Hon. Carmen	Moira Redmond
Sir Wilfrid Ballander	Norman Claridge
Det. Constable	Rachael Golden
Sgt. Evans	Gerald Sim

Agatha Christie, the reigning queen of the West End theatre has, to everyone's surprise, come up with a flop. While "The Mousetrap" continues as the all-time London Long-run champ, now in its sixth year, "Verdict" may well prove to be the novelist-playwright's shortest-lived entry.

A play is not a whodunit, but just a rather tedious melier, too obviously contrived without the shock and suspense tactics the authoress normally exploits. True, there is a murder, but it is done in full audience view, and the only element of tention is created when the wrong woman is arrested.

"Verdict" is set in the home of a London professor and his incurably ill wife. Other principal characters are the sick woman's cousin, who is obviously in love with the professor, and a young, attractive and rich student, who makes no secret of her attraction to him.

The girl administers a fatal overdose when left in charge of the sick woman, and subsequently confesses her guilt to the professor, who declines to tell the police. The dead woman's cousin is arrested, however, and the police refuse to believe the true story, as the guilty young girl was killed immediately after her confession. All through the last act the audience is obviously waiting for one of Miss Christie's characteristic plot tricks or twists, which never arrive. "Verdict" is a dull play without a gimmick, or any real characterization.

An experienced cast is unable to infuse life into the proceedings. Patricia Jessel as the wrongly accused cousin, Gerard Hinz as the professor and Gretchen Frankln as a comic domestic are defeated by the script, but Moira Redmond sparkles as the young girl.

Charles Hickman's direction, tau enough in the first act, slackens in the second. The decor by Joan Jefferson Farjeon is more than adequate. *Myro.*

Simply Heavenly

London, May 27.

Jack Hylton & Laurence Harvey presentation of musical comedy in two acts (22 scenes). Stars Melvin Stewart, Bertice Reading, John Bouie, Earl Cameron, Ilene Day, Charles A. McRae, Leslie "Jiver" Hutchinson Band. Book and lyrics, Langston Hughes; music, David Martin; choreography, Malcolm Clare; staged by Laurence Harvey; decor, Edward Burra. At Adelphi Theatre, London, May 20, '58; $2.80 top.

Jessie B. Simple	Melvin Stewart
Madame Butler	Rita Stevens
Ananias Boyd	Earl Cameron
Daisy	Herself
Mrs. Caldy	Evelyn Dove
Joyce Lane	Marpessa Dawn
Hopkins	Chris Gill
Bu Pianist	David Wu
Miss Mamie	Bertice Reading
Boddidly	Charles A. McRae
Character	Bèri Johnson
Melon	John Bouie
Gatsbidie	Don Johnson
Zuri	Ilene Day
Arch	Richardson Jackson
John Jasper	Conrad Principle
Big Boy	Harry Baird
Policeman	Harry Baird
Nurse	Isabelle Lucas
Dancers	Dorothy Hall, Harold Holness, Jacqueline Chan, Bari Johnson, Yolanda

Legit-film star Laurence Harvey makes his legit management entry with the presentation of this all-Negro musical, in partnership with Jack Hylton. He saw "Simply Heavenly" during his stay in New York last year, and acquired the British rights.

In most ways it is a disappointing choice, for it lacks real vitality and the score is indifferent, although that impression may be attributed to Harvey's staging. The production is hardly helped by the fact that the romantic leads are vocally inadequate, notably on the ballads. Only Bertice Reading put any real life into the affair, but her dumpy figure is exaggerated by unattractive sack style dresses. Ilene Day, as a vamp-type, best known here as a nitery entertainer, sings well enough but is weak on the acting.

"Simply Heavenly" is an artless Harlem story about a childlike Negro who refuses to pay for a divorce so he can marry his sweetheart, and who keeps getting sidetracked by a neighborhood floozy.

One of the best features of the production is Edward Burra's composite moving set, comprising a ground floor bed-sitting room on one side, a first floor bedroom on the other and a Harlem street scene, all movable to make space for the bar where much of the action takes place. The liveliest tunes are "Let's Ball Awhile," sung by Miss Day at a birthday celebration, and "I'm a Good Old Girl," vigorously put over by Miss Reading.

There's also a nicely restrained number, "Broken Strings," played by Don Johnson on the guitar. Melvin Stewart is a moderate romantic lead, but although Marpessa Dawn fails vocally, she impresses with a natural charm, *Myro.*

Flesh to a Tiger

London, May 22.

English Stage Co. presentation of two-act (11 scenes) drama by Barry Reckford. Stars Cleo Laine. Staged by Tony Richardson; decor, Loudon Sainthill. At Royal Court Theatre, London, May 21, '58; $2.30 top.

Joshie	Temba Allen
Lal	Pearl Prescod
Della	Cleo Laine
Shepherd Aaron	James Clarke
Vie	Dorothy Blondel-Francis
George	Lloyd Reckford
Papo G	Edmundo Otero
Ruddy	Johnny Sekka
Gloria	Nadia Catouse
Grannie	Connie Smith
Drummers	Ginger Johnson, Ilarrio Pedro, Emanuel Myers
Shantytowners	Ena Babb, Maureen Seale, Lloyd Innis, Vernou Trott, Beril Briggs, Keefe West, Franciska Francis
Children	Ansel Bernard, Barbara Bernard, Curtis Auguste
Doctor	Edgar Wreford

"Flesh to a Tiger," a searching play located in a shantytown in Kingston, Jamaica, is notable for an impressive dramatic debut by Cleo Laine, an established jazz singer. Miss Laine emerges as an actress of considerable promise, with a po erful dramatic style and perfect diction.

The play, the first effort by a 30-year-old Cambridge-educated Kingston schoolmaster, also shows dramatic promise. It has obvious weaknesses, notably in dialog and construction, but the author has a flair for creating and maintaining a dramatic and moving situation.

Against the drab shantytown setting the author depicts the conflict between reason and superstition and between the whites and Negroes. The main instrument for telling the story is a young mother whose child is critically ill. She prefers the skilled aid of the white doctor to the black magic of the tribal leader, and the conflict is plausibly developed.

Apart from Miss Laine as the native mother, there is a fine cast, which is sensitively handled by director Tony Richardson. James Clarke gives a sturdy portrayal of the cruel, ignorant tribal chief and Edgar Wreford, the only white man in the cast, plays the doctor with considerable authority. *Myro.*

Encrucijada

(Crossroads)

San Juan, May 15.

Institute of Puerto Rican Culture presentation of three act (seven scenes and epilogue) drama by Manuel Mendez Ballester. Staged by Leopoldo Santiago Lavandero; scenery, Bob Cothran; asst. director, Hector V. Suarez; properties and costumes, Luis Calvo; lighting, Carlos Juan Saez; sound effects, Wilfred Garcia Rivera; stage manager, Pedro Juan Hernandez. Features Roberto Rivera Negron, Ruth Cains, Luis Antonio Rivera (Yoyo Boing), Josefina del Mar. At Tapia Theatre, San Juan, Puerto Rico, May 15, '58; $1.50 top.

Dona Patricia	Eva Alers
Don Alfonso	Roberto Rivera Negron
Luis	Richard Castillo
Mari	Luis Antonio Rivera
Jack	Charles A. Gibbs
Ch na	Delia Esther Quinones
Felipe	Benjamin Morales
Irma	Josefina del Mar
Marta	Ruth Cains
Antonio	Raul Carbonell
Lorna	Sally Jessy
Man	Jose Antonio Nieves
Tony	Ramon L. Lavandero

"Encrucijada," the first in a series of four plays sponsored by the Puerto Rican Institute of Culture, premiered to a highly enthusiastic audience. It is a tragi-comedy set in a Harlem tenement, and reveals three generations of a middle class Puerto Rican family trapped in a whirlwind of forces growing out of divided interests and divergent political beliefs. Poverty, anti-Puerto Rican prejudice, nationalism, pro and anti-Americanism and a fierce drive to survive are elements which lend force and interest to Ballester's play.

Well directed by Leopoldo Santiago Lavandero, the skillful cast gives an animated performance. The accidental timing of the opening to with U.S. Vice-President Richard Nixon's unscheduled stop-over the previous night, added to the general interest.

The story involves the misunderstandings of different generations, plus the ramifications of different national and racial loyalties, with the melodramatics of big-city tenement life, including such lurid matters as the dope racket, dubiously respectable dancing schools and illicit love affairs.

The action occurs Bob Cothran's imaginative single set, which conveys the impression of a tenement r and the teeming slum life outside. *Rein.*

Dance Review

The Broken Date

Gilbert Miller (in association with Jules Borken) presentation of dance-ballet in three acts by Francoise Sagan. Produced by Albert Sarfati. Staged by Roger Vadim. John Taras, Don Lurio. Features Toni Lander, Adolfo Andrade. Noelle Adam. Sets by Bernard Buffet. Music by Michel Magne, conducted by Joseph Levine. Costumes, Franco Laurenti. Opened May 20, '58, at Adelphi, N.Y. Opening night $7.50.

"The Broken Date" opens with a young man pacing the floor of a self-assertive set by Bernard Buffet. According to the printed program explanation he is *"consumed with desire for an elegant beauty who is about to return to her husband."* The beauty is so late in arrival, possibly because she is an American girl, that the young man in the interval has nightmares, acute depression and a wild sex matinee in his bathroom with a vamp who happens to drop in. The vamp, in black silk tights and a baby-blue turtleneck sweater, is the reason, the excuse and nearly the whole commercial point of this so-called and mostly ennui-inducing drama-ballet told in three 20-minute acts.

Billed as "the sensation of Paris, London and Monte Carlo" and reaching Manhattan after engagements in Boston and Philadelphia, "Broken Date" has already piled up impressive tour mileage considering its essentially third-rate values either as dancing or spectacle. Since it must be close to the end of its string, although it could conceivably rate frankly lurid one-time spotting in, say, Las Vegas or Havana, the lesson may be that the erotic hallucinations of Francoise Sagan still enjoy a continuing, though perhaps diminishing, vogue.

Apparently none of the critics along the way have quite wanted to call a spade a bore, but the Manhattan reviewers have now done so. Martin of the Times quipped that this latterday Mlle. From Armentiers has turned sex into a fourletter word. Picking up his pun, the four-letter word could be d-u-l-l.

Admittedly there is word-of-mouth exploitation value in the bathroom scene. Possibly such yearnings and squirmings on the tile have no counterpart since a refugee from Brooklyn, Henry Miller, began writing intellectual pornography on the Left Bank. If a Parisian W.C. is good enough for Miller, it's good enough for Mlle. Sagan. Although the bathroom has not been in stage fashion this side for some time, let us not be snobbish nor deny that Noelle Adam, the sensual gamine in question, is a lovely casserole of animal charms of which only a corpse would be unaware.

Sagan's young man who can't wait is mimed and danced by Adolfo Andrade, an Argentinian. His American date, who finally comes alive like Juliet after Romeo is dying, is Toni Lander. Neither has much chance to dance, just to palpitate. In the dance department "Date" is pretty corny and trite routining. During the young man's reveries and delirium, flames in the hearth, flowers in the vase, the hands of the mantel-clock all break out in dance. It's from way back as choreography.

The girl novelist whose fame made possible the actual production and export of her ballet composed it on a hospital cot after her celebrated auto smashup and it could be that the medication influenced the inspiration. As finally mounted for the stage the uneven pulse of the work is notable. The music, the sets, the several drastic swervings of mood all create something of a hodge-podge. There is one stager (John Taras) for Acts I and II and another stager (Don Lurio) for Act II, and an overall stager (Roger Vadim, ex-husband of Brigitte Bardot), so that with the strident "modern" music of Michel Magne (credited as orchestra director though Joseph Levine conducted), the whole enterprise is difficult to focus. Perhaps an illuminating fact is that the French government provides subsidy for such ventures by talented "beginners."

"The Broken Date," determinedly details the calisthenics of l'amour, first with the vamp in the bathroom and, retrospectively, in the hero's memory, with the American wife, in his bedroom. Mlle. Adam and Mlle. Lander are excessively fetching, the one in tights, the other in underwear but, with apologies for being blase, the eye at the keyhole wearies.

The N. Y. boxoffice prognosis amounts to the answer to the question: who's for voyeurism? *Land.*

Kevin McCarthy and **Lee Grant** have been set as standbys for **Henry Fonda** and **Anne Bancroft** in "Two for the Seesaw."

1957-58 Broadway Season

Key to parenthetical designations: (C) Comedy, (D) Drama, (CD) Comedy-Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (OP) Operetta, (Rep) Repertory, (Panto) Pantomime, (NS) New Show, (Rev) Revival, (Adap.) Adaptation, (Imp) (Import, (Solo) Solo Show, (Ret) Return Engagement. Asterisk indicates the show is continuing.

HITS
(10)

Back to Methuselah (D) (Rev)
Boy Growing Up (D) (Adapt) (Imp) (Solo)
Dark at the Top of the Stairs (D) (NS)*
Entertainer (D) (NS) (Imp)
Look Back in Anger (D) (NS) (Imp)*
Look Homeward, Angel (D) (NS) (Adapt)*
Music Man (MC) (NS)*
Romanoff and Juliet (C) (NS) (Imp)*
Two for the Seesaw (CD) (NS)*
West Side Story (MD) (NS)*

STATUS NOT DETERMINED
(9)

Blue Denim (D) (NS)*
Jamaica (MC) (NS)*
Jane Eyre (D) (NS) (Adapt)*
Oh Captain (MC) (NS) (Adapt)*
Say, Darling (MC) (NS) (Adapt)*
Sunrise at Campobello (D) (NS)*
Time Remembered (C) (NS) (Imp)*
The Visit (D) (NS) (Imp)*
Who Was That Lady I Saw You With (C) (NS)

FAILURES
(31)

Body Beautiful (MC) (NS)
Cave Dwellers (C) (NS)
Cloud 7 (C) (NS)
Compulsion (D) (NS) (Adapt)
Copper and Brass (MC) (NS)
Country Wife (C) (Rev)
The Day the Money Stopped (D) (NS) (Adapt)
The Egghead (D) (NS)
Fair Game (C) (NS)
Four Winds (D) (NS)
The Genius and the Goddess (D) (NS) (Adapt)
I Knock at the Door (D) (NS) (Adapt)
Interlock (D) (NS)
Love Me Little (C) (NS) (Adapt)
Mask and Gown (R) (NS)
Maybe Tuesday (C) (NS)
Miss Isobel (D) (NS)
Miss Lonelyhearts (D) (NS) (Adapt)
Monique (D) (NS) (Adapt)
Nature's Way (C) (NS)
Nude with Violin (C) (NS) (see note)
Portofino (MC) (NS)
Present Laughter (C) (Rev) (see note)
Rope Dancers (D) (NS)
Rumple (MC) (NS)
Shadow of My Enemy (MC) (NS)
Simply Heavenly (MC) (NS) (Adapt)
Square Root of Wonderful (D) (NS)
Summer of the 17th Doll (D) (NS) (Imp)
Under Milk Wood (D) (NS) (Adapt) (Imp)
Winesburg, Ohio (D) (NS) (Adapt)

MISCELLANEOUS (Not Rated)
(Including City Center)
(6)

Annie Get Your Gun (MC) (Rev)
Carousel (MD) (Rev)
The Firstborn (D) (NS) (Imp)*
Marcel Marceau (Panto) (Ret) (Imp)
Oklahoma (MD) (Rev)
Wonderful Town (MC) (Rev)

FOLDED DURING TRYOUT
(7)

Carefree Heart (MC) (NS) (Adapt)
One Foot in the Door (C) (NS)
Plaintiff in a Pretty Hat (C) (NS) (Imp)
Saturday Night Kid (D) (NS)
Soft Touch (C) (NS)
This Is Goggle (D) (NS) (Adapt)
Ziegfeld Follies (R) (NS)

LAST SEASON'S UNRATED SHOWS, SINCE CLARIFIED
Hits

Bells Are Ringing (MC) (NS)*
Hole in the Head (C) (NS)
Li'l Abner (MC) (NS) (Adapt)*
New Girl in Town (MC) (NS) (Adapt)*
Visit to a Small Planet (C) (NS) (Adapt)

Failures

Apple Cart (C) (Rev)
Happiest Millionaire (C) (NS) (Adapt)
Happy Hunting (MC) (NS)
Hotel Paradiso (C) (NS) (Imp)
Major Barbara (C) (Rev)
Moon for the Misbegotten (D) (NS)
Potting Shed (D) (NS) (Imp)
Waltz of the Toreadors (C) (NS) (Imp) (see note)
Ziegfeld Follies (R) (NS) (see note)

OTHER HIT RUNNING AT END OF LAST SEASON

Auntie Mame (C) (NS) (Adapt)*

Nude with Violin opened as a regular production, but an earlier Noel Coward comedy, **Present Laughter,** was subsequently added and the two shows alternated on a repertory basis. The dual presentation was a failure.

The Firstborn, presented for a limited engagement, closes next Saturday night (31) and will be taken to Tel Aviv, in connection with the 10th anniversary celebration of Israel.

Ziegfeld Follies included two different editions. The first was still running on Broadway at the end of last season, and subsequently closed as a failure. The second, produced by the same management, folded during its tryout tour early this season.

Waltz of the Toreadors was still running at the end of last season and was unrated. It subsequently closed as a failure. The same production was reopened this fall for an extended tour and then returned to Broadway, and again failed.

Chi Plans 'ANTA Album'

Chicago, May 27.

Newly formed Chi chapter of the American National Theatre & Academy is planning an "ANTA Album" for the local legit calendar next fall. It will be a vehicle for fund raising and membership enrollment. First production in what is intended to be an annual series will be a retrospective of legit shows that have played here over the past 30 years.

Format is now in the blueprinting stage.

TV Nets Playing Footsy With B'way; Seek Producers for Spot Stints

Broadway producers are again being romanced by television.

Feelers are being made by the video networks regarding the possibility of obtaining the services of several top-rated Main Stem producers. Those getting the bids include David Merrick and the team of Robert E. Griffith & Harold S. Prince.

It's assumed that the legiters are being sought for special assignments rather than full-time employment, since it's unlikely that they would curtail their Broadway activities. Merrick, who's currently represented on Broadway by three productions, has several major shows on his future sked, while Griffith & Prince currently represented on Broadway by one entry, have another lined up for fall production.

Running interference for the producers on the network pitches is personal manager Hillard Elkins. He's also confabbing with the nets about the possible telecasting of two Broadway musicals, "Jamaica" and "New Girl in Town." The former, produced by Merrick, is currently in its 31st week at the Imperial Theatre, N. Y. The latter show, produced by Griffith & Prince in partnership with Frederick Brisson, ended a 54-week run at the 46th Street Theatre, N. Y., last Saturday (24).

In the past, other Broadway producers, such as Leland Hayward, have been pacted for tv projects. The contracts have varied from one-shot deals to multiple ventures. A number of other legit producers, as well as stagers, designers, choreographers and company and business managers, have also been recruited by the networks on a permanent basis.

Plan 'Garden' in London, Maybe at Club Theatre; Gielgud to Canada, U.S.

Jerry Leider, who was Peter Lawrence's production associate on last season's Broadway presentation of "Shinbone Alley," planed to London last Friday (23) in connection with two fall projects. One is a West End presentation of Tennessee Williams' double-bill, "Garden District," and the other is a Canadian-U.S. tour of John Gielgud's one-man Shakespearean show, "Ages of Man."

The British rights to the Williamms plays, which are currently running at the York Playhouse, N.Y., have been acquired by Leider and John C. Wilson, co-producer of the off-Broadway presentation. The initial step in connection with the projected London production will be to get a decision from the Lord Chamberlain's office on whether a license for a public presentation can be secured.

If a license isn't granted, the double-bill will be presented by the New Watergate Theatre Club, which recently presented Williams' "Cat on a Hot Tin Roof," with Kim Stanley, at the Comedy Theatre. Club presentations aren't subject to the Lord Chamberlain's ban as they're not rated as public performances.

Regarding the Gielgud offering, it will be toured under the production auspices of Lawrence and Leider, in association with the British firm, Tennent Productions. Leider will see the presentation next Sunday (1) at the Theatre Royal, Bath, Eng. Klaus Kolmar, who's booking "Ages" for the William Morris Office, will also give it a lookee there. He's scheduled to plane over from N.Y. later this week.

The tour, slated for next September-December, will get underway Sept. 20 at the Stratford (Ont.) Shakespearean Festival. The hike may be followed by a Broadway booking. Leider, incidentally, plans to remain in London until early September to line up the cast for "District" and get the show into rehearsal.

Paul Cummings, production assitant for the off-Broadway presentation of "Garden District," plans making his N. Y. managerial bow with **Howard Hart's** adaptation of "Partage de Midi," a drama by the late French statesman-author, Paul Claudel.

We're More Operatic!

San Antonio, May 27.

San Antonians are pointing the finger of superiority at Dallas, the advertised cultural center of Texas, where recently the Metropolitan Opera appeared for four performances to a troupe attracted a total of 14,199 patrons to its four operas.

San Antonio's own Grand Opera Festival last March, with four operas attracted a total of 18,714 customers.

'58-'59 Atkinson's Season on B'way

In the realm of legit criticism in New York, the 1957-58 was Brooks Atkinson's season. This was the year he did the unprecedented, undreamt-of-for-a-critic by being given a surprise testimonial party by just about everybody who's anybody in the Broadway theatre.

The testimonial shindig, held at Sardi's restaurant, N. Y., on a Sunday night, was an impressive demonstration of the affection and respect Atkinson has inspired in his 35 years of covering legit.

But true to its unpredictable, contradictory custom, Broadway also took 1957-58 as the occasion for a few flurries of brick-tossing at the veteran Times reviewer. Perhaps the most spectacular incident was the violent radio attack by columnist tv panelist Dorothy Kilgallen and her legit producer-husband, Richard Kollmar, following Atkinson's pan of the musical, "Say, Darling." That caused only a ripple in the trade, however.

Possibly because of Atkinson's very reputation and stature, coupled with the Times' potent circulation and reader impact, there appeared to be increased griping about the "destructive" effect of his unfavorable reviews. The common argument was that no single individual should have so much influence with the playgoing public and, as a consequence, such life-and-death power at the boxoffice.

Atkinson himself has repeatedly denied having any such power, citing examples of numerous box-office hits that he had panned and flops for which he'd written raves. In any case, managements whose shows have been praised by the Times reviewer rarely express objection to his "undue influence."

Among the other daily critics, Walter Kerr, of the Herald Tribune, continues to earn respect as a

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MAURICE EVANS GETS LONDON SHOW FOR N.Y.

London, May 27.

U. S. rights to "The Dock Brief" and "What Shall We Tell Caroline," double-bill success by John Mortimer, have been acquired by Maurice Evans. The production moved last week to the Garrick Theatre from the Lyric Opera House, Hammersmith.

The two one-actors, Mortimer's first West End hits, are skedded for Broadway production in the fall. The author plans to go to N. Y. for the opening.

Gillette Razor Angels London Open Air Shows

London, May 27.

Latest London theatrical enterprise to be backed by big business is the Open Air Theatre, in Regent's Park. Brigadier Carleton Harrison, chairman of Gillette Industries, has pledged the razor firm to provide $5,600 to enable the season to open next Monday (2). Last year, the theatre, which opened 25 years ago, was dark because of lack of coin.

"Much Ado About Nothing," "The Taming of the Shrew" and "As You Like It" will form the Open Air Theatre's repertoire, and Robert Atkins and Leslie French will run the enterprise.

Cafe Singer Genevieve For Strawhat 'Can-Can'

French chanteuse Genevieve has been given permission by Actors Equity to star this summer in John Kenley's stock production of "Can-Can" at the W. D. Packard Music Hall, Warren, O.

The singer, who's been playing nitery dates and making tv appearances, is scheduled to open at the barn July 8.

Off-B'way Actors Up on Charges

Actors Equity is continuing its clampdown on members who fail to comply with its off-Broadway regulations. The union's latest move in that direction was to bring several members up on charges last week for appearing in the Blackfriars Guild production of "Child of Morning," which closed last night (Tues.).

The performers had appeared in the Clare Booth Luce play despite a union directive to its membership not to accept engagements with the Blackfriars because of the group's non-Equity status. The Guild operated under Equity's jurisdiction last season, but failed to do so during the current semester.

The union, incidentally, has also informed its members that the Arundel Opera Theatre, Kennebunkport, Me., is non-Equity. The spot, operating under the jurisdiction of the American Guild of Musical Artists, functions during the summer and is considered in competition with the Kennebunkport Playhouse, an Equity strawhat.

Equity has also moved to plug a loophole in the enforcement of its rules for off-Broadway. That involves the use of performers who are not Equity members, but belong to affiliate unions in the Associated Actors & Artists of America. A few members of the American Federation of Television & Radio Artists, the American Guild of Variety Artists and American Guild of Musical Artists have worked in off-Broadway shows, being engaged as nominal non-pros in the non-Equity segment of such companies.

The situation is figured to have been affecting the employment of Equity members, so the legit union will henceforth require all such performers to take Equity cards.

Equity OK's 1 Musical At Non-Star Strawhats

Actors Equity has relaxed one of its regulations coverings barns belonging to the Council of Resident Stock Theatres. The union has granted silos in the Y and Z categories permission to present one musical per season.

The CORST member barns are those which usually do not employ stars. The theatres are divided into X, Y and Z categories, depending on size and potential gross. The X division, not included in the union concession, takes in the larger operations.

See Political, Not Racial, Basis For Muddled Equity Election Setup

What's My Line?

New Hope, Pa., May 27.

A woman patron at the Playhouse Inn here unintentionally got into the radio act last Wednesday (21) while Allen Ward, of the local Gazette, was interviewing actress-author Ilka Chase at the restaurant. The interview was being carried over station WTTN, Trenton, and the lady apparently failed to notice the mike.

Approaching the pair, she asked them and the listening audience, "I beg your pardon, where is the ladies' room?"

Letters Pep Up ATPAM Election

An increasingly active campaign is being waged in the presidential election June 9 for the presidency of the Assn. of Theatrical Press Agents & Managers. Rivals for the post are Saul Abraham, incumbent prexy, and Hal Olver, incumbent business agent.

A letter from pressagent Richard Maney and signed by a number of established managers and p.a.'s, urging Abraham's re-election, was sent to the membership last week. Abraham himself issued a letter this week asking for votes. Olver is understood to be preparing a rebuttal to the two appeals.

Other union offices and board of governors members are also to be chosen in the election, but the only other contest is for the post of vice president. Candidates for the job are pressagent Dave Lipsky and manager Ben Boyer, a former president of the union. William Fields, the incumbent vice-president, is not a candidate for re-election.

L.A. BILTMORE IS SOLD; LIKELY TO BE RAZED

Hollywood, May 27.

Sale of 33-year-old Biltmore Theatre for $525,000 to Huddle Restaurants, by the Marcus Heiman estate expected to be approved today (Tues.) by L. A. Superior Court. The new owners are expected to raze the structure, and replace it with either a parking garage or office building.

Paul Cummins, board chairman of Huddle, says that no definite plans have been formulated for the theatre or the site, beyond the intention of putting it to its most profitable use. The Biltmore is the last remaining legit house in downtown Los Angeles. "Auntie Mame," with Eve Arden as star, is skedded to play an eight-week stand there, starting in August. Cummins said that this contract is subject to review by the new owners.

By JESSE GROSS

Political, rather than racial issues, are believed to have created the unsavory election situation that has developed in Actors Equity. Caught in the middle of the devious maneuvering is Frederick O'Neal, the regular ticket's candidate for president and the first Negro to be nominated for the post.

Although O'Neal is on record with the union as having withdrawn as a candidate for president, he's being endorsed by an Equity faction which, in an unsigned letter to the membership, state he "IS" a candidate for the office. Adding to the complexity of the matter is the fact that because of a technicality, the Equity council early last week was unable to remove O'Neal's name from the ballot, which had to be sent out last Thursday (22).

O'Neal's withdrawal followed the decision of incumbent president Ralph Bellamy to run for re-election, after being petitioned by a segment of the membership. O'Neal, who's on the Coast on a film assignment, wired the union notice of his withdrawal, and his pledge of support of Bellamy. However, when queried on his reaction to being kept on the ballot and the support being given him, he issued several contradictory statements.

The actor repeated adherence to his original withdrawal telegram to the union, but then stated that he didn't intend to do anything one way or another about the letter issued in his support, which states that "in accordance with Council's instructions, Mr. O'Neal has reaffirmed his candidacy." The union claims no such reaffirmation has been received and O'Neal, when

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Bennett-'Mame' to Open Dallas Summer Season; 'King' With Jan Clayton

Dallas, May 27.

The 17th summer season of State Fair Musicals, to run June 9-Aug. 31, will again include six shows at the air-conditioned, 4,100-seat State Fair Music Hall. Charles R. Meeker Jr., managing director-producer, has only one touring show this year, "Auntie Mame," the opener. He will produce the succeeding fortnightly shows.

Schedule includes "Auntie Mame," with Constance Bennett, June 9-22; "Oklahoma," with Jane Powell and Rusty Draper, June 23-July 6; "Gentlemen Prefer Blondes," with Marie Wilson, Denise Lor and Vaughn Monroe, July 7-20; "Guys and Dolls," with Johnnie Ray, Janis Paige, Alan King and Pat Rooney Sr., July 21-Aug. 3; "Most Happy Fella," with Richard Torigi and Helon Blount, Aug. 4-17, and "King and I," with Cameron Mitchell and Jan Clayton, Aug. 18-31.

Meeker's staff includes George Schaefer, returning as stage director; Lehman Engel, musical director for four shows; Franz Allers, musical director for "King and I"; Jim Leon, assistant musical conductor; Dania Krupska, returning as choreographer; Peter Wolf, scenic designer, and Jack Friend, production manager.

Single seats will be scaled, $1.50-$3.75.

Music Tent Bond Coin Now Earning Interest

Bond money on deposit with Actors Equity by members of the Musical Arena Theatres Assn. is being banked with the N.Y. Trust Co. on an interest-earning basis. Thus, far, the salary guarantees put up by MATA members total about $150,000.

The arrangement with the bank calls for an interest payment to each tent operator of 3% annually on individual deposits. The bond money is to be returned to the producers involved at the end of the season, except in cases where salary defaults exist.

Earlier this season, a plan involving a different procedure was initiated whereby salary bonds placed with Equity by members of the League of N.Y. Theatres were deposited with Bankers Trust Co. of N.Y. for investment in Government bonds and other gilt-edge securities.

Reception by Dawn's Early Light

To the cast of "The Music Man," composer-lyricist-librettist Meredith Willson is the title character. Virtually the entire troupe demonstrated that by turning out at the incredible hour of 8 a.m. yesterday (Tues.) at Pier 84 North River, N. Y., to greet Willson, his wife, and co-librettist Franklin and Mrs. Lacey on their return from Europe on the United States. Many of the company, including featured lead Robert Preston, were in costume, and the youngsters who comprise the boys' band in the show took along their instruments, and serenaded the Willsons and Laceys with "Minuet in G," the curtain-lowering number.

Producer Kermit Bloomgarden, who had planned to meet Willson at the pier, mentioned it to Preston and co-leads Barbara Cook and David Burns, with the tentative suggestion that they might want to go along, despite the early hour. They and the whole company enthused over the idea, and it was arranged for them to be picked up by bus at the Majestic Theatre, N.Y., where "Music Man" is current, at 7:15 a.m. Many of them decided to wear their stage costumes.

Officials of U.S. Lines made necessary preparations for the group to be on their pier and then to be sneaked aboard by a special gangplank as soon as the ship docked. Bloomgarden and pressagent Arthur Cantor, spotting the Willsons and Laceys at the rail as the United States was being warped into the pier, called to them to go to their cabin, as photographers wanted to get pictures there. That enabled the "Music Man" cast to be taken undetected to the ship's sports deck.

After the returnees were surprised with the reception on deck, the entire assemblage went to the Manhattan Hotel for breakfast, as guests of the management. Willson will remain in New York several weeks while the touring edition of the musical is being cast, then returns to his home on the Coast and to attend the tour opening there.

Legit Bits

Louis Cline has resigned after five years as manager of the Colonial Theatre, Boston. He's currently in New York and plans to go out on the road next season.

Alan Schneider, who recently staged the successful production of "Summer of the 17th Doll" at the Arena Stage, Washington, has gone to London to direct a West End production of "The Deserters," by **N. Thaddeus Vare.**

Joe Masteroff's "Warm Peninsula," which **Manning Gurian** will produce, with his wife, **Julie Harris**, starring, is scheduled for a cross-country tryout tour next October-May. The show isn't slated to open on Broadway until October of the following season.

Meg Munday, Gaby Rodgers, Shepperd Strudwick and **Julie Haydon** are among the pros scheduled to appear with performers of the New York U. Workshop in a program of six plays to be presented this summer at the university's Hall of Fame Playhouse.

The Play of the Month Guild, which services its members with tickets to Broadway and off-Broadway shows and occasional films, signed up its 50,000 member recently.

Six musical numbers from **Jerry Herman's** revue, "Nightcap," currently running at the Showplace in Greenwich Village, have been optioned by **Frank Loesser** and **Leonard Sillman** for their planned Broadway production next season of another edition of "New Faces." The songs will be published by Loesser's firm, Frank Music Co.

Stanley Lebowsky has been signed as musical director for the forthcoming Broadway production of "Whoop Up."

Franchot Tone and **David Ross** have renewed their partnership to produce Luigi Pirandello's "A Game for Lovers" on Broadway next season. **Liska March** will be associated with them in the presentation of the play, which is being translated by **William Murray**, an editorial staffer for the New Yorker mag.

One of the three theatres in the recently-opened Seven Arts Building, N. Y., is being named after producer **Rita Allen**, who, with her husband, **Milton Cassel**, will present the New York preem of **Nigel Dennis'** "Making of Moo" at the 187-seater beginning June 11. The anti-religious play debuted in London last June. The off-Broadway production is capitalized at $15,000.

Morris Feld, a New York businessman, will be associated with **Ted Danielewski** as co-producer of **Pearl Buck's** "Three Against Time," planned for Broadway presentation next fall.

"Handful of Fire" is the title of the **N. Richard Nash** play, which **David Susskind** and the Playwrights Co. plan producing on Broadway next f.

Leo Fuchs will star in "Family Mishmash," a new Yiddish-American musical by **Abe Ellstein**, scheduled for presentation next fall at the Phyllis Anderson Theatre, N. Y., by **Jacob Jacobs** and **Benjamin Rothman.**

Playwright - producer - director **George Axelrod** is scheduled to stage two Broadway presentations next season, both to be co-produced by **Martin Gabel** and **Henry Margolis.** The first, slated for an Oct. 22 opening at the National Theatre, N. Y., will be "Once More—With Feeling," while the other, targeted for a December preem in New York, will be Axelrod's own adaptation of the **Alfred Hayes** novel, "My Face for the World to See."

William Marshall has succeeded **Frank Silvera** in the title role of the N. Y. Shakespeare Festival's forthcoming production of "Othello."

Viola Rubber and **Charles Adler Jr.**, a Baltimore inventor, are contemplating a Broadway production next season of **Leslie Cutler's** new version of John Colton's "Shanghai Gesture."

Arthur O'Connell has been set for a major role in "Comes the Day," skedded for a Nov. 6 Broadway bow.

This season's annual $500 Lola D'Annunzio Award for "outstanding achievement" off-Broadway has gone to **Joseph Papp**, producer of the N. Y. Shakespeare Festival.

Milton H. Greene, former vice-president of **Marilyn Monroe** Productions, and actor **Louis d'Almeida** have formed Gd'A Productions Inc for the Broadway presentation next October of "Far Away the Train-Birds Cry," a comedy-drama by **Edward H. Davis**, a production assistant for the Playwrights Co., and **Lionel Kranitz**, understudy for **Anthony Perkins** in "Look Homeward, Angel." **James MacArthur** is scheduled to make his Broadway debut in the lead role.

Personal manager **Hillard Elkins**, who's headquartered in New York, will open a Coast office, H. E. Associates, Inc., in August. Incidentally, **George Platt**, who's with the Elkins operation in N.Y., is back at work after two weeks' hospitalization for an injured arm, which will have to remain in a cast for another nine weeks.

Lo Hardin, stage manager of "West Side Story," leaves next Sunday (1) for a week's Caribbean vacation.

British actress **Googie Withers** and her Australian actor-husband **John McCallum** are going to Australia next fall to live permanently. McCallum will quit the stage to become assistant managing director of the J. C. William theatre firm. He's currently in the London comedy hit, "Roar Like a Dove," Miss Withers, appearing this summer at the Shakespeare Memorial Theatre, Stratford-on-Avon, hopes to do occasional acting in Australia, possibly with British or U.S. shows.

The New York City Center of Music & Drama had a "healthy surplus of $86,886.86" for the fiscal year 1957-58. Newbold Morris, the chairman of the center's board of directors, attributed the strong financial position to "successful productions, grants and contributions."

Legit pressagent **Merle Debuskey** and dancer **Chris Karner** are planning to be married in July. They're currently looking for a house to purchase in Manhattan, preferably in Greenwhich Village.

"Spring at Marino," **Constance Cox's** adaptation of **Ivan Turgenev's** "Fathers and Sons," will be presented by the N. Y. U. Workshop at the Hall of Fame Playhouse, N.Y., sometime in July. **Hurd Hatfield** will guestar in the production. The actor is back in New York after a costarring stint last week with **Vicki Cummings** in "The Second Man" at the Lydia Mendelssohn Theatre, Ann Arbor, Mich.

The 10-day suspension of the license of New York's largest theatre ticket agency, the jointly-controlled Tyson Operating Co. Inc., and Sullivan Theatre Ticket Service, scheduled to go into effect last Monday (26), was blocked by a temporary injunction obtained Friday (23) from N. Y. Supreme Court Justice **Owen McGivern** by **John A. Sullivan**, head of the organization. The suspension has been ordered by N. Y. City License Commissioner **Bernard J. O'Connell** as the result of an alleged overcharge by a clerk in Sullivan's employ.

Jules Munshin and **Audrey Christie** will costar in "The Great Sebastians," which opens June 9 as the initial bill of the 13-week season at the Playhouse-in-the-Park, Philadelphia.

Peter Harris will direct and **Ted Tiller** will play the leading role in "Visit to a Small Planet," the opening bill June 9 at the Mt. Park Casino, Holyoke, Mass.

Dan Dailey will star in "Burlesque" in pair of producer **Ben Segal's** tunefests, the Oakdale Musical Theatre, Wallingford, Conn., and the Warwick (R. I.) Musical Theatre. **Brian Donlevy** also will star in "No Time for Sergeants at the Oakdale showease.

"Specter of the Rose," the 1946 film, written, directed and produced by **Ben Hecht**, is being adapted as a legitturner for Broadway presentation by composer **Frank Loesser's** firm, Frank Productions Inc. Hecht is collaborating on the book for the musical with **John Martin** and **Lenny Adelson**, and the latter also providing the lyrics. **Lyn Murray** is responsible for the music. Martin, incidentally, is not the N. Y. Times dance critic.

Elli Wallach has been set for a starring role in "Cold Wind and the Warm." The actor, who's been in Europe with his actress-wife, **Anne Jackson**, is due back in N. Y. this week.

The upcoming off-Broadway edition of "Salad Days," the British musical that has been running London since 1954, is scheduled to open Nov. 11 at the Barbizon-Plaza Theatre, following a six-week run in Toronto. The presentation, utilizing an all-Canadian company of 12, will be produced by **Nicholas Benton** and **Stanley Flink**, in partnership with **William Freedman** and **Barry Morse** who were responsible for a prior Canadian production of the show lastt year.

Paul Milikin will appear in the June 6-23 production of "Moon for the Misbegotten" at the Festival of Two Worlds, Spoleto, Italy.

Peter Brook will direct an off-Broadway production of **Bernard Frechtman's** translation of **Jean Genet's** "The Balcony," to be produced by **Lucille Lortel**, who operates the Theatre de Lys, N. Y.

Mordecai Gorelik has acquired the English-language production rights to "Herr Biedermann and the Incendiaries," by Swiss playwright **Max Frisch.**

Walter Vincent has been re-elected president of the Actors Fund of America. Expenditures by the organization for the relief of the ill, aged and needy members of the theatrical profession covered 13,780 indigent cases and totaled $321,529 for the year ended April 30. Others re-elected besides Vincent were **Gilbert Miller**, first vice president; **Katharine Cornell**, second veepee; **Vinton Freedley**, treasurer, and **Warren P. Munsell**, secretary and general manager.

Irving Squires, road manager for Victor Borge, named manager of the Ellinville Music Theatre, which is part of the Empire State Music Festival.

The 1,162-seat National Theatre, N. Y., will be sold at a public auction June 15.

Mitzi Green will appear in the lead role of Ruth in the production of "Wonderful Town," to be pre-

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Stock Review

Paris Virgin

Hollywood, May 9.

Civic Playhouse Production Co. presentation of three-act farce by Jean De Letraz, adapted by Mawby Green and Ed Feilbert. Stars Michael Ross and Richard Vath. Staged by John Duff Stradley; associate producer, Ben Benson. At Civic Playhouse, Hollywood, May 9, '58; $3.30 top.

Vivian ..... Michael Ross
Gisele ..... Cindy Girard
Charles ..... Richard Vath
Paulette Blondell ..... Camille Franklin
Philippe Blondell ..... Tony Michaels
Aristide Dux ..... Michael McHale
Louise Grignole ..... Edith Terry
Monique ..... Judy Howard

"Paris Virgin" is apparently intended as a repeat of "Pajama Tops," its predecessor at the same theatre. It's been adopted by the same authors, Mawby Green and Ed Feilbert, also from a French original. Most important, the aim seems to be the same sort of suggestive sex farce.

"Tops" had an 18-month run here, grossing a reported $400,000. Although "Virgin" seems unlikely to repeat that b.o. record, it should do well enough to recoup its modest investment. However, that's on the assumption that director John Duff Stradley tunes up the show with script revisions and restaging.

"Virgin" is a boudoir romp about a hefty UCLA prof on a Paris sabbatical. He is tricked into wearing femme clothing; his best seller is promoted as having been written by a woman. That's the springboard for some tasteless drag antics, climaxing in the proper and improper pairing-off of the characters.

Michael Ross plays the professor as straight burlesque, with little plausibility, and there are varyingly effective performances by Richard Vath as the publisher's representative, Cindy Girard as an unwed mother, Camille Franklin as a hot-eyed wife, Judy Howard as an impish country girl, Michael McHale as a bland schoolmaster, and Tony Michales and Edith Terry.

B'way Production Record

1899-1958

Season	New Plays	New Musicals	Revivals	Total
1899-1900	63	14	10	87
1900-1901	50	26	20	96
1901-1902	49	21	20	90
1902-1903	55	27	16	98
1903-1904	68	30	20	118
1904-1905	63	29	35	127
1905-1906	62	32	17	111
1906-1907	67	34	28	129
1907-1908	57	37	16	110
1908-1909	77	33	8	118
1909-1910	95	36	13	144
1910-1911	80	34	17	131
1911-1912	85	39	16	140
1912-1913	98	36	28	162
1913-1914	74	37	17	128
1914-1915	92	24	17	133
1915-1916	70	26	19	115
1916-1917	85	25	16	126
1917-1918	100	38	18	156
1918-1919	104	32	13	149
1919-1920	99	43	2	144
1920-1921	94	51	7	152
1921-1922	142	37	15	194
1922-1923	125	41	8	174
1923-1924	130	41	15	186
1924-1925	162	46	20	228
1925-1926	178	48	29	255
1926-1927	188	49	26	263
1927-1928	183	53	28	264
1928-1829	162	43	20	225
1929-1930	164	35	34	233
1930-1931	130	29	28	187
1931-1932	146	27	34	207
1932-1933	124	27	23	174
1933-1934	124	15	12	151
1934-1935	123	19	7	149
1935-1936	108	14	13	135
1936-1937	94	11	13	118
1937-1938	82	16	13	111
1938-1939	68	18	12	98
1939-1940	62	18	11	91
1940-1941	49	14	6	69
1941-1942	58	16	9	83
1942-1943	47	18	15	80
1943-1944	59	19	19	97
1944-1945	62	19	11	92
1945-1946	48	16	12	76
1946-1947	48	14	17	79
1947-1948	44	12	20	76
1948-1949	43	18	9	70
1949-1950	28	17	12	57
1950-1951	46	14	21	81
1951-1952	44	9	19	72
1952-1953	34	11	9	54
1953-1954	42	9	8	59
1954-1955	34	16	13	63
1955-1956	35	8	13	56
1956-1957	37	10	15	62
1957-1958	37	11	8	56

B'way Production Breakdown

	1953-54	1954-55	1955-56	1956-57	1957-58
TOTAL SHOWS	59	63	56	62	56
Plays	47	42	43	47	41
New	41	34	34	37	37
Revivals	6	8	9	10	4
Adaptations	7	13	8	13	11
Imports	10	9	14	8	12
Foreign Language	1	0	1	1	0
Return Shows	0	0	0	0	1
Musicals	11	19	12	15	15
New	9	14	8	10	11
Revivals	1	5	4	5	4
Adaptations	3	7	3	5	3
Imports	0	1	2	1	0
Return Shows	1	0	0	0	0
Miscellaneous	1	2	1	0	0

Off-Broadway Review

Electra

Miltiades presentation of the Theban Players in one-act tragedy by Euripides. Staged and choreographed by Miltiades; George Van Geldern; costumes, Charlotte Van Geldern. At Jan Hus Auditorium, N.Y., May 19, '58; $2.40 top.

Cast: Sidney Rayder, Tresa Hughes, Lee Henry, Harold Devan, Karl E. Williams, Thomas Aldrich, Dimitra Steris, Latvala.

Chorus: Barbara Haas, Jeanne Marrucchi, Francesca Bell, Anthea De Forrest, Kalmia Devero, Elizabeth Donnelly, Bernice Freed, Joyce Gewirtz, Kay Hutcheson, Phyllis Kyrides, Florence Romm, Sorietta Silverman, Lucille Muravich.

Euripides was a smart old boy. He arranged his plays so that no matter how rough-hewn the production, something of the sweep and majesty would shine through. To an interesting degree, this is what has happened to Miltiades' presentation of the Theban Players in "Electra," at the Jan Hus house, N. Y.

Miltiades has been flirting with off-Broadway presentations of Greek tragedies for several years, but this is the first production that he has brought in under professional auspices. He is clearly a dedicated man, for his single goal is local production of classic Greek drama and he produces, directs and choreographs his revivals himself.

"Electra" in the low-ceilinged Jan Hus basement would seem to have had certain limitations before it started, something like putting the N. Y. Yankees on a soft-ball field. The cast, however, has been induced to sacrifice greatness for a colloquialism more suited to restricted quarters. Oddly, this subdued quality serves its purpose, so that although delivered in small, the dialog and poetry breathe in a supercharged atmosphere.

Greek drama, however, was not written for implication but for grandeur and style. In Tresa Hughes' careful performance of the title role, for instance, there is every indicaton that were she out to cut loose, she has the capacity to provide an exciting Electra. As it is, with her rougeless, lip-stickless, deep-eyed face, her husky voice and curling-toed stance, she gives a quietly competent, deceptively simple performance of a very tough part.

As the long-banished brother, who helps her avenge their father's murder by killing their mother and step-father, Lee Henry has deep-breathing vigor, although handicapped by an unfortunate nasality. Dimitra Steris plays the raven-haired, beauteous queen, and Thomas Aldrich has fire as the messenger who, as familiarly in Greek tragedy, recounts dire off-stage deeds.

Miltiades has wisely chosen to play the drama in one long act, thus letting the action's impact accumulate. There are times, however, when events should pile one upon the other with more power and intensity. Nonetheless, this is an interesting "Electra," mostly due to Miltiades' do-or-die faith, Tresa Hughes' intriguingly relaxed performance, and the forethought of the playwright some 1,500 years ago.

Geor.

See 'Crazy Gang' Victim Of London's Bus Strike

London, May 27.

"These Foolish Kings," the Crazy Gang show at the Victoria Palace, is about to become the first legit casualty of the London bus strike. It will be yanked on Saturday (31), two months earlier than was anticipated.

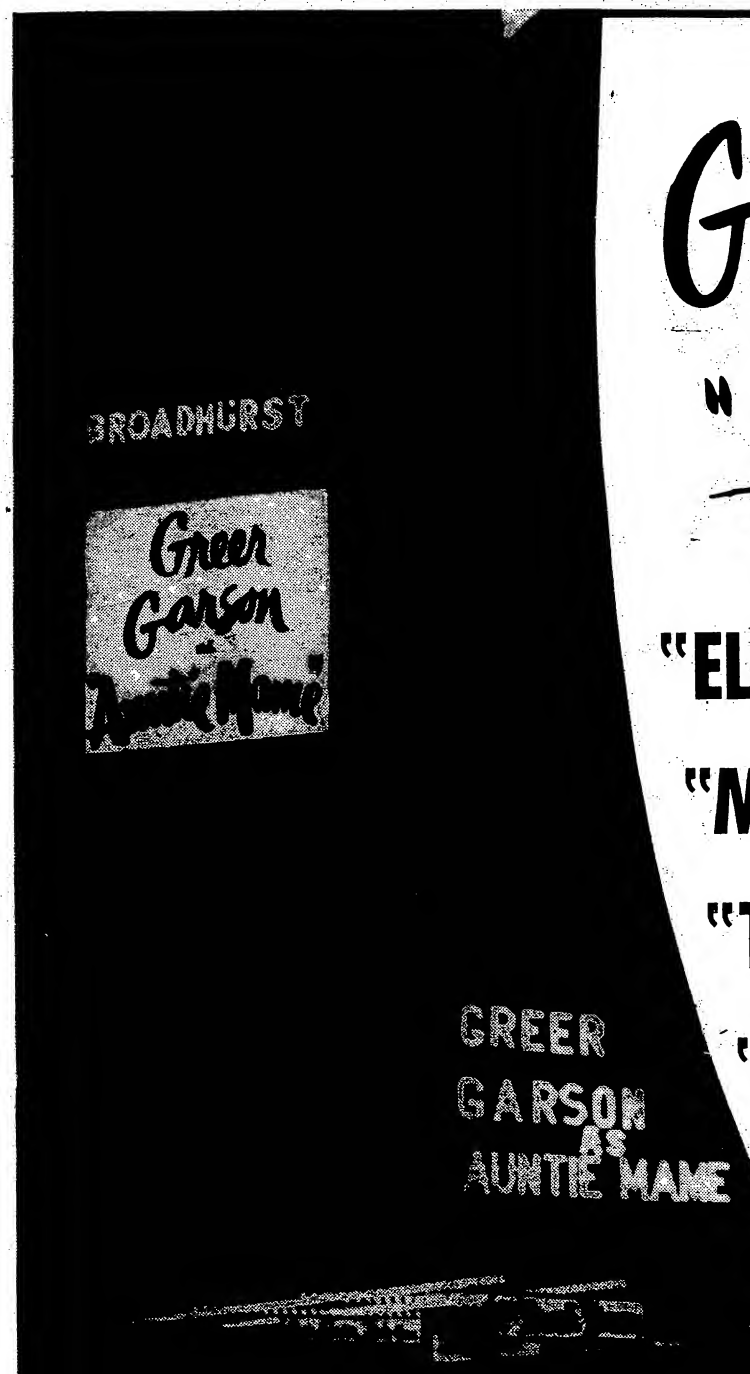
According to the theatre manager, femme patrons used to attend the show after a day's shopping, but no longer do so. A curious angle of the situation, however, is that the Victoria Palace is conveniently located for subway and train service.

Pay-Later Ticket Deal For Dallas Tuner Sked

Dallas, May 27.

The State Fair Musicals will inaugurate an installment credit plan for new season tickeet purchasers this year. In effect, Musical patrons now have three ways to buy tickets for the six summer shows. They may buy a season ticket for cash, a season ticket on the installment plan, or by single ticket.

As usual, the summer schedule includes six shows.



Greer Garson as "Auntie Mame"

"ELECTRIFYING!" —Aston, W. Tel. & Sun

"MAGIC!" —Bolton, M. Telegraph

"TERRIFIC!" —Morehouse, North American News Alliance

"CAPTIVATING!" —Dash, Women's Wear

"TOUCHING!" —Watts, Post

"FABULOUS!" —McClain, Jrl.-American

Dear Authors, Producers, Cast, Staff, Critics & Audiences who've been so kind to me... It's been a most wonderful and happy time. My warmest thanks. Gratefully,

Greer Garson.

B'way Dipping, But 7 Still SRO; 'Romanoff' $20,800, 'Denim' $20,200, 'Story' 45½G, Hayes-Healy $33,200

Business continued to slide last week for most of the non-sellout shows on Broadway. A few entries reversed the downbeat pattern, however, with receipts climbing over the previous frame. There was one closing, while five other productions have already slated bowout dates through early July. The count on closings during that month is expected to increase.

There were 22 shows on tap, seven being sellouts. The latter were "Look Homeward, Angel," "Music Man," "My Fair Lady," "Say, Darling," "Sunrise at Campobello," "Two for the Seesaw" and "Visit."

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parentheric designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net i.e., exclusive of taxes.

Estimates for Last Week

Auntie Mame, Broadhurst (C) (76th wk; 597 p) ($6.90; 1,214; $46,500) (Greer Garson). Around $41,000, previous week, $41,000. Beatrice Lillie succeeds Miss Garson as star next Monday (2) and will remain with the show until the scheduled June 28 windup of the N.Y. run.

Bells Are Ringing Shubert (78th wk; 620 p) ($8.05; 1,453; $58,101) (Judy Holliday). Nearly $48,300; previous week, $47,500.

Blue Denim, Playhouse (D) (13th wk; 100 p) ($5.75-$6.90; 996; $31,500). Almost $20,200 with parties; previous week, $21,400 with parties.

Dark at the Top of the Stairs, Music Box (D) (25th wk; 196 p) ($5.75-$6.90; 1,010; $33,000). Almost $29,700; previous week, $31,800, with parties.

Firstborn, Coronet (D) (4th wk; 30 p) ($6.90; 1,101; $35,040) (Katherine Cornell). Nearly $16,600; previous week, $15,800. Closes next Saturday (31).

Jamaica, Imperial (MC) (30th wk; 236 p) ($8.35; 1,427; $63,000) (Lena Horne, Ricardo Montalban). Over $42,600; previous week, $43,500.

Jane Eyre, Belasco (D) (4th wk; 28 p) ($5.75; 1,037; $31,582). Almost $3,700; previous week, $5,200. Closes June 14.

Li'l Abner, St. James (MC) (80th wk; 636 p) ($8.05; 1,614; $58,100). Over $35,100 on twofers; previous week, $36,600 on twofers.

Look Back in Anger, Golden (D) (34th wk; 271 p) ($5.75; 800; $25,152). Nearly $9,200; previous week, $10,800.

Look Homeward, Angel, Barrymore (D) (26th wk; 204 p) ($6.90; 1,076; $40,716) (Anthony Perkins). Over $41,100; previous week, $41,300.

Music Man, Majestic (MC) (23d wk; 180 p) ($8.05; 1,626; $68,658) (Robert Preston). Over $69,300; previous week, $69,400.

My Fair Lady, Hellinger (MC) (115th wk; 915 p) ($8.05; 1,551; $68,210). Steady at $69,200.

Oh Captain, Alvin (MC) (16th wk; 127 p) ($8.35-$9.20; 1,331; $60,000). Nearly $49,600; previous week, $54,000 with parties.

Romanoff and Juliet, Plymouth (C) (33d wk; 260p) ($5.75-$6.25; 1,062; $36,625) (Peter Ustinov). Almost $20,800; previous week, $20,300.

Say, Darling, ANTA (MD) (8th wk; 60 p) ($7.50; 1,185; $50,460) (David Wayne, Vivian Blaine). Over $49,000; previous week, $49,300 with parties.

Sunrise at Campobello, Cort (D) (17th wk; 132 p) ($6.90; 1,155; $38,398) (Ralph Bellamy). Almost $37,300 with parties; previous week, $37,000 with parties.

Time Remembered, Morosco (C) (29th wk; 223 p) ($9.60; 946; $43,000) (Helen Hayes, Richard Burton). Nearly $25,900; previous week, $26,800. Closes June 14.

Two for the Seesaw, Booth (CD) (19th wk; 148 p) ($6.90; 780; $31,700) (Henry Fonda). Almost $32,100; previous week, same.

Visit, Lunt-Fontanne (D) (3d wk; 24 p) ($8.50; 1,402; $52,100) (Alfred Lunt, Lynn Fontanne). Over $52,000 with parties; previous week, $51,800 with parties. Closes July 5.

West Side Story, Winter Garden (MD) (35th wk; 276 p) ($8.05; 1,404; $63,203). Almost $45,500; previous week, $44,400.

Who Was That Lady? Beck (C) (12th wk; 96 p) ($6.90; 1,280; $47,000) (Peter Lind Hayes, Mary Healy). Nearly $33,200; previous week, $34,100.

Closed Last week

New Girl in Town, 46th St. (MD) (54th wk; 431 p) ($8.06-$9.20; 1,297; $59,085) (Thelma Ritter). Almost $30,300 on twofers; previous week, $29,700 on twofers. Closed last Saturday (24) at an approximate $135,000 profit on a $300,000 investment.

Off-Broadway Shows

Blood Wedding, Actors Playhouse (3-31-58).

Boy Friend, Cherry Lane (1-25-58).

Children of Darkness, Circle in the Square (2-28-58).

Comic Strip, Barbizon Plaza (5-14-58).

Crucible, Martinique (3-11-58).

Electra, Jan Hus (5-9-58); closes next Friday (30).

Garden District, York (1-7-58).

Playboy West'n World, Tara (5-8-58).

Shaw Series, Downtown (5-12-58).

Sign of Winter, Theatre 74 (5-7-58).

Threepenny Opera, deLys (9-25-55).

CLOSED LAST WEEK

Bonds of Interest, Sheridan Sq. 5-6-58.

Judge, Theatre Marquee (5-13-58).

Saturday Night Kid, Province-Town (5-15-58).

Atkinson's Season

Continued from page 73

spokesman for the professional point of view, for the perception and penetrating quality of his comment and the skill with which he brings a scene or a performance to life on the printed page. On the other hand, his pans have an unusually high irritation content and authors in particular object to the way, they claim, he quotes lines of dialog out of context.

John Chapman, of the Daily News, has a large trade following, not only because of his paper's immense circulation, but also for the directness and pungency of his writing. Richard Watts Jr., of the Post, also has a substantial trade readership, to a considerable extent for the clarity with which "he tells what the show is about."

Legit Followup

Bells Are Ringing
(COLISEUM, LONDON)

London, May 20.

With Janet Blair quitting "The Bells Are Ringing" at the Coliseum to fulfil U. S. tv dates, Julie Wilson had only 10 days to get up in the lead role of the long but rewarding femme lead in the West End production of the Broadway musical. The intensive rehearsals have apparently sharpened up the rest of the cast, too, and the show is now cracking along at a greater pace than at its opening.

Miss Wilson does a standout job and though her entry will probably be too late to save a show that has been sagging at the boxoffice, it may prolong the run. The new star plays the part with her own brand of slick comedy and extracts full humor from the peppy role of the goodhearted girl who can't help interfering with the lives of her telephone clients.

The new star does not yet show all the necessary warmth and radiance for the role, but they are likely to develop as she settles down in the assignment. Meanwhile, she is at her best with the numbers "Is It A Crime?," "Long Before I Knew You" and "The Party's Over." She looks stunning in a series of gowns which seem a bit elegant for the average wage-earning girl.

For the rest, George Gaynes sings and acts the male lead even more persuasively than before, and Donald Stewart and Denier Warren get plenty of yocks as the detectives. Another newcomer to the cast is Leander Feddon, in the innocuous part of the heroine's friend she has succeeded U. S. actress-dancer Allyn McLerie, who was understudying Miss Blair, but withdrew when Miss Wilson was brought in as the replacement star. Miss Feddon is a pert looker.

Rich.

Stock Items

Devra Korwin, who was replacement lead in "Damn Yankees" on Broadway, will star in the same musical for two weeks, starting Friday night (30) at Wallingford, Conn., and a second fortnight, starting June 16, at Warwick, R. I. She's subsequently set for the lead in "Wish You Were Here" at Camden for two weeks starting July 28, with subsequent fortnight bookings at tunetents at Valley Forge, Pa., and Westbury, L.I. She's managed by **Hillard Elkins.**

Mary Ellen Terry will play the daughter of **Gypsy Rose Lee**, the star, in "Happy Hunting" at music tents at Valley Forge, Camden, Westbury, Atlanta and Houston.

Joan Blondell will star in "Happy Birthday" at the Avalon, Houston, for two weeks starting July 1.

Illness has resulted in **Nancy Kelly** cancelling her starring assignment this week in "Candida" at the Lydia Mendelssohn Theatre, Ann Arbor, Mich. **Carmen Mathews** has taken over the role.

Helen Hayes, who lives in Nyack, N. Y., will help **Bruce Becker** launch his summer stock season at the Tappan Zee Playhouse there by appearing briefly as the maid in the July 1 opening performance of "Midsummer." Her starring engagement on Broadway in "Time Remembered" closes June 28.

Rudy Vallee will tour the barns in an **Alan Harper-Spofford Beadle** package of "Happiest Millionaire," which **Michael Howard** will stage.

British Shows

(Figures denote opening dates)

LONDON

Any Other Biz, Westminster (4-10-58).
At Drop of Hat, Fortune (1-24-57).
Bells Ringing, Coliseum (11-14-57).
Big Tickle, Duke York's (5-23-58).
Breath of Spring, Cambridge (3-26-58).
Boy Friend, Wyndham's (12-1-53)
Bride & Bachelor, Duchess (12-19-56).
***Dear Delinquent**, Aldwych (6-5-57).
Dock Brief, Garrick (5-20-58).
Duel of Angels, Apollo (4-24-58).
Expresso Bongo, Saville (4-23-58).
Flowering Cherry, Haymarket (11-21-57).
Free As Air, Savoy (6-6-57).
Grab Me a Gondola, Lyric (12-26-56).
Moscow Arts, Sadler's (3-15-58).
Mousetrap, Ambassadors (11-25-52).
My Fair Lady, Drury Lane (4-30-58).
New Crazy Gang, Vic. Pal. (12-18-56).
Not in the Book, Criterion (4-2-58).
Plaisirs De Paris, Wales (4-20-57).
Rape of Belt, Picadilly (12-12-57).
Repertory, Old Vic (9-18-57).
Roar Like a Dove, Phoenix (9-25-57).
Salad Days, Vaudeville (8-5-54).
Simple Spyman, Whitehall (3-19-58).
Something to Hide, St. Mart. (4-29-58).
***Touch of Sun**, Princes (1-31-58).
Tunnel of Love, Majesty's (12-3-57).
Variation on Theme, Globe (6-8-58).
Verdict, Strand (5-22-58).
Where's Charley, Palace (2-20-58).
*Transferred.

SCHEDULED OPENINGS

Party, New (5-28-58).
George Dillon, Comedy (5-29-58).
You Can Have Body, Vic. Pal. (6-2-58).
Something's Burning, Arts (6-3-58).
Speaking of Murder, St. Mart. (6-4-58).

CLOSED LAST WEEK

Cat on Hot Tin Roof, Comedy (1-30,58)
Dinner With Family, New (12-10-57).

'King' $72,500, 'Fella' 55½G on Coast; 'Diary' $26,600 (9), D.C.; Only 8 Shows

As attendance and the number of shows continue to shrink with the waning season, only the Civic Light Opera subscription productions on the Coast are maintaining steady boxoffice pace. The list was down to eight entries last week. "King and I" and "Most Happy Fella" improved a bit as CLO offerings on the Coast, the touring edition of "My Fair Lady" eased a bit but was still a bonanza in Chicago, and the Constance Bennett-starring company of "Auntie Mame" had a healthy stand in Des Moines. The Theatre Guild-American Theatre Society subscription season ends with this week's performances of "Diary of Anne Frank" in Washington, although the play continues there three more weeks.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates Tryout. Also, prices on touring shows includes 10% Federal tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes.

LOS ANGELES

King and I, Philharmonic Aud. (MD) (5th wk) ($6-$5.50; 2,670; $73,500) (Cameron Mitchell, Gisele MacKenzie). Nearly $72,500 on Civic Light Opera Assn. subscription. Previous week, $72,500.

Visit to a Small Planet, Hartford (C) (1st wk) ($5.50-$4.95; 1,024; $26,000) (Cyril Ritchard). Almost $18,600 in first seven performances. Previous week, $26,900 in six-performance split.

SAN FRANCISCO

Most Happy Fella, Curran (MD) (5th wk) ($6-$5.50; 1,758; $58,000). Nearly $55,500 on Civic Light Opera Assn. subscription. Previous week, $55,000.

DES MOINES

Auntie Mame (2d co.), KRNT Theatre (C) (single wk) (Constance Bennett). Nearly $34,200. Previous week, $52,000, at the Victoria, Kansas City.

CHICAGO

My Fair Lady (2d co.), Shubert (MC) (29th wk) ($7; 2,100; $72,979). Almost $68,300. Previous week, $70,200.

WASHINGTON

Diary of Anne Frank, National (D) (1st wk) ($4.95-$4.40; 1,677; $44,000). Over $26,600 in nine performances, on Theatre Guild-ATS subscription; with theatre party Sunday (18). Previous week, $23,800 in eight-performance split.

BOSTON

Marcel Marceau, Shubert (Panto) (single wk) ($4.95-$4.40; 1,717; $43,000). About $10,500. Previous week, $13,000 at the American, St. Louis. Closed last Saturday (24), ending tour.

SPLIT-WEEK

Auntie Mame (3d co.) (C) (Sylvia Sidney). Totaled $21,200 in six performances, as follows: single, Monday (19), at Aud., South Bend, $5,800; single, Wednesday (21), at Aud., Kitchener, Ont., $3,300; single, Thursday (22), at Strand, Niagara Falls, $5,300 and three, Friday-Saturday (23-24), at Palace, Hamilton, Ont., $6,800. Previous week, $35,500 in eight-performance split.

Equity Election

Continued from page 73

queried by VARIETY, gave no indication of having done so.

However, despite reaffirming his withdrawal telegram, O'Neal left plenty of room for speculation that he would favor the support being given him by the faction backing the regular ticket. He reiterated the view expressed by him in his original wire to Equity, stating that he has "every confidence" in the other candidates nominated for election on the regular ticket.

But, as far the the independent ticket is concerned, he asserted he didn't know who was running and stated that such knowledge would effect his decision on sticking to his withdrawal announcement or running in opposition to Bellamy. Incidentally, the latter originally declined the nomination for president on the regular ticket.

The letter sent out in support of O'Neal and the regular ticket, also blasts the independent slate, headed by Bellamy, as representing "a small group in Equity which is unwilling to accept coalition, harmony and concentration on Union problems which are your problems." Besides Bellamy and the others, the indie card also includes two Negroes, Jane White, running for third vice-president, and Urylee Leonardos, candidate for a five-year term as councillor.

Bellamy's decision to run is understood to have forestalled the extremely conservative political faction in the union from putting up an opposition candidate against O'Neal, in what loomed as a nasty battle. Although O'Neal is considered to have no political affiliations in the union, there was some anxiety that he might tend to side more with the liberal element.

The Bellamy move has apparently backfired, however, as the support now being given to O'Neal is understood to be coming from the more liberal element in the union and has led to Bellamy having to deny that a racial issue prompted his acceptance of the independent nomination. Another angle of the situation, regarded by some to be unfortunate, is that by originally accepting the regular ticket nomination for president, O'Neal was automatically put out of the running for re-election as a vice-president.

O'Neal, a longtime officer of the union, is the incumbent 3rd veepee, and it's generally felt his re-election to that post or a higher v.p. spot would have been a certainty.

Touring Shows

(May 26-June 8)

Auntie Mame (Nat'l Co.)—Aud., Denver (26-31); Ellis Aud., Memphis (3-7).
Auntie Mame (2d Nat'l Co.)—Royal Alexandra, Toronto (26-31); Bushnell Aud., Hartford (2-6).
Diary of Anne Frank—National, Wash. (26-31).
Most Happy Fella—Philharmonic Aud., L.A. (26-31).
My Fair Lady—Shubert, Chi (26-31).
My Fur Lady—Playhouse, Winnipeg, Man. (27-7).
Visit to a Small Planet—Hartford, L.A. (26-7).

Intermission Reading

Bells Are Ringing (Coliseum, London)
Boy Friend (Wyndham's, London)
Dear Delinquent (Aldwych, London)
Dock Brief (Garrick, London)
Duel of Angels (Apollo, London)
Expresso Bongo (Saville, London)
Flowering Cherry (Haymarket, London)
Free As Air (Savoy, London)
Grab Me a Gondola (Lyric, London)
Moscow Arts (Sadler's Wells, London)
Mousetrap (Ambassadors, London)
My Fair Lady (Drury Lane, London)
New Crazy Gang (Vic. Pal., London)
Not in the Book (Criterion, London)
Plaisirs De Paris (Wales, London)
Rape of Belt (Picadilly, London)
Repertory (Old Vic, London)
Roar Like a Dove (Phoenix, London)
Salad Days (Vaudeville, London)
Simple Spyman (Whitehall, London)
Something to Hide (St. Mart., London)
***Touch of Sun** (Princes, London)
Tunnel of Love (Majesty's, London)
Variation on Theme (Globe, London)
Verdict (Strand, London)
Where's Charley (Palace, London)
*Transferred.

SCHEDULED OPENINGS

Party (New, London)
George Dillon (Comedy, London)
You Can Have Body (Vic. Pal., London)
Something's Burning (Arts, London)
Speaking of Murder (St. Mart., London)

CLOSED LAST WEEK

Cat on Hot Tin Roof (Comedy, London)
Dinner With Family (New, London)
Judge (Theatre Marquee, New York)
Saturday Night Kid (Province-Town, New York)
Sign of Winter (Theatre 74, New York)
Threepenny Opera (deLys, New York)

SCHEDULED N.Y. OPENINGS

BROADWAY
(Theatres Set)

Grand Hotel, 46th St. (9-25-58).
Touch of the Poet, Hayes (1012-58).
Pleasure His Co., Royale (10-7-58).
Goldilocks, Lune-Fontanne (10-9-58).
Flower Drum Song, St. James (10-13-58).
Patate, Miller (10-16-58).
Girls in 509, Belasco (10-22-58).
Once More With Feeling, Nat'l (10-22-58).
Marriage-Go-Round, Plymouth (10-29-58).
Man in Dog Suit, Coronet (10-30-58).
Cold Wind & Warm, Morosco (12-4-58).
Whoop-Up, Shubert (12-18-58).

OFF-BROADWAY

Mandragola, 4th St. (5-28-58).
Ionesco Plays, Sullivan St. (6-3-58).
Ulysses, Rooftop (6-5-58).
Making of Moo, Rita Allen (6-11-58).
Man Who Never Died, Jan Hus (10-21-58).
Salad Days, Barbizon-Plaza (11-11-58).

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Literati

385 Of 410 INSites Let Out

Dismissal of 385 of the 410 employes of the International News and International Photo Services was made official only Monday (26) via a mimeographed statement. Rumors of the sellout to (or merger with) the United Press had been current for a month, always denied by Hearst officials intent upon protecting the secrecy of their action.

Roy Mann, administrator of the Wire Service Guild, a Newspaper Guild affiliate, on Tuesday (27) decried the pattern of behavior in the sellout as "the most cruel and heartless" in his labor union experience and raised the point that the Guild had warned the INS management the suspense was telling on employe health. The death over the week of the Washington bureau chief, W. K. Hutchinson, was cited in point.

Mann revealed that Kingsbery (Joe) Smith, INS general manager, had told employes on May 9 "to stay with the INS flag" and that he repeated denials within an hour of final disclosure of the deal. Private detectives and employes of UP had shown up Saturday (24) at INS offices, a dead giveaway, if any were then needed.

New setup calls for Frank H. Bartholemew of UP to be prexy of the new global agency, and Kingsbury Smith, prez of INS, to serve as veepee and associate general manager. Board will be enlarged by addition of William Randolph Hearst Jr., editor-in-chief of Hearst Newspapers; J. D. Gortatowsky, chairman of board of Hearst Consolidated Publications; and G. O. Markuson, veepee and treasurer of Hearst Corp.

Meanwhile, the Justice Department raised the antitrust issue, and there'll be discussion with Washington on this point in the near future. UPI outfit takes over about 5,000 clients from UP and 3,000 from INS. Still picture service of both agencies were included in the merger. United Press Movietone will be in the UPI setup, but Telenews, a tv news film service operated by INS, was not included. Hearst will continue to operate Telenews separately.

Rumors of the proposed merger flew about for a long time. Gortatowsky pooh-poohed the UP takeover of INS as "that's been going on ever since I can remember." However, rumor or not, it became fait accompli the past weekend.

One day after the announcement of the merger, William K. Hutchinson, INS' Washington chief, died of a heart ailment. He was with INS since 1920 and served as head of the Washington bureau since 1939.

Steve Allen's 2d Edition

Steve Allen's "Girls On The 10th Floor" has gone into its second printing, making 10,000 copies in all.

His previous Holt anthology of original short stories, "14 For Tonight," sold 14,000

Prolific Eddie Cantor

Eddie Cantor, despite his kidding-on-the-square billing as "cardiactor," and taking it easy of late, has been a prolific author. Always a pro with words—his last year's autobiography, "Take My Life," was a bestseller—the star is working on a book about Louis R. Lurie, the San Francisco industrialist, and meantime wrote a "profile" on him.

This past Sunday (25) Cantor appeared in both This Week and American Weekly, the syndicated Sunday magazine supplements. "Actors Are Practical—Jokers" is the latter story, and This Week's "Words To Live By," a regular feature, will be authored by the comedian. Cantor, of course, is still consultant on the Eddie Fisher NBC-TV program.

New Jazz Quarterly

Publication of a new jazz quarterly at Berkeley, Cal., is scheduled for Oct. 15. It will retail at $1. Publisher is Al Frank of the Pinchpenny Press, Berkeley.

Editor is Ralph J. Gleason, San Francisco Chronicle jazz columnist now being syndicated nationally through the Los Angeles Mirror-News (his column will start appearing in June in the Houston Chronicle, Milwaukee Journal, New Orleans Item, possibly the Chicago Sun-Times and, of course, Frisco and Los Angeles).

Writers in the quarterly's first issue will include Charles Edward Smith, Martin Williams and Nat Hentoff. Gleason says magazine's objective "is to provide as broad a coverage of jazz as possible . . . we will welcome sociological as well as musicological studies, thorough discographies as well as personality profiles and historical pieces. All points of view and all styles of jazz will be represented."

Fred Astaire's Memoirs

Dancer Fred Astaire has authored his memoirs under the title of "Steps In Time" which Harpers will publish next winter.

Same pub has Richard Gehman's "How To Write and Sell Magazine Articles"; the Funks (Charles Earle Funk Sr. and Jr.) with "Horsefeathers (And Other Curious Words)"; Ludwig Bemelmans' "My Life In Art"; Mel Allen and Frank Graham Jr.'s sports book, "It Takes Heart"; columnist Jim Bishop's "The Time of the Traitors"; Dutch playwright Jan de Hartog's perspective on "America"; and Lester Velie's treatise on "Labor, USA."

London Express' Shift

Ronald Singleton has been shifted by David Lewin, the paper's amusement editor, to Hollywood in behalf of the London Daily Express in order to be closer to the film news as it happens. His successor will be sent over from London to New York, to succeed Singleton.

Lewin has been shuttling between Broadway and the Coast inspecting the American show biz scene, films and television especially, the past few weeks. He returns to England today (Wed.).

Harper's Anthologies

Harper publishing two anthologies: some 400 cartoons of "The New Yorker Album of Sports and Games" and "What Makes You Tick?", a This Week Magazine collection edited by Charles D. Rice, with foreword by Dr. W. J. R. Crissy.

The N. Y. Times' Pulitzer Prize winner Harrison Salisbury's study on "The Shook-Up Generation," originally serialized in that daily, is also due in book form via Harper, as are John Cheever's seven stories from The New Yorker, under the collected titles of "The Housebreaker of Shady Hill (And Other Stories)".

'Rapid Fact Finder'

Hugh Weideman has compiled a unique, highly utilitarian book, "The Rapid Fact Finder" (Crowell; $4.95) which, for all its compendium qualities, is also a sort of fun book. Some 100,000 facts have been arranged in 100 convenient categories, alphabetized in board segments, from apostles and evangelists through church calendar, college songs, down to Nobel prizes, plays, popular songs, pseudonyms and nicknames. Pulitzer prizes to Songs from Shakespeare, states, trees, waterfalls and wines.

Obviously, a very practical reference book. *Abel.*

Prolific Anthologist

Robert Downing, stage manager of "Say Darling," in which Broadway legit musical he also doubles and plays the role of a stage manager, has been tapped by Viking Press for still another reprint of his story, "Minnie and Mr. Clark." It relates the adventures of the Winter Garden (N.Y.) theatre cat who went on one night with Bobby Clark during the run of "Mexican Hayride" (1943). It will be part of "Viking's anthology on show biz fiction.

Short story originally appeared in Theatre Arts, then Cats mag and in "Of Cats and Men," Macmillan's 1957 anthology of feline reporting.

Paris-Match's 'Aujourd'hui'

Paris-Match, most familiarly identified as the French Life magazine, has gotten out a very slick anthology of the mag's year-in-pictures in bound form, selling at 3,500 francs ($8.25), titled "Histoire d'Aujourd'hui."

Pierre Galante, one of the editors, now in the U.S. with his wife, Olivia DeHavilland, and their 22-months-old baby, states that he will try and bring the retail price down to $5 and $6 as a more realistic price for France—or anywhere—although 28,000 of the 40,000 editional have already been sold.

Galante, incidentally, who attended the DeGaulle press conference is of the opinion that the World War II leader of the Free French is "France's best salvation and best insurance against communism or fascism." Both he and his film star-wife report Paris now as "very quiet with little to worry American tourists."

'Confidential' Fees

There's not much chance for any one using the word "Confidential" without an okay from Lee Mortimer and the estate of Jack Lait.

Mortimer, the N. Y. Mirror columnist, got a fee from Metro for "High School Confidential." Also, a deal was made with Avon Publishers for a royalty on all copies of the novelization as well as a line on the copyright page stating "Confidential title licensed by Lee Mortimer and the estate of Jack Lait."

Television Programs of America is fashioning "New York Confidential," with Lee Tracy, for fall tv release. Several film features were made from their "Confidential" book and one was made under license. Titles registered with the Johnston office by Edward Small under arrangement with Mortimer-Lait include "Europe Confidential," "Los Angeles Confidential," "Women Confidential" and others.

Philbrick's Earnings

A statement was read into the record in Federal Court at Boston Wednesday (21) that Herbert A. Philbrick, former FBI counterpsy, received $141,051 in royalties from Ziv TV by Harry Lack, counsel for attorney Moses Frankel of Wakefield, Mass.

Frankel is suing Philbrick in the sale of Philbrick's book, "I Led Three Lives," and the tv series on it. Lack also read into the record a statement that Philbrick had earned $24,525 from the McGraw-Hill Book Co., New York, on sale of his book. Defense counsel Joseph Ford did not object to intro of the two statements.

Benjamin's Post

McGraw-Hill prexy Curtis G. Benjamin has been elected president of the American Book Publishers Council Inc.

He succeeds Harold Guinzberg, prez of Viking.

Money Book

Ruby Lee Adams has written a detailed booklet on various aspects of money including origins of monetary phrases. It's called "The World's Greatest Traveler" ($1.45) and is dedicated to the late P. D. Houston, banker and former prexy of American Bankers Assn.

Booklet reveals sources of such phrases as "money talks," "pin money," "heads and tails," "skin game," "greenback," and countless others. Another interesting section of "The World's Greatest Traveler" deals with toy banks. All in all, an absorbing pamphlet on words, banks and moola.

Brit. Pix Crix Shifts

A shakeup among British film critics has resulted in a number of switches. Philip Oakes, London Evening Standard, has moved over to the Sunday Dispatch, replacing Moore Raymond. Oakes will also freelance. Author George Mikes, who scribed "How To Be An Alien," succeeds Oakes on the Standard. Derek Monsey, drama critic of the Sunday Express, is now covering films as well, following Milton Shulman's departure to Granada tv.

Cecil Wilson, who has been appraising both pix and stage for the Daily Mail, now concentrates solely on the drama and Marshall Pugh finds himself the Mail's film man. Finally, Ernest Betts, a distinguished critic who turned to being Metro's London flack, has returned to newspapers and is covering the film beat for The People.

CHATTER

(Miss) Jerry Quigg new p.r. director for Appleton-Century-Crofts vice Eleanor G. Nichols.

William Kennedy will handle Time-Life assignment in San Juan, Puerto Rico. His wife's an ex-legiter, Dana Sosa.

Maurice Ashley, deputy editor of The Listener, BBC magazine review, upped to editor. Present editor, Alan Thomas, retires from the BBC in August.

The Walter O'Hearnes (he's drama crtic to Montreal Star) to Glasgow, London, Dublin and Paris on six-weeks' European vacation-cum-business trek.

Ohio State University at Columbus last week dedicated the Ernie Pyle Memorial Library, made possible by a $4,000 grant from the Scripps-Howard Ernie Pyle Memorial Fund. It will be part of the school of journalism.

Frank O'Rourke's "The Bravados" won the annual $1,000 prize for the best western published by Dell last year. Second place in the Dell-Western Printing sweepstakes went to the late Eugene Cunningham's "Riding Gun." (20th is releasing a feature film version of "Bravados" in June.)

"Out of My Darkness," life story of William Sheppard concerning sight restoration which was written by screen writer Fritz Blocki, has been sold for republication in People, top Australian mag. Tome was published in May, 1956. It also is being republished in Braille in Britain by British Society for the Blind.

B'way Season Best in Decade

Continued from page 1

talent, notably authors and directors. It follows, of course, that some of the standout shows have been imports. Incidentally, 1957-58 has also been a great year for off-Broadway, but that remains to be covered in a later story.

Standouts

The top musicals of the season have been "Music Man" and "West Side Story," as indicated in the photo-finish balloting for the Drama Critics Circle award (with John Chapman, of the Daily News, switching his vote to break a tie and give the decision to "Music Man"). In the straight plays, "Look Homeward, Angel" won the Pulitzer and Critics prizes as the best U.S. entry, with "Sunrise at Campobello" getting the Theatre Wing's "Tony" and "Dark at the Top of the Stairs" receiving strong support in all three contests.

"Look Back in Anger" and "The Entertainer," the former getting the Critics' citation as the best foreign play, made British author John Osborne the man of the season in the import classification, but "Romanoff and Juliet" has established actor-author Peter Ustinov as a name on Broadway (and in tv) and "Time Remembered" has been a credit for French dramatist Jean Anouilh and English adaptor Patricia Moyes.

Man From Yonder

The smash success of "Music Man" was a spectacular event in that it marked the moveover to legit of composer-lyricist-librettist Meredith Willson, previously known in radio, television and pictures. "West Side Story" was also an impressive innovation in the musical show form, with the staging and choreography of Jerome Robbins giving dynamic expression to the music of Leonard Bernstein, the lyrics of Steve Somdheim and the book of Arthur Laurents.

"Look Homeward, Angel" brought a new dramatist in Ketti Frings, who adapted it from the huge, sprawling novel of Thomas Wolfe. "Sunrise at Campobello" also brought a new playwright in the veteran film producer, Dory Schary, and "Dark at the Top of the Stairs" represented another intense, poignant triumph by the repeatedly successful William Inge.

Another newcomer was William Gibson, whose amazingly expert "Two for the Seesaw" represented his first attempt for the stage, after several years as a poet, plus one novel and a single, prize-winning tv script. The remaining author click was part of the foreign invasion, Swiss dramatist Friedrich Duerrenmatt's "The Visit," which has proved the most potent vehicle that Alfred Lunt and Lynn Fontanne have had in nearly two decades.

Names, Not Successes

Name authors who had failures this season included William Saroyan, Maxwell Anderson, Christopher Fry, Noel Coward, Herman Wouk, Carson McCullers, Howard Teichmann, Ira Levin and Aldous Huxley. Names missing from the Brodaway arena included Arthur Miller, Tennessee Williams (his "Garden District" was a notable item off-Broadway, however), Moss Hart, Lillian Hellman, Robert Anderson and Jerome Lawrence and Robert E. Lee.

Successful directing debuts were registered by George Roy Hill ("Look Homeward, Angel"), Arthur Penn ("Two for the Seesaw"), Tony Richardson ("Look Back in Anger" and "The Entertainer") and Ustinov ("Romanoff and Juliet"), although the latter two were already established stagers in London. Elia Kazan had another hit with "Dark at the Top of the Stairs," and Peter Brook dittoed with "The Visit," Albert Marre with "Time Remembered," Joshua Logan had "Blue Denim," and Vincent Donehue had his first hit with "Sunrise at Campobello."

In the musical staging category, the Robbins click with "West Side Story" was matched by Morton Da Costa with "Music Man," while Abe Burrows had two entries, "Happy Hunting" and "Say, Darling." George Abbott was missing from the musical and play-staging fields. The season was notable musically, also, for the absence of most of the top composer names: Richard Rodgers and Oscar Hammerstein 2d, Alan Jay Lerner and Frederick Loewe, Frank Loesser, Cole Porter and the producer team of Cy Feuer and Ernest H. Martin.

Merrick's Hit List

Among the producers, David Merrick was outstanding with three definite hits ("Look Back in Anger," "The Entertainer" and "Romanoff and Juliet") and a not-yet-classifiable entry ("Jamaica"), and Kermit Bloomgarden established a precedent by having two award-winning smashes ("Music Man" and "Look Homeward, Angel").

On the basis of numbers, plus several quality offerings, Roger L. Stevens lead the field with "Time Remembered," "Nude with Violin" and "Present Laughter," "Rope Dancers," "Country Wife," "Summer Wife," "Summer of the 117th Doll" and "The Firstborn" (through the Playwrights Co.), "The Visit" and the return stand of "Waltz of the Toreadors" (through Producers Theatre) and "West Side Story," "Miss Lonelyhearts," "Under Milk Wood," "Sunrise at Campobello" and "The Day the Money Stopped" (through outside managements). He also had major financial stakes in at least two non-legit entries, the India Dancers and the Joyce Grenfell show.

Other successful managements included Robert Griffith & Harold S. Prince ("West Side Story," plus the holdover "New Girl in Town"), the Theatre Guild ("Sunrise at Campobello," and "Back to Methuselah" plus the holdover "Bells Are Ringing" and "Tunnel of Love," the latter since closed), Saint Subber ("Dark at the Top of the Stairs"), Fred Coe ("Two for the Seesaw") and Sol Hurok ("Boy Growing Up," plus various concert presentations). The new firm of Barbara Wolferman and James Hammerstein made a commendable start with "Blue Denim."

Among the new stars to register were Anthony Perkins, Hugh Griffith (an established name in London, however) and Jo Van Fleet ("Look Homeward, Angel"), Art Carney, moving over from television ("Rope Dancers"), Ustinov ("Romanoff and Juliet"), Lena Horne, already a name in cabarets and films ("Jamaica"), Richard Burton, another London name ("Time Remembered") and the featured players scoring major clicks included Robert Preston ("Music Man") and Anne Bancroft ("Two for the Seesaw").

Established stars who scored new successes included Helen Hayes ("Time Remembered"), Lunt and Fontanne ("The Visit"), Noel Coward ("Nude with Violin" and "Present Laughter"), Siobhan McKenna ("Rope Dancers"), Ralph Bellamy ("Sunrise at Campobello"), Laurence Olivier ("The Entertainer"), Henry Fonda ("Two for the Seesaw"), Julie Harris ("Country Wife"), Sam Levene ("Fair Game"), and Nancy Walker ("Wonderful Town").

Legit Bits

Continued from page 74

sented the first two weeks in July at the Brussels World's Fair. The show will be staged by **Herb Ross**, who will then return to the U.S. to direct a tv spectacular for CBS.

"A Day in the Life Of . . .," by **Jack Popplewell**, is scheduled for London production next fall by **Peter Saunders.**

Jerome Robbins and his "Ballets, U.S.A." company of 16 dancers planed from New York last Sunday (25) for Spoleto, Italy, where the troupe will perform at the Festival of Two Worlds during June and then move on to the Brussels World's Fair for a July 15-20 stand.

Tony Gardell, appearing in the touring production of "Most Happy Fella," has recorded an album of 21 sea chanteys for Cavalier Records, a San Francisco firm.

"Jump for Joy," a new musical with book by **Harry Delmar** and **Joseph Carole**, is planned for Broadway production next season by Delmar.

"A Good Place to Raise a Boy," a play by **Wade Dent**, based on the Emmett Till case, is planned for mid-June presentation at the off-Broadway Arlington Hall by **S. S. Auerbach's** New Direction Productions.

The Corning (N. Y.) Summer Theatre, operated by **Omar K. Lerman** and **Dorothy Chernuck**, begins its eighth season June 23. A 10-week run is planned, taking in our package and six resident company productions.

Broadway

Lew Parker & Betty Kean planing out today (Wed.) to do two shows on BBC.

Arno Huth at New School had Archibald M. Crossley as his guest speaker last week.

After four months in Saranac, vet Broadwayite Lester Rose is back in circulation, and okay.

Jo Ranson (VARIETY) a third-time grandfather; his daughter is the wife of Dr. Philip Adams, Summit, N.J., and it's their second son.

Anna Russell, mimic-queen of longhair, flew to Orient May 25. Will hit Formosa, Hong Kong, Singapore, Fiji Islands and New Zealand.

Noel Coward and Frederick Schang, prez of Columbia Artists Management, sailed last week for Cannes and Naples, respectively, on the SS Augustus.

After hospitalization Irene Moyer is making the stagedoor route again. She's a familiar figure to chorines for whom she acts as a shopper.

RCA topper Frank M. Folsom was on CBS camera Saturday afternoon when he presented the Garden State Cup to the winner at the Monmouth racetrack.

Tuscany Hotel becomes first hotel in U. S. to install color tv sets in every room. Sets are the RCA Victor consolettes. Event was hailed at a cocktailery at the hotel last Thursday (22).

There are four oil wells, named Hildegarde No. 1, 2, 3 and 4, in a new near-Tulsa development that has just struck a rich ore and which is forecast as having a projected longevity of 25 years.

Arthur B. Krim, United Artists' prexy, named chairman of the amusements group in the publicly-owned corporations division of the Greater New York Fund's 20th anniversary campaign. This year's goal is $11,000,000.

Milton Katims, director of the Seattle Symphony, was in Manhattan last week as part of the Ford Foundation panel of consultants. He'll go back to Seattle, then return to sail June 12 for musical dates at Brussels World's Fair.

Industrialist-showman Harry E. Gould will audition the spa and casino at Estoril, Portugal, with an eye to its purchase. He has been approached to do with it what the Onassis interests have been doing with the Monte Carlo casino operations.

Lewisohn Stadium will present an all-Kurt Weill concert July 31, giving first presentation of late composer's "lost" work, "Berliner Symphonie." Lotte Lenya (Mrs. Weill) who set the deal as copyright owner will appear to sing some eight songs by her spouse.

Alan Bader, new publicity manager for the Greater N. Y. Fund, succeeding Richard Crandell, now with the N. Y. Herald Tribune Fresh Air Fund. Bader was formerly with RKO Pictures and American Humane Assn. As a freelancer, he frequently used the pen name of Alan Ames.

Nancy Ranson is now represented in the permanent collection of the National Art Gallery of Sydney, Australia, with an example of her work in graphic art. She was recently elected chairman of the graphics jury of the National Assn. of Women Artists. She's the wife of VARIETY's Jo Ranson.

The Lambs annual memorial services will be held on the second floor of Lambs Club today (Wed.) in memory of members who fought in World War I and II. Joseph S. Butler is chairman of Lambs Servicemen's Morale Corps. Ceremonies will honor the memory of 398 Lambs.

Lynda Glenn into Doctors' Hospital for an operation which may defer a film committment for a Franco-British picture under Brian Desmond-Hurst's direction in Venice. American comedienne has been longtime resident in Paris but came home to close up her apartment and for the op.

Hotel Plaza's owner, A. M. Sonnabend, head of the Hotel Corp. of America, is dickering with Conrad N. Hilton for the latter to cut his management contract shorter since Hilton is already building up his recently acquired Savoy-Plaza Hotel as the Central Park zone flagship hostelry. HCA also has the Roosevelt Hotel.

Stage Lights, theatrical club comprises former members of National Vaudeville Artists, held annual memorial services Sunday (25) for the following members in show biz who passed on during the past year: Lillian Boardman Smith, Bee Spencer, Paula Blum, Carlton Hollabow, Billy Page, Carl Petersen, Max Broad, Joe River, Jack O'Brien and Paul Van Dyke.

Hotelier-showman Walter Jacobs has quite a show biz lineup for his 7 Arts Festival at Lake Tarleton Club, Pike, N. H., including set guests as Sherman Adams, Cleveland Amory, Bennett Cerf, Tiny & Stuart Clothe, Ted Cott, Norman Cousins, Dorothy Gordon, Virginia Graham, Kim Hunter, Fannie Hurst Jimmy Jemail, Richard Joseph, Leon Pearson, Horace Sutton, Bea Wain-Andre Baruch, Everett Walker, Earl Wilson, John Wingate.

Australia

By Eric Gorrick

(Film House, Sydney)

Lee Gordon cancelled winter tour by Mario Lanza.

Hoyts will outfit Mayfair, Sydney, with Todd A-O for "South Pacific."

Greater Union Theatres switching more "fringe" cinemas to solo management.

Eagle and Mann back to U. S. after six months here for Tivoli loop.

Robert Helpman bows in next month for run with "Nude With Violin."

New York City Ballet doing good business at Empire, Sydney, for J. C. Williamson Ltd.

Several Melbourne nabe cinemas reducing playing time from six to three nights weekly as business sinks.

Norman Louden quit RKO as publicity director. Previously Louden was publicity topper for Warners.

Top boxoffice still being recorded here by "Kwai" (Col), "IO C's" (Par), "Peyton Place" (20th), "80 Days" (UA), "Raintree County" (M-G) and "Sayonara" (WB).

Columbia will not appoint another American to replace Leroy Brauer who resigned to enter the commercial field. Colin Jones, g.m., is presently in charge.

Scotland

By Gordon Irving

Tommy Steele called off vaude week at Glasgow Empire.

Guy Mitchell skedded for date at Glasgow on U. K. tour.

David Johnstone named news director in charge of daily news casts on Scot indie tv.

Top name acts being paged for Scot Royal Variety Performance July 3.

Stewart Cruikshank, Howard & Wyndham boss, to Glasgow for first night of "Five-Past Eight" revue.

Citizens' Theatre, Glasgow, staging "Gay Landscape," by George Munro, at Royal Court Theatre, London.

Los Trianas, Spanish dancing sextet, in from U. S. for four weeks' stint in "Five-Past Eight" at Alhambra, Glasgow.

Sydney McEwan, Scot singing priest, talking of quitting active singing dates when his current recording contract expires.

Brussels

By John Florquin

Elmer C. Rhoden in from London to o.o. Belgian outlets for his Cinemiracle "Windjammer."

Homage to Cannes Film Festival was paid at Expo's Auditorium by screening this year's Grand Prix.

Second of three film festivals, featuring short subjects, opened May 20 and will precede World Festival of long features May 30-June 15.

"Hamlet," performed in digest form by company of deaf-mutes drew good notices. Artists, all amateurs, threw in some excellent miming for good measure.

"Holiday on Ice" will return for three weeks at the Palais des Sports where the Red Army singers and dancers have just ended a triumphal stay.

Three Kaboubi performances by Hanayagy ensemble highlighted Japan's allottel national days. Japanese fireworks outside the Great Auditorium added plenty of local color.

Traditional program of folk songs and dances by Los Incas and classical concert, conducted by Carlo Felice Cillario, with pianist Pia Sebastiani, put Argentina on Brussels cultural map. The Buenos Aires Chamber Opera Theatre scored also under Enrique Sivieri.

Britain's initial contribution to the Brussels World Festival have been two concerts by London Symphony under Sir Arthur Bliss and Belgian conductor Edouard Van Remoortel to be followed May 26-June 1 by Royal Ballet headed by Dame Margot Fonteyn and Nerina.

"Wonderful Town" has now officially been added to U. S. performing arts program and will preem July 2. "Carousel" will have a three-week run. In a more serious vein, "Waiting for Godot" has been chosen as the San Francisco Actors Workshop (the play, in French is still showing at a local theatre and "J.B." by the Yale University Theatre.

London

(COvent Garden 0135/6/7)

Lucille & Eddie Roberts due for a return date at the Colony.

Tony Wright terminating his seven-year contract with Rank because he's not getting enough work.

Kenneth Rive, Gala Films topper, to Munich for confabs with UFA execs.

Technicolor version of "The Hound of Baskervilles" to be filmed by Hammer Film Productions.

Bette Davis confirmed as star in "The Scapegoat," which Michael Balcon is to film for Metro release.

J. O. Lamont of Argo Films elected to membership in the Federation of British Film Makers.

Colan MacArthur, who heads Rank Overseas Distribution in Latin America, due here on a business-vacation trip.

Alec Guinness among guests at Buckingham Palace dinner party given last week by the Queen and the Duke of Edinburgh.

L. Putsman named Grand National Showman for 1958 by the Circuits' Management Assn., company controlling two Rank theatre chains.

Stanley Baker interrupted his Spanish holiday to spend three days in London recording for "Son et Lumiere," summer spectacle at Greenwich.

Don McGannon and Dick Pack, president and vice-prez respectively of Westinghouse Broadcasting, in for a 24 hour o.o. of commercial tv scene.

John Trevelyan named secretary of British Board of Film Censors, succeeding John Nicholls who resigned a month ago. Trevelyan has been one of Board's film examiners for past eight years.

Sir Ralph Richardson hospitalized a few days for treatment of an abscess. During his absence his starring role in "Flowering Cherry" was taken by his understudy, Brewster Mason.

Paris

By Gene Moskowitz

(28*Rue Huchette; Odeon* 49-44)

Preston Sturges has finished the first draft of a new play.

Oscar Serlin and the missus double-ohing the Paris, Brussels and London scene.

Lee Simonson here for a few months with his paint brushes and crayons.

Artur Rubinstein and the family in to reopen their Paris home, after a vacation in Portugal.

Anita Loos adapting Andre Roussin's legiter "La Mamma" for future Broadway showcasing.

Lars Schmidt will produce Yank legiter "Look Homeward Angel" at Theatre Athenee nex season.

French singer Jacques Verieres will make his U. S. bow at a Washington, D. C., nitery next September.

Billi Holiday due in for a stint at Olympia Music Hall on a bill which headlines Portuguese singer Amalia Rodriguez.

Margaret Webster in and out for some State Dept. lectures. Guested with the Jos Vernor Reeds in their Bois de Boulogne home.

Longhair concerts flourishing as conductors Pierre Monteux, Leopold Stokowski and Russo Dimitri Shostakovitch follow each other within a week.

Pic director Jean Delannoy will make a musical next season with Jeanmaire and Philipe Clay. To be called "Boulevard," it will be scripted by Henri Jeanson.

Simone Signoret, who copped English best foreign actress this year for "The Witches Of Salem," gets same kudos from Spain for her work in "Diabolique."

Darryl Zanuck will produce his first French pic next autumn, a remake of Garbo's "Queen Christina." Marcelle Maurette is scripting and Juliette Greco stars.

Legit version of Yank pic "Twelve Angry Men" (UA) adapted by Andre Obey and will play Theatre Michodiere next season with Pierre Fresnay in Henry Fonda role.

Jean-Louis Barrault finally has a theatre here, after several years of wandering around stage-less. Has taken the Palais Royal (next door to the Comedie Francaise, his arch-enemy) for three years.

Las Vegas

By Forrest Duke

(DUdley 2-6100)

Charlotte Austin, in to visit her father Gene.

Al Benneth, prexy of Liberty Records, on prowl for new talent.

Stan Worth of Kings IV, now at Sands, was wed to Anita d'Agostino.

Bill Kozloff, former Silver Slipper exec, now hosting at the Sans Souci.

Henry Dunn, of vaude team of Cross & Dunn, has joined the Dunes as host.

Charlie Ventura (with chirper Jeannie Johnson) a click in Desert Spa lounge.

Sherlock Feldman, gaming exec at Silver Slipper, will be on Garry Moore's "I've Got A Secret."

Dave Victorson, former maitre d' at Tropicana and New Frontier, now managing Colonial House.

Patti Lee, 18-year-old daughter of Pinky & Bebe, in town for Pop's opening at Dunes, met Tucson real estate man Lyle Palant, he proposed four days later, and the wedding will be here June 22.

Libby Ebsen will play the role of Walter Winchell's Girl Friday in his Tropicana show. Libby's the daughter of Ruth Cambridge, WW's original Girl Friday, and Buddy Ebsen, who was introed to her by Winchell when he came to the office 25 years ago to thank him for some good notices.

Frankfurt

By Hazel Guild

(24 Rheinstrasse; 776751)

Boleslav Barlog to direct "Look Homeward Angel" in Berlin later this year.

Michel Simon, who was seriously ill with makeup poisoning, has recovered.

Football World Championships from Sweden being carried on the German tv net June 8 to 29.

Director of German Institute for Film Science Hans-Wilhelm Lavies, marking up his 50th birthday.

Terence Rattigan's comedy "Olivia" set for German tv net on June 5, with Fritz Umgelter directing.

Berlin actress Klaramaria Skala will open in Duessledorf with Schauspielhaus production of "Look Back in Anger."

American cosmetic makers bringing out a new Romy Schneider Cosmetic, named after young German star.

West Germany including West Berlin currently has 1,574,433 tv sets; 61,132 were purchased during April.

Parisian cabaret artist Louisette Bretteville has taken over management of Cafe Vienna here, and will perform as well as direct.

Tessy Kuhls and Wolfgang Reichmann to play leads in premiere of Cole Porter's "Kiss Me Kate" in Mannheim.

Friedrich Duerrenmatt's comedy "Romulus The Great" to be done by Kammerspiel Theatre in Munich, with Dietrich Haugk directing.

Madrid

Ramsay Ames

(Castellana Hilton; 57-22-00)

Martin Granger and his puppets a hit at the Casablanca.

"The Man Inside" company (stars Anita Ekberg and Jack Palance) moved on to London for exteriors.

Vittorio DiSica here for "Pan, Amor y Andalucia" (Bread, Love and Andaluzia) which he will film opposite Carmen Sevilla.

Sara Montiel off to Mexico, where she will be presented with golden record for sales of her "El Ultimo Cuple" album.

Marisa Pavan in for her "John Paul Jones'" role with her baby son. Hubby Jean Pierre Aumont, who's also in the picture, due in soon.

Leonide Massine here to choreograph "Honeymoon" which stars dancers Antonio and Ludmilla Tcherina, and directed by Michael Powell.

Pinito del Oro, trapeze star, suffered double fracture of her right arm and brain concussion from a fall she took during a performance in Joenkoeping, Sweden.

Philadelphia

Jonathan Winters opens at the Celebrity Room.

Localities expecting big things at Jersey shore points this summer.

Singer Frankie Richardson will become host at a new private club in Levittown.

The Showboat is now the only jazz room in Philadelphia. Spot became a "loner" with demise of Pep's.

Elenita rounding out 14 months at Big Bill's. Pianist Milt Bugay clocked a year at Embers keyboard.

Local ticket agencies have record advance for Moiseyev Dance Co. show slated for Convention Hall, June 11-12.

Oscar Rosen, alumnus of City Hall, is new manager of the Nugget, which is just across from Philadelphia's City Hall Annex.

Charlie Spivak's orch set for Diamond Beach Club, Buddy Rich for Club Mardi Gras in Wildwood and Ray Eberle's band for Cape May's Congress Hall.

Frankie Wrobel, long identified with Ambler's Royal Oaks, has taken over the Neshaminy Hotel near Willow Grove. Latter is one of Bucks County's top landmarks.

Hollywood

Edith Head back from Europe.

Dorothy Towne divorced Jack Webb.

Forrest Tucker on Honolulu holiday.

Bert Pirosh feted by film row gang.

Ted Richmond returned from Madrid.

Marlon Brando Sr. and Walter Seltzner in Dublin.

Rudy Sternad and Clem Beauchamp back from Australia.

Edgar Romero in from Manila to set release of two films.

Robert V. Newman started new duties as producer with Batjac.

Sam Burkett on six-week trek of South America for Pathe lab.

C. Kenneth DeLand reelected prexy of Unit Production Managers Guild.

"South Pacific" (20th) benefit preem raised $50,000 for UCLA Medical Center Auxiliary.

Richard Gordon to tour eastern seaboard ballying "Haunted Stranger"t and "Fiend Without A Face."

James Kirkwood will be principal speaker at services for deceased members of theatrical profession on Memorial Day.

George Brown, former head of Paramount studio publicity and advertising, has leased his Slash Bar K Ranch, one of the outstanding dude ranches in the Wickenburg, Ariz., resort area to Dr. Norman W. Walker, with option for latter to buy. Dr. Walker operates the Kay El Bar ranch there. Consideration involved is $180,000. Brown plans returning to the picture business although he has been a Palm Springs and Arizona hotelier the past few years.

Mexico City

By Pepe Romero

Pedro Armendariz will go to Hollywood.

Actress Josefina Segarra died of a heart ailment May 12.

Maria Felix off to Europe for two months rest before returning to star in "Vacant Star."

Maria Elena Marques, motion picture actress, breaking in with a public relations agency in case she decides to give up acting.

Nat King Cole scheduled to come to Mexico for film "A Song To Remember" to be produced by Alfonso Patino Gomez.

Accounting inspection made at Actors National Assn. in Monterrey absolved Secretary General Oscar Alatorre of absconding with 100,000 pesos.

"You Are The Jury," tv show written by reporters Alberto Ramirez de Aguilar and Carlos Ravelo, will try 16-year-old Marta Briones Macias who's accused of kidnapping.

Chicago

(Delaware 7-4984)

Bea Abbott and Ace Harris holding forth at Nocturne.

Now that Metropolitan Opera has had its stand, Opera House has gone dark to equip for Cinemiracle.

Lucille Ballantine joined Metro's Chi branch as assistant to ad-pubber Norm Pyle.

E. G. Fitzgibbons, ex-Paramount flack, back on film row for Buena Vista.

Comic Frank Rapp toplining at Mangam's Chateau with oldtime vaude star, Gus Van, held over.

Moiseyev Dance Co., complete sellout. It's the hottest longhair attraction to hit Chi in many years.

Chicago Unlimited prepping a Silver Anniversary party for Don McNeill and "Breakfast Club" cast, June 9.

Equity Library Theatre showcased 30 local actors in auditions before strawhat producers and industrial film casting directors.

Joe Gould of UA homeoffice in town to help prepare exploitation of "Vikings" and "Kings Go Forth," both set to bow in Loop next month.

Deejay Howard Miller in charge of entertainment for columnist Irv Kupcinet's annual Purple Heart Cruise, benefit for World War II vets.

Local terp company of Eric Braun and Phyllis Sabold performed Miss Sabold's new ballet, "Dance!," for Moiseyev cast at a Palmer House luncheon.

Chi chapter of Academy of Television Arts and Sciences elected columnist Irv Kupcinet prez and WBBM-TV's Frank Atlass and NBC's Alex Dreier first and second veeps, respectively.

Indie agent Frank J. (Tweet) Hogan received annual accolade from Knights of Columbus' University Council as outstanding entertainment Catholic layman. Previous recipients have been Danny Thomas, Pat O'Brien, Don McNeill.

OBITUARIES

LEO A. KEMPINSKI

Leo A. Kempinski, 67, composer, arranger, conductor and organist, died May 24 in Hampton, Conn.

He was noted for his patriotic marches and background music for radio and films. Born in Germany, he came to the U.S. in 1908. He started as a church organist in Philadelphia and later was for 13 years a theatrical musical director. He wrote musical accompaniment for numerous silent films and later for talking pix.

He was the conductor of several leading radio programs before World War II. During the war, he was for three years conductor of "The Army Hour." This led to his writing numerous military marches, including "Corregidor," "The Flaming Sword of Freedom," "Spirit of America" and "Old Glory Forever." In earlier years he had written such concert works as "In the Ruins," "Valse Viennese," "Victory Concerto," "Star Glow" and "Marche Triumphale."

Wife, three sons, two daughters, brother and sister survive.

OLIVER H. STACEY

Oliver H. (Ollie) Stacey, 73, theatrical agent and onetime boxing promoter, died May 23 in Albany after a long illness. For the last 20 years he had been with the Jimmy Daley booking agency.

During Stacey's 50-year career he had been associated at various times with F. F. Proctor vaudeville houses both in New York and the Albany area. He also had promoted boxing matches in a number of Albany spots including the old Gaiety burlesque theatre.

Surviving are his wife, daughter, sister and two nephews.

FREDRIC A. CARR

Fredric A. Carr, 38, television director, died May 21 in Manhasset, Long Island. He joined CBS-Radio in 1942 as associate staff director. He later became a staff director and remained with the company until 1946.

In 1948, Carr joined ABC-TV as staff director. From 1953 until his death he freelanced as a tv director. Among the programs he directed were "Hollywood Screen Test," "The Big Surprise," "Quiz Kids," "Way of the World" and "Appointment With Adventure."

His wife and son survive.

LOU KRAVITZ

Lou Kravitz, 35, v.p. and sales manager for Fred Niles Productions in Chicago, died in Park Forest, Ill., May 25 of a heart attack. Kravitz had joined the commercial-industrial film company in June of 1956 and was named a veepee a year ago. He had previously been a v.p. at Lewis & Martin Films and at Filmack, also in Chi. Earlier, Kravitz had worked for National Screen Service in New York.

Wife and two sons survive.

GUSTAV WALDAU

Gustav Waldau, 87, dean of German actors, died May 25 in Munich. He was known for his character acting in humorous roles and had appeared throughout Europe and the U.S.

He was seen in the U.S. in the German films, "Cairo Season," "A Prince's Young Love," "Little Dorrit," "Love's Arithmethic" and "Three Girls Around Schubert." After World War II, he appeared in "Eroica" and "Singing Angels."

EUGENE E. ANDREWS

Eugene E. Andrews, 91, Maine's left handed champion fiddler, died May 21 in Norway, Me. He built the instrument himself in 1930 and claimed it violated all concepts of violin construction. With it, the cabinet maker and furniture refinisher played his way to the crown annually since 1947 in a contest sponsored by the statewide Three Quarter Century Club.

Two daughters survive.

THORPE BATES

Thorpe Bates, 75, actor and singer, died May 23 in London. He played in many musical comedies, including "Maid of the Mountains," "Lilac Time," "The Rebel Maid," and "The Golden Moth." He appeared at the Knickerbocker Theatre, N.Y. in 1922 as Prince Radjami of Lahore in "The Yankee Princess. Daughter survives.

RICHARD DORNSEIFF

Richard Dornseiff, 71, until 1949 general manager of the Mannheim National Theatre, died May 10 in Mannheim, West Germany. Former driector with the Duesseldorf Schauspielhaus, he also directed at Hamburg, Hagen, Cologne, Stuttgart and Bremen before going to Mannheim.

He was forced to give up his career because of an eye ailment.

HARRY CROCKER

Harry Crocker, 64, former L.A. Examiner film columnist and onetime assistant to the publisher, died May 23 after a lengthy illness in Beverly Hills, Cal. He joined the Hearst organization in 1928 at invitation of the late William Randolph Hearst.

Crocker previously was an actor and actors' agent.

MAZIE DIXON

Mazie Dixon, 68, former legit and stock actress, died of a heart attack April 30 in Hollywood. During the late '20s, she and her husband, Don Dixon, had their own stock company, playing throughout Iowa and later in Oak Park and the National Theatre in Chicago.

Her husband and a brother survive.

WILLIAM B. HENRI

William B. Henri, 71, retired prexy of Henri, Hurst & McDonald ad agency, died May 20 in Chicago after a brief illness. He founded the Chi agency in 1914 and retired from management of it two years ago.

Daughter, son and two grandchildren survive.

In Loving Memory of My Wife
FLORENCE CARSON
May 25, 1956
Mother of
Maxine, Doris, Jean and Janis
JAMES B. CARSON

Mrs. Tina Rapf Rodin, 66, widow of the late Harry Rapf, onetime Metro production topper, died May 20 in Salt Lake City after a lengthy illness. Surviving are her husband, William Rodin; and two sons.

Mrs. Mary Creighton, 40, secretary to the San Francisco exchange manager for Loew's for the last 18 years, died May 21 in that city. Surviving are her husband, Stanley, a photographer, and two daughters.

Mrs. Elizabeth Breyer Davis, 77, widow of Owen Davis, Pulitzer Prize-winning playwright, died May 23 in New York, after a long illness.

Louis F. Westbrook, 50, an art director and illustrator for the D'Arcy advertising agency for 25 years, died May 16 in St. Louis, Mo.

Mrs. Aida T. Wooding, 69, former opera singer who sang under her maiden name of Aida Cappeli, died May 19 in Albany after a long illness. Two sons, a brother and sister survive.

Mrs. Bess Clark Rubinstein, 62, onetime secretary to Kay Kyser, Hal Kemp and other bandleaders, died May 20 in Chicago. Survived by husband.

Sam Winters, vet Metro custumer foreman, died May 21 in Hollywood. He retired last December after 26 years at studio.

Henry R. Latta, 58, longtime projectionist with the National Theatre, Greensboro, N. C., died May 21 in that city.

Mrs. Mildred Pratt, 66, sister of August Ehrle, foreman of The Rogowski Press (VARIETY), died May 21 in Brooklyn, N. Y.

Rudolph W. Schoengarth, 76, for 25 years accountant in Metro studio music dept., died in Hollywood May 20.

Mother-in-law, 71, of Sid Garfield, director of publicity for CBS Radio, died in New York last week.

John Cummings, former vaude agent and operator, died recently in Blackpool, Eng.

Mother of Hollywood actor Leslie Nielsen died May 23 in Calgary.

Willie Walker, longtime Scot comedian, died recently in London.

Mother of Jerry Connors, deejay on WNMP in Chicago, died May 20 in that city.

SOLDIERS IN GREASE PAINT

In Memoriam

1958

Elmer Baldus
Billy Berry
Jean Blackburn
Peanuts Bohn
Norma Brown
Kid Chapman
Chandler Christy
Joseph DeSantis
Harold Diamond
Ruth Donor
Coburn Goodwin
Ewen Hail
Ed Hutchinson
Adelaide Joy
Charlie King
Charlotte King
George Krinog
Emil Lennard
Myles Lyons
George Mack
Maxine March
Renee
Ben Reuben
Bob Ripa
Roy Rognan
Jack Ross
Lionel Royce
Al Sabath
Val Salata
Christine Street
Tamara
Kay Tyler
Evelyn Wahl
Vern Wahl
William Joseph Walsh
James Wilder
Gay Young

Brussels' Yankee Doodle Show Biz

Continued from page 1

at Fair cheering and even beating out time with him. Goodman's success, in a sense, is also a success for American broadcasting, because it was U.S.A. broadcasting through Westinghouse Broadcasting Co., which took the initiative in underwriting all costs of BG for a week of concerts here. It was a gesture by WBC as a broadcasting contribution to needed strengthening of American Performing Arts shows at Brussels Fair. American participation at its theatre has been handicapped by limited funds, and by lack of enough cooperation by some elements of American show biz.

Westinghouse and its prexy, Don McGannon, were sure American jazz, as a major cultural export of our nation, would be big click at Fair, and concerts have already proved WBC's idea correct.

Appropriately, new success for Benny Goodman comes just about 20 years after his now historic Carnegie Hall concerts of 1938. New band BG organized for the Brussels concerts consists both of veterans and of younger jazz men, and at opening drew comment that it was in class with the old Goodman outfits of the '30s.

New BG discovery, Ethel Ennis, from Baltimore, is femme vocalist with band. Great blues singer, Jimmy Rushing, is featured. Both clicked handsomely.

Twenty-six-year-old Rolland Hanna on piano, making bigtime debut, received ovation, and was singled out by many as comparing favorably with former Goodman piano men like Teddy Wilson.

Thursday (29) night concert will also be unusual event, with Benny playing both classics and jazz. First half will spotlight BG sitting in with Belgian Radio Chamber Orchestra, playing Mozart's Clarinet Concerto. Second half will revert to BG and his band swinging.

Goodman closes in American Theatre Friday night but his week at Fair winds up with unusually colorful spectacle Saturday night with WBC staging special Benny Goodman outdoor birthday party in famed Grand Place, centuries-old medieval town square of Brussels. BG will play for expected free audience of nearly 15,000 Belgians, and Belgian folklore groups will cooperate in furnishing pageantry background for occasion. Benny's actual birthday is May 30. WBC's Bill Kaland and Ray Tubbard, who produced company's highly successful Harper's Ferry "Date With History" pageant, are also staging Grand Place event.

Kaland is also here producing for WBC's six radio stations, which are airing concerts from Brussels nightly. Also here for WBC are Don McGannon, Dick Pack, vice president of programming who is producing a tv film documentary on Benny in Brussels with Don Volkman shooting.

Concerts are also being recorded by Columbia Records for double purpose. One LP record will be distributed by Col.

Other members of Goodman band here are Billy Bauer, Al Block, Gene Allen, Rex Peer, Johnnie Frosk, Billy Hodges, Leroy Burnes, Arvell Shaw, E. V. Perry, Selden Powell, Nick Caiazza, Zoot Sims, Vernon Brown, Taft Jordan and William Dennis.

Another Yankee Doodler

Boston, May 27.

Producer Sam Snyder, vet showman whose Water Follies is going strong in the 3,500-seat Palladium at the Brussels Worlds' Fair, returned here Thursday (22) with nucleus of principals to set new Water Follies for U. S. and Canadian tour of 20 weeks opening June 7 in Pennsylvania.

Snyder, who replaced the principals in Brussels with European acts recruited from several countries, brought back new chirp. Suzanne Dior, with background of musicals in Israel and Paris, who sings in six languages, to feature his U. S. complement. Back also and now in rehearsal are Eddie Rose, Mary Dwight, Roger Nadeau, Martha Ann Bentley, Lenny Laden, Kevin Newell, Stanley Mitchell, Clyde Dyson, Charlie Aiken, Emile Hotte.

The Water Follies, only show on the Brussels fairgrounds under guarantee, opened April 19 with a 40-, 60- and 80-franc admish (80c. $1.20 and $1.60) and has been playing to near capacity, Snyder reported. However, he said, the show has had to compete against cabaret types of operation, where no admission is charged and food, beer and wine are served. The show is at the fair for 25 weeks.

The Hub producer reported "lots of confusion" at the fair, and 15 days of rain in March which held up building resulting in a number of the pavilions not being ready on time. Complaints about high prices of food are rife, he also reported, and exhibitors contend they must charge the prices they are on account of the lofty cost of bringing food from their various countries. Cost of rentals was griping concessionaires, he reported.

Rap 'Blue Denim' Ads

Continued from page 2

families" is in fact ludicrous. In the East, the son must bring his wife into his home, where the mother — and grandmother — has absolute sway. Until the death of the senior woman, the wife lives in well-defined subservience!)

I find in this a calculated dishonesty in thinking.

Sylvania Stone.

(Miss Stone, an economist, once lived in India—Ed.).

MARRIAGES

Valerie Gaunt to Gerald Ruddington, London, May 17. Bride is an actress.

Maryjane Christienne Palihnich to Symon Bellock Cowles, New York, May 23. He's president and creative director of Nelco Productions, Inc., radio-tv producers.

Joan White to Robert Grose, Winter Park, Fla., May 24. Bride is an English actress and theatre director; he's a designer currently with the Annie Russell Theatre, Rollins College, Winter Park.

Marilyn Buferd to Hans Orton, Hollywood, May 22. Bride was Miss America of 1946.

Pauline Jameson to Wing Commander Leslie Lewington, London, May 23. Bride is an actress.

Anna Massey to Jeremy Brett, London, May 24. Bride is the actress-daughter of Raymond Massey and actress Adrienne Allen; he's an actor .

Margo Lane to Allan Manings, Toronto, May 23. He's a tv and revue writer.

Lois Bojan to Emory Lusk Jr., Chicago, recently. Bride is secretary to Lee Stone, CBS Films Sales account exec in Chicago.

Dominique Michel to Camille Henry, Montreal, May 26. She is a singer; he's with the New York Rangers, hockey team.

BIRTHS

Mr. and Mrs. Francis Scott III, daughter, Hollywood, May 17. Mother is screen writer Margaret Fitts; father's director of Capitol Records' album dept.

Mr. and Mrs. Steve Wade, daughter, Allentown, Pa., May 17. Father is program director of station WAEB there.

Mr. and Mrs. Ronald Reagan, son, Hollywood, May 20. Mother is actress Nancy Davis; father's the actor.

Mr. and Mrs. Bob Sylvester, daughter, May 11, New York. He's the N. Y. Daily News columnist and mother was former publicist Kay Norton.

Mr. and Mrs. Peter Graves, daughter, Santa Monica, Cal., May 21. Father's an actor.

Mr. and Mrs. Robert Stack, son, Santa Monica, Cal., May 22. Mother is actress Rosemarie Bowe; father is an actor.

Mr. and Mrs. Mickey Shaughnessy, son, Santa Monica, Cal., May 20. Father is an actor.

Mr. and Mrs. Mavor Moore, daughter, Toronto, May 22. Father is an author-director-actor of stage and Canadian Broadcasting Corp.

Mr. and Mrs. Buddy Black, son, May 25, Chicago. Father is a deejay and owner of WEBH-FM there.

Mr. and Mrs. Ron Weiner, daughter, May 17, Chicago. Father is a floor manager at WGN-TV there.

Mr. and Mrs. Kenneth M. Flower, son, San Francisco, May 10. Father is CBS-TV film account exec in San Francisco.

Mr. and Mrs. Edward Blum, daughter, New York, May 25. Mother is Nancy Woodruff, formerly with CBS-TV's casting department in N.Y.; father is music and variety casting director for CBS-TV in N.Y.

Mr. and Mrs. Mavor Moore, daughter, Toronto, May 22. Father is a playwright-producer.

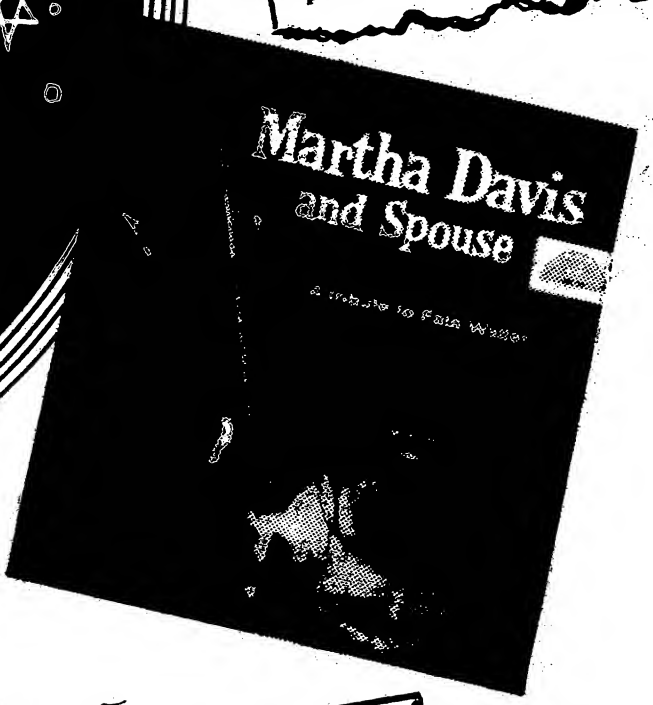
"BOUNCE AND SPARK..."

MARTHA DAVIS and SPOUSE

(CALVIN PONDER)

VARIETY

Martha Davis & Spouse: "A Tribute To Fats Waller" (ABC-Paramount). The bounce and spark that Martha Davis & Spouse put into their nitery presentations are pinpointed in this salute to Fats Waller. Tunes, written or popularized by Waller, are given a happy workover and should help give the package a good sales spread.



TELEVISION

Guest Starring Engagements

PERRY COMO SHOW—NBC-TV
STEVE ALLEN SHOW—NBC-TV
PAT BOONE SHOW—ABC-TV
JACK PAAR SHOW—NBC-TV

4th Consecutive Year
(PERMANENT GUEST STARS)
GARRY MOORE SHOW—CBS-TV

RECORDS

A TRIBUTE TO FATS WALLER
album #213
MARTHA DAVIS and SPOUSE
album #160

Current Single Release
YOU ARE NOT MY FIRST LOVE
b/w YOU'D BETTER THINK IT OVER
45 RPM #9875

● ABC PARAMOUNT ●

VARIETY

Mr. Kelly's, Chi

Quips and spoofery hallmark their act, but if they had to play it straight, Martha Davis & Spouse (Calvin Ponder) would still rate worthy and b.o. for their first-rate jazz musicianship. Comedics that interlard duo's piano and bass work rate a high laugh quotient but never get out of hand to overshadow inventive and tasteful instrumentation.

Musically, the fast 45-minute route brims with broad appeal, ranging through standards to more specialized stuff.

NIGHT CLUBS

April 28-May 26th
MISTER KELLEY'S, *Chicago*

June 5th-June 18th
HOLIDAY HOUSE, *Reno*

June 19th-July 2nd
BLACK HAWK, *San Francisco*

July 11th (4½ Weeks)
INTERLUDE, *Hollywood*

Direction
MILTON DEUTSCH AGENCY, Inc.
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1313 3rd Ave., New York, N. Y.
(On Tour With Martha Davis and Spouse)